

Comparing william faulkner's short stories: a rose for emily and dry september

[Literature](#), [American Literature](#)



Three key components connect William Faulkner's two short stories "A Rose for Emily" and "Dry September": sex, passing, and ladies (King 203).

Organizing his two stories against a scenery of cliché characters and a southern code of respect, Faulkner purposely retains essential points of interest, parts ordered occasions, and breaks the past with the present to infer the character's demonstration and inspiration.

The characters in Faulkner's southern culture are drawn from three social levels: the privileged people, the townspeople, and the Negroes (Volpe 15). In "A Rose for Emily," Faulkner portrays Miss Emily Grierson in streaming, enlightening sentences. Once a "slim figure in white," the last descendent of a once in the past well-to-do blue-blooded family develops into a "little, chubby lady dressed in dark, with a thin gold anchor diving to her abdomen and vanishing into her belt, inclining toward a midnight stick with a discolored gold head" (Faulkner, Literature 25-27). In spite of her reduced budgetary status, Miss Emily displays her blue-blooded attitude via conveying her head high "as though she requested like never before the acknowledgment of her pride as the last Grierson" (28). In a similarly clear way, Faulkner paints a composed picture of Miss Minnie Cooper in "Dry September." He depicts her as an old maid "of agreeable individuals - not the best in Jefferson, but rather sufficient individuals" and "still on the slim side of normal looking, with a splendid faintly worn down way and dress" (Faulkner, Reader 520). Cleanth Brooks sheds impressive understanding on Faulkner's perspective of ladies. He takes note of that Faulkner's ladies are "the source and sustainer of uprightness and furthermore a prime wellspring of fiendishness. She can be either, in light of the fact that she is, as man

isn't, generally a little past great and wickedness. With her intense characteristic drives and her sense for the solid and individual, she doesn't have to obsess about her choices" (Brooks, Faulkner 33). The activities of the two fundamental characters, Miss Emily and Miss Minnie, separately, in "A Rose for Emily" and "Dry September," substantiate Brooks' speculation. After Miss Emily, a mainstay of ideals in the public arena, kills her lover, Homer Barron, she lays down with his body for quite a few years, apparently without regret. Additionally, Miss Minnie shows no indications of regret about impelling the bits of gossip which prompted the demise of Will Mayes. Miss Minnie's associates trait her hysterics as indications of anguish rather than exotic delight because of the recharged enthusiasm of the townspeople. Miss Emily and Miss Minnie are at the same time upright and unjust; two ladies blameless who cover their transgressions behind a southern code of respect and gallantry. A code dependent on appearance as opposed to truth. Early southern culture set extraordinary accentuation on a lady's virtue. An unmarried lady was seen as unadulterated, immaculate, flawless. The 'gentler sex' supported this picture by expecting an ostensibly delicate yet created appearance. Be that as it may, this exterior of delicacy disguises an iron-willed quality, once in a while equipped for dangerous acts. Southern culture ensured this picture, making it workable for a lady to submit demonstrations of enthusiasm without regret. Faulkner looks at the elements of ladies in southern culture with streaming, clear sentences.

In direct examination of the composed representation of southern ladies, Faulkner's generalizations of the southern men incorporate nondescript

Negroes and drab whites. Tobe, Miss Emily's old dark hireling, in "A Rose for Emily" is subservient, yet immovable to the white society. He opens entryways, concedes guests, and shops for Miss Emily, yet never talks about her to the inquisitive townspeople. The dark injured individual, Will Mayes, in "Dry September," surrenders, meekly arguing for answers, after a short physical battle with the white crowd. Interestingly, the cliché southern white male is either aloof and limited like the city specialists managing Miss Emily or compelling and furious like John McLendon, who drives the rankled crowd against Will Mayes.

Faulkner additionally represents southern culture by catching "the moderate southern drawl of the Southern Negro, the tone of the rednecks' discourse designs, and the more refined tones and lingual authority of the informed townspeople" without diverting the peruser's consideration with overstated word usage or language structure (Volpe 44-45). In a moderate southern drawl, Will Mayes begs his attackers, "What all of you going to do with me, Mr. John? I ain't done nothing...." (Faulkner, Reader 523-524). The tone and exchange of the Negroes are not the same as the unpleasant discussion of the rednecks who utilize 'Nigger' without thought and the delicate, asking tones of Miss Minnie's female sidekicks as they ask, "Do you feel solid enough to go out? When you have had room schedule-wise to get over the stun, you should disclose to us what occurred. What he said and did; everything" (525).

In spite of the fact that Faulkner utilizes streaming depictions, generalizations, and unmistakable discourse examples to make the

significant characters in Jefferson, Mississippi, he deliberately abstains from entering the brains of his characters right when they settle on their choices. The demonstration and inspiration is just suggested (Brooks, Modern 9). The discolored monogramed latrine things recommend Homer is in the ghastly marriage chamber, and maybe harmed by Miss Emily's before buy of arsenic. To recommend Miss Emily shared the marriage bed a "long strand of iron-silver hair" is lifted from the second pad (Faulkner, Literature 30-31). Also, in "Dry September," Miss Minnie's inspiration to charge Will Mayes is not unmistakably expressed. In any case, her thought process is suggested. As a maturing old maid, "the relaxing men did not pursue her with their eyes any longer" (Faulkner, Reader 522). After the homicide, Miss Minnie feels a sexy joy when the "young fellows relaxing in the entryway tipped their caps and pursued with their eyes the movement of her hips and legs when she passed (526). Furthermore, the passing of Will Mayes is inferred, not graphically appeared. Henry Hawkshaw sees just four individuals, rather than five, come back from the surrendered block furnace.

The two short stories share another similitude: the logical procedure of in media res. The work shows up amidst the story, and the portrayal streams forward and backward so as to set up inspiration and activities of the fundamental characters. In "A Rose for Emily," the account "moves in reverse in three stages, and forward in ten," lastly comes back to the present to speculate Miss Emily's thought processes and activities in the demise of Homer Barron (Reed 99). Starting at Miss Emily's memorial service when she was 74 years of age, the portrayal coolly reviews a moderately

aged Miss Emily contending about the assessment obligation and denying Colonel Sartoris' demise. The portrayal ventures back thirty years to the episode about the smell, and still further back so as to 1894 when Miss Emily denies her dad's passing, forward to her romance with Homer Barron, and proceeds forward to her memorial service, with a retrogressive look at the requirement for Miss Emily to cover government obligations. Faulkner utilizes the method of in medias res in "Dry September." The article pursues the opening scene in the hairstyling parlor. After the horde structures to rebuff Will Mayes the focal point of the story movements to Miss Minnie.

Anticipation works before Faulkner uncovers dubious intentions in Miss Minnie's conduct. Faulkner's utilization of in medias res makes an air of riddle by hiding crucial pieces of information.

All through the two short stories, Faulkner gives the fundamental signs by "dividing sequential time, comparing accounts of the past with accounts of the present, in this manner uncovering the impact of the past on the present. Occasions of the past figure out what happens in the present. No demonstration, no thinking is secluded in time" (Volpe 30). Past occasions in Miss Emily's life bolster her resulting activities. She precludes the passing from claiming her dad, framing an establishment of validity for her later disavowal of Homer Barron's demise. The past wires with the present. Miss Emily's conduct with the second era of city specialists reflects her conduct with the past age. They are "vanquished, steed and foot, similarly as she had vanquished their dads thirty years previously (Faulkner, Literature 26). Thus, in "Dry September," the past wires with the present when Miss Minnie

makes the doubt of being assaulted by Will Mayes as she had completed one year sooner about another man. As Faulkner watched, “ the past isn’t dead. It isn’t even past” (qtd. in Kazin 28).

On a more extensive scale, racial issues bond the occasions of the past with the present. For quite a long time, “ the white man unquestioningly acknowledges his regular prevalence over the Negro as his normal appropriate to utilize him” and “ the Negro keeps on tolerating the job appointed to him” (Volpe 23, 36). Henry Hawkshaw, albeit persuaded of the dark man’s blamelessness, deserts Will Mayes after the crowd structures to rebuff the uninvolved, accommodating Negro, in this manner affirming Faulkner’s own perspectives on human instinct and racial issues: “ It is a dismal critique on human instinct that is substantially less demanding, less difficult, and significantly more fun and fervor to be against something you can see, similar to dark skin, than to be for something you can just put stock in as a guideline, similar to equity and reasonableness” (Faulkner, Letters 395). Quite a few years after the fact, society has rolled out couple of improvements. Loathe violations are on the ascent. Violations of enthusiasm keep on happening. The past breakers with the present.

Another case of combination with the over a wide span of time is the southern code of respect. The gallant code, made by whimsical figment instead of by the real world, secured a lady’s notoriety. Faulkner looks at the tricky southern code of respect in his two short stories. To secure Miss Emily’s notoriety, the townspeople ask for family supervision as she is

pursued by Homer Barron, however acknowledge without inquiry that “ he was not a wedding man” (Faulkner, Literature 29).