

## APPENDIX

### Racial Prejudice of Southern Heritage

The black's fate and their predicament have a long history. It goes back to the time when they were forced out their homeland, Africa, and shipped to the Americas as slaves. This is the beginning of slavery in America. Since that time the black has lived under legal, economic, and social limitations which are especially severe in the deep South but which differ more in degree than kind in the north and west. These limitations have taken the form of segregation and discrimination.

Segregation refers to categoric spatial separation. North and South, the black lives in restricted areas. In the South he must ride in special rail coaches and in the rear of trolley and bus. In most of the South he must still attend the black school, must use separate public lavatories, restaurants, churches, drinking fountains, and must enter a railroad station through a door marked "coloured".

Discrimination refers to categoric unequal treatment. By legal and illegal means, the negro is effectively barred from voting in many Southern states. Everywhere he is for the most part occupationally limited to agriculture, domestic service, and the lowest-paid jobs in industry.

The black is treated with flagrant discrimination by the

police and by courts of law. Particularly in rural and non industrial areas of the South, an elaborate code of "racial etiquette" is enforced. By act and manner the black is required to affirm his social inequality.

Where relations among racial or ethnic groups are stable, behavior is guided by customs which are understood and adhered to by both the dominant and subordinate groups. The groups may not equally endorse the practices, but they know what to expect of each other. Some small communities in the south have know this mutual acceptance, both in the racial codes and etiquette of dayly contact.

The "black" knows how to act and proper Southern white "knows how to treat" the black. The white is addressed as "boss", "sir", "captain", "mister"; the black as "boy", "uncle", "george" never mister. The black gives the right of way to whites; he never strikes a white; if he must contact with a white, he does it through another white, he may "have" a white man who acts as his particular sponsor. He knows where he must not be seen; he knows where he must stand. He does not " get out of line".

These examples of the racial codes and etiquette of race relations are at ones symbols of the subordinate status of the black. They are closely related to the aspects of racial code which have been institutionalized in a multitude of laws

prohibiting or restricting negro use of many facilities, such as housing, schools, libraries, parks, playgrounds, transportations, hotels, and restaurants.

From the historical background above, we know that the Southern white people regard the black as slaves for a long time. And it is become racial code or racial prejudice of Southern Heritage. The racial code proclaims that the black is inferior and the white is superior.

#### **The Author and his works**

William Faulkner, American novelist and short story writer, was born in New Albany, Miss., on Sept. 25, 1897. He was one of the most important figures in 20th century literature. In a series of intricately interwoven novels and short stories set in the fictional Yoknapatawpha county in the state of Mississippi, Faulkner produced a major work of imagination, one that transcends its setting in the American South to arrive at universal observations about the enduring lot of man, his suffering, and his dignity. Most of Faulkner's works are terrifying, phantasmagoric, violent pictures of disintegration of a segment of the post-Civil War South. The collision of Faulkner's intelligent, sensitive, and idealistic protagonist with the society of the twentieth century detonates the violence,

sordidness and brutality of much of the fiction. The novels record the impact and explore its causes and its aftermath. Most of the major themes are directly related to this encounter. The Southern Heritage also has important role in William Faulkner's works, especially *Intruder in the Dust*. He received the Nobel Prize (1949), the National Book Award (1951), and two Pulitzer Prizes (1955-1963).

After the war Faulkner was admitted to the University of Mississippi but did not complete his freshman year. In 1921 he went to New York City and tried unsuccessfully to make contracts in the publishing world. Returning to Oxford, he was appointed postmaster of the university post office in 1922, a job at which he proved monumentally inept before his resignation in 1924.

During these years Faulkner was writing lush, imitative poetry filled with fin de siècle romanticism. His mentor in these exercises and in much of his later work was a fellow townsman, Phil Stone, who kept him in touch with contemporary literary movements and helped finance the publication of his first book, *The Marble Faun* (1924), a collection of poems. In 1925, Faulkner lived in the French Quarter of New Orleans, where he wrote sketches and poems and was a companion of Sherwood Anderson. Anderson encouraged him to write *Soldier's Pay* (1926), an experimental, bitter novel about a returning war veteran, and

secured a publisher for the book, which received good notices but sold few copies. Faulkner then went on a walking tour in Europe and wrote *Mosquitoes* (1927), a satirical novel of literary life in New Orleans. He returned to Oxford in 1927, worked at odd jobs, and in 1929 married Estelle Oldham Franklin.

In his third novel, *Sartoris* (1929), Faulkner found his metier -the people and places of Yoknapatawpha county, which he based on Lafayette county, Miss., of which Oxford is the seat. *Sartoris* unloosed a remarkable flood of creative energy, and from 1929 to 1936, Faulkner wrote *The Sound and the Fury* (1929); *As I Lay Dying* (1930), *These Thirteen* (1931), short stories; *Sanctuary* (1931); *Light in August* (1932); *Doctor Martino and Other Stories* (1934); *Pylon* (1935), the only one of these books without a Yoknapatawpha setting; and *Absalom, Absalom!* (1936). With *Sanctuary*, a shocking but serious work, Faulkner won a sizable audience and received sufficient publicity to make his writing salable to the best-paying magazines, to which he contributed short stories that incorporated much of the material on which the remainder of his work was based.

Between 1936 and 1948, Faulkner did relatively little writing. His publications of this period include *The Unvanquished* (1938), a collection of stories, all but one of which had been published earlier; two short novels, published collectively as

*The Wild Palms* (1939); *The Hamlet* (1940), the first novel in the "Snopes" trilogy; *Go Down, Moses* (1942), a collection of stories originally published in 1940 and 1941; and *Intruder in the Dust* (1948), Faulkner's first popular success after *Sanctuary*. In *Intruder in the Dust*, Lucas Beauchamp -as Negro and as Man- is a constant challenge not only to the general run of townspeople in Jefferson but also to the young hero, Chick Mallison. Chick must eventually recognize Lucas's manhood as opposed to the abstract expectations of his "niggerhood" that are a part of the cultural prejudice he has inherited.

After 1949, Faulkner wrote at an increased pace but with diminishing power. His later works include *Knight's Gambit* (1949), a collection of detective stories; *Requiem for a Nun* (1951), a play with commentary; and *A Fable* (1954), an allegory with a world War I background. He also wrote *The Town* (1957) and *The Mansion* (1959), to complete the "Snopes" trilogy. His last novel was *The Reiver* (1962), a nostalgic comedy of boyhood.

Faulkner did not become a world figure until he was awarded the Nobel Prize for literature. Up to that time he lived in quite obscurity in Oxford, with occasional trips to Hollywood to work on motion picture scenarios. After 1950 he traveled widely for the U.S. Departement of State, and after 1957 he spent

a part of each year at Charlottesville. Faulkner died of heart attack at Oxford on July 6, 1962.

## BIBLIOGRAPHY