

KING DAVID VS THOMAS SUTPEN:
FAULKNER'S RECONSTRUCTION OF KING
DAVID STORY
IN THE *BIBLE* AS REFLECTED IN *ABSALOM*,
ABSALOM!

(an Intertextual Approach)



A Thesis

Submitted as a Partial Fulfillment of the Requirements
of Sarjana Sastra Degree
in English Department Faculty of Letters and Fine Arts
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By

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C0302006

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I stated whole-heartedly that this thesis entitled *King David VS Thomas Sutpen: Faulkner's Reconstruction of King David Story in the Bible as Reflected in Absalom, Absalom!* is originally mine. It is neither a plagiarism nor made by others. I give a quotation mark to the terms that are not my own work and source of information to ideas that are not my own mind. Then, if it is proved in the future that I cheat, I am ready to take the responsibility and take any academic consequences.

Surakarta, January 2007

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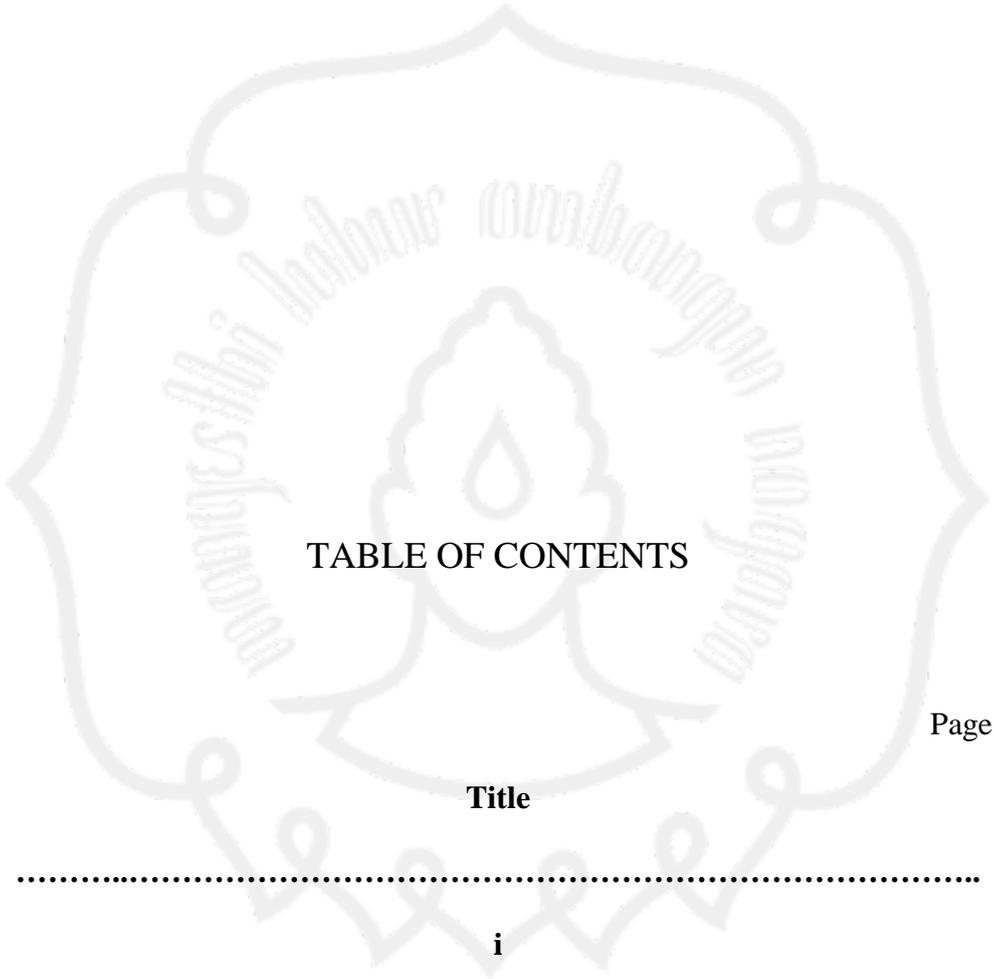


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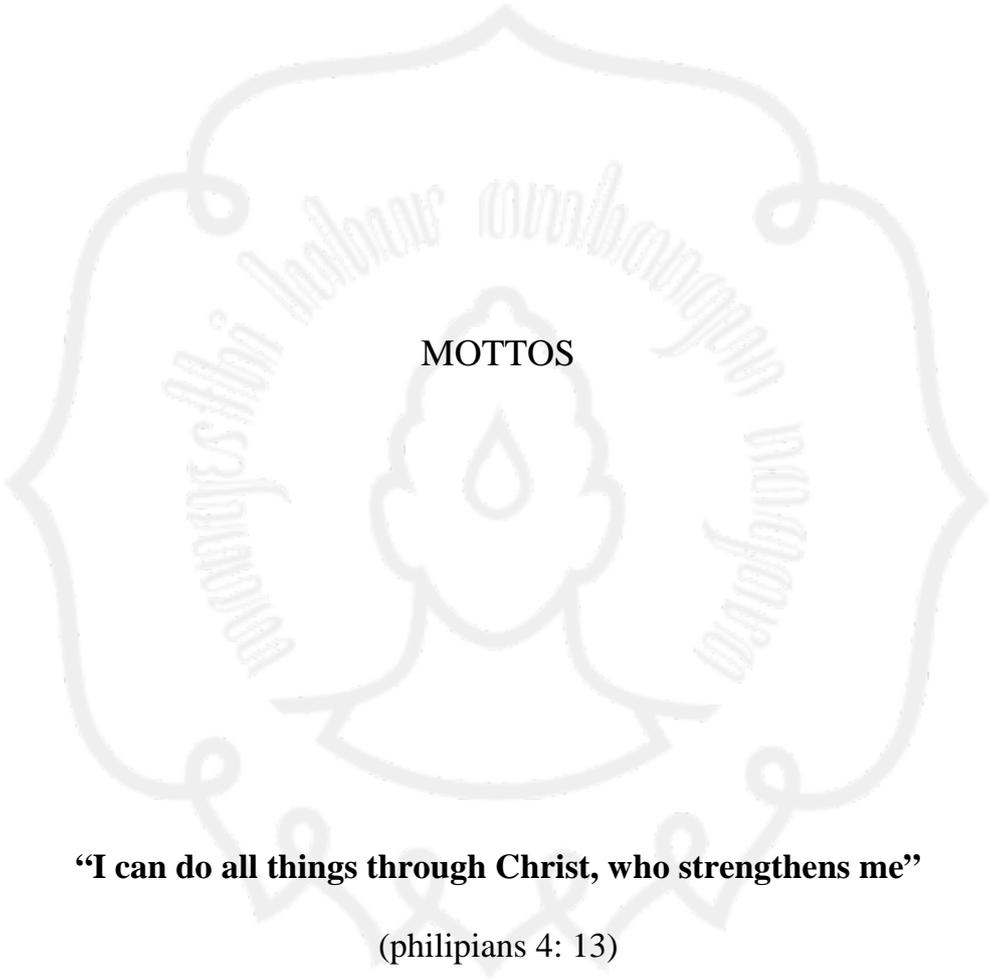
This thesis is humbly given to:

**The One who's never tired to love me,
The One who's never tired to forgive me,
The One who never gives up on me,
My beloved GOD, SAVIOR and FATHER
My sweet Best Friend**

“JESUS CHRIST”

I Love YOU

I owe YOU my life



MOTTOS

“I can do all things through Christ, who strengthens me”

(philipians 4: 13)

“Fight for your dreams”

It's all because of His grace..

*When you want it the most, there's no easy way out
When you're ready to go, let your heart leave in doubt
Don't give up on your faith
Love comes to those who believe it
And that's the way it is
(Celine Dion)

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January, 2007

Kristina Widyastuti

ABSTRACT

Kristina Widyastuti. C0302006. 2007. *King David VS Thomas Sutpen: Faulkner's Reconstruction of King David Story in the Bible as Reflected in Absalom, Absalom!* Thesis. English Department. Faculty of Letters and Fine Arts. Sebelas Maret University Surakarta.

This thesis is a literature research, which is formulated in two questions i.e.: how is the intertextual relation between King David story in the *Bible* and Faulkner's *Absalom, Absalom!* and how does Faulkner reconstruct the story of King David in the book of Samuel in the *Bible* as seen in the story of Thomas Sutpen (the main character of *Absalom, Absalom!*)

The purposes of this research are to reveal the intertextual relation between King David story in the *Bible* and Faulkner's *Absalom, Absalom!* and to explain the way Faulkner reconstructs the story of King David in the book of Samuel in the *Bible* as seen in the story of Thomas Sutpen (the main character of *Absalom, Absalom!*)

This research belongs to library research and uses descriptive comparative method. The data are collected from the source books and other references such as Internet, which are closely related to the problems analyzed. This research employs Intertextuality theory of Julia Kristeva and Michael Riffaterre to achieve the objectives. Besides, this research is also focused on the intrinsic part of King David story in the *Bible* and William Faulkner's *Absalom, Absalom!*

The analysis of the intrinsic part includes the story, characters, setting and theme. From the analysis, it is found that the intertextual relation between King David story in the *Bible* and Faulkner's *Absalom, Absalom!* is

in the form of affirmations and negations. The absorption and transformation made by William Faulkner are shown by the hypogram. Through understanding the unity of King David story and Faulkner's *Absalom, Absalom!* the researcher then finds the core meaning that binds the intertextual relation of both stories. The matrix of King David story and William Faulkner's *Absalom, Absalom!* is a savage obsession, which brings the destruction in the family. William Faulkner has reconstructed the story of King David in his novel *Absalom, Absalom!* to deliver his message, which is pointed in the ending of this story.

CHAPTER I

INTRODUCTION

A. Research Background

Literature is an expression of human's feeling toward what happens in their environment. Literature is also called the mirror of life since it reflects human's attitude. It never exists from the empty condition of its culture. A good literature plays an important role to society as a means of entertainment and education (*dulce et utile*). Some people even say that literature should be 'life-enhancing' that can help men to be more humane and wiser.

Study about literature will never end since people also grow up in their civilization. Even nowadays themes of literary work have touched many aspects of life. Many approaches are also developed in order to get better understanding of literary works. Sometimes literary works are related to each other. They are related in their history, conventions, themes and others. Pradopo says "*Sebuah karya sastra, baik puisi maupun prosa,*

mempunyai hubungan sejarah antara karya sezaman, yang mendahuluinya atau yang kemudian. Hubungan sejarah ini baik berupa persamaan atau pertentangan. Dengan hal demikian ini, sebaiknya membicarakan karya sastra itu dalam hubungannya dengan karya sezaman, sebelum atau sesudahnya” (Rachmat Djoko Pradopo, 1995: 167). Here, Pradopo says that a literary work whether a poem or a prose, has the historical relation with the other works in the same era, the previous works, or even with the new works. That historical relation can be an affirmation or negation. Pradopo suggests to involve the historical relation in talking the literary work. The relation of a particular text to other texts in literary work involves the study of intertextuality.

Intertextuality study is developed by Julia Kristeva. Intertextual theory has been used by Western literary critics since 1960s. While in Indonesian literature, this theory is applied in 1980s. Intertextual theory believes that a text was born from other texts. “Julia Kristeva writes that ‘every text takes shape as a mosaic of citations, every text is the absorption and transformation of other texts...’ A work can only be read in connection with or against other texts...” (Kristeva in Culler, 1977: 139). Intertextual approach in literature is important to get the total meaning and to know the historical background of the works.

William Faulkner’s work, *Absalom, Absalom!* is interesting to be analyzed using intertextual approach, since it is connected to the story of King David in the *Bible*. Faulkner’s new title for the book, alluding to King David’s lament over his dead son in the Old Testament, was *Absalom*,

Absalom! (http://www.olemiss.edu/depts/english/ms-writers/dir/faulkner_william/). The first title of this novel is not *Absalom, Absalom!* but “Dark House”, which symbolizes both the work’s Gothic roots and its depiction of the “dark house” of the South. “By August 1934 Faulkner had decided on *Absalom, Absalom!* as the title of the novel, and described it as the story ‘of a man who wanted a son through pride, and got too many of them and they destroyed him’ ” (Faulkner, 1990: 1109). William Faulkner uses King David story as the hypogram of his novel. Faulkner’s *Absalom, Absalom!* deals with the same issues as the story of King David. The story of King David and Absalom is concerned with a son who revolts against his father and a brother who commits incest with his stepsister (Roberts, 1964: 7).

The novel *Absalom, Absalom!* is published October 26 1936 by Random House. The title ‘Absalom, Absalom’ comes from the *Bible* reference. Faulkner infuses the novel with biblical language and makes it impossible to ignore the religious book (<http://www.123helpme.com/preview.asp?id=18145>). William Faulkner’s *Absalom, Absalom!* is considered as one of his masterpieces and most difficult work. According to VanSpanckeren “*Absalom, Absalom!* (1936), perhaps his finest, about the rise of a self-made plantation owner and his tragic fall through racial prejudice and a failure to love” (VanSpanckeren, 1994: 72). Moreover, *Absalom, Absalom!* is also described as a story about the rise and fall of Thomas Sutpen’s dynasty as a great allegory of the rise and fall of the old South

<http://www.amazon.com/gp/product/06679732187/102-2531527-0720968?v=glance&n=283155&v=glance>). At the center of the novel is the character of Thomas Sutpen, a mysterious figure, who in 1833 has come to Yoknapatawpha County, buys a hundred square miles of virgin timberland and sets out to create a vast “design” of wealth, power, and progeny in the form of white, male heirs. Set in the present day of 1909-1910, the novel’s historical past is largely narrated by three characters: Rosa Coldfield, Sutpen’s sister-in-law, who regards him as demonic; Mr. Compson, son of General Compson who is a friend of Thomas Sutpen; and Quentin Compson.

Faulkner’s *Absalom, Absalom!* tells a story of a poor white boy, Thomas Sutpen, who wants to build designs after he knows that there is discrimination even among the whites. His designs are to be rich and establish the Sutpen name as one of powers and affluences. Sutpen’s obsession of his design blinds him from ethical and humanitarian attitude. It is seen when he leaves his wife and son after he knows that they have Negro blood. Then he marries Ellen only to gain respectability. They have Henry and Judith. Years later, Charles Bon (Sutpen’s first son) wants to be recognized as Sutpen’s son. He becomes Henry’s friend and engages to Judith. Thomas Sutpen refuses the marriage and still does not want to admit Charles as his son. Sutpen’s rejecting upon Charles causes the failure of his designs, because Henry repudiates his birthright and leaves Sutpen with no heir. After Henry knows that Charles has one-sixteenth Negro blood, he

kills Charles. Henry receives incest, but actually does not allow miscegenation.

Meanwhile, part of the story of King David in the book of Samuel in the *Bible* also shares almost the same plot as *Absalom, Absalom!* King David has two wives, Ahinoam and Maacah. From Ahinoam he gets Amnon, and from Maacah he has Absalom as his children. One day, Amnon rapes Tamar, Absalom's sister, because he really feels in love with her. Tamar is very sad and shy. She tells this to Absalom, her brother. Since that day, Absalom tries to kill Amnon. Two years later Absalom kills Amnon, his stepbrother and runs away from David's kingdom. Years later when Absalom comes back to his father's kingdom, he entices the people to rebel upon King David's throne. Absalom's rebellion causes King David runs from his own kingdom. The story of King David and Absalom ends by the death of Absalom and the return of David to his kingdom.

King David is one of the important figures in the *Bible*. He is the ancestor of Jesus according to the flesh. The Lord promises David that his kingdom and his throne shall be established forever. That promise is then fulfilled in Jesus. As the second king of Israel, David is well known among the history of the Jews. David becomes king for almost 40 years. David, son of Jesse, is also a figure of a man who is very close to his God: "I have seen a son of Jesse of Bethlehem, who knows how to play the harp. He is a brave man and a warrior. He speaks well and is a fine-looking man. And the LORD is with him" (New International Version Holy Bible, 2001: 157). King David is also adored for his ability to write beautiful songs and

praises, which reflects his relation to his God. Some of his works are written in the book of Psalms in the Old Testament.

William Cuthbert Faulkner, winner of Nobel Prize, has reconstructed the story of King David to be the story of Thomas Sutpen, the main character of *Absalom, Absalom!* He is able to do that because the Old Testament is one of his favorite books. *Webster's New World College Dictionary* states that reconstruct means to construct again, rebuild, make over or to build up from remaining parts or other evidence, a concept or reproduction of (something in its original or complete form). William Faulkner has reconstructed the story of King David by giving a new structure. King David is the old version and *Absalom, Absalom!* is the new version. Faulkner is also interested in the moral themes, which relates to the ruins of the Deep South in the post-Civil War era. VanSpanckeren says about Faulkner "Faulkner's themes are southern tradition, family, community, the land, history and the past, race and the passions of ambition and love" (VanSpanckeren, 1994: 72). Faulkner expresses most of all his own experience in the literary work.

William Faulkner was born on September 25 1897, in New Albany Mississippi. Faulkner's family soon moves to Oxford, where he renames it as Jefferson Mississippi (setting of *Absalom, Absalom!* and his other novels). William Faulkner leaves his high school without even finishing it. However, he is successful to prove himself to the world as a good writer. It is one of the more remarkable feats of American literature, how a young man who never graduates from high school, never receives a college degree,

living in a small town in the poorest state in the nation, all the while balancing a growing family of dependents and impending financial ruin, can during the Great Depression write a series of novels all set in the same small Southern county (http://www.olemiss.edu/depts/english/ms-writers/dir/faulkner_william/). William Faulkner is also awarded Gold Medal for Fiction and Pulitzer Prizes. Faulkner died of heart attack on July 6 1962.

The researcher is firstly interested in the title *Absalom, Absalom!* After the researcher read the novel, it is clearly seen that this novel is connected to the *Bible* that is the story of King David in the book of Samuel. The researcher is interested to find the “red line” of these two works especially the intertextual relation of King David story and Thomas Sutpen story, the main character of this novel, since not many readers see the connection between these two works. Besides, this research is different from the previous research of Faulkner’s *Absalom, Absalom!* The previous researches of this novel are done by Ismiary Wuryandari entitled *Ambisi Thomas Sutpen Tokoh Utama Novel Absalom, Absalom! Karya William Faulkner*, and Sugianto (American Studies mainstream) entitled *Racism In Absalom, Absalom!: Faulkner’s Defense For The Blacks and Their Descendants Against Unfriendly Contemporary Social Condition In The US*. Through this research, the readers are expected to find the connection between Faulkner’s *Absalom, Absalom!* and King David story in the *Bible*, in order to get the total meaning of this novel. Finally, the research is entitled **King David Vs**

Thomas Sutpen: Faulkner's Reconstruction of King David Story in the Bible as Reflected in *Absalom, Absalom!*

B. Problem Formulation

1. How is the intertextual relation between King David story in the *Bible* and Faulkner's *Absalom, Absalom!*?
2. How does Faulkner reconstruct the story of King David in the *Bible* as seen in the story of Thomas Sutpen (the main character of *Absalom, Absalom!*)?

C. Scope of Study

This research is focused on the intrinsic part of King David story in the book of Samuel in *Bible* and Thomas Sutpen story in *Absalom, Absalom!* in order to find the intertextual relation between this two works. The other elements of this literary work are discussed as long as they support the analysis to answer the problems. According to Harold Bloom:

Intertekstual adalah sebuah teks yang berasal dari hubungan antara "karya baru" dengan karya pendahulunya. Artinya, suatu karya sastra tidak mempunyai arti, kecuali hanya dalam hubungannya dengan karya sastra lain yang memungkinkan karya tersebut dapat diinterpretasikan. Hubungan tersebut dapat saja berupa kata, frasa, kalimat, atau masalah yang terdapat dalam suatu karya sastra (Bloom in Sangidu, 2004: 25).

Harold Bloom affirms the intertextual relation can be found in words, phrases, sentences or problems inside the new work. Hence, the analysis of the intrinsic elements is important here.

D. Research Objectives

The objectives of the research are formulated as follows:

1. To explain the intertextual relation between King David story in the book of Samuel in the *Bible* and William Faulkner's *Absalom, Absalom!*
2. To explain the way Faulkner reconstructs the story of King David in the book of Samuel in the *Bible* as seen in the story of Thomas Sutpen (the main character of *Absalom, Absalom!*).

E. Benefits

The benefits of this research are:

- a. To get the total meaning of William Faulkner's *Absalom, Absalom!* through the intertextual relation with the story of King David in the book of Samuel in the *Bible*.
- b. To give further information to the readers in analyzing literary work based on the intertextual approach.

- c. To be used as a reference by the reader in understanding the work of William Faulkner.

F. Approach

The researcher applies intertextuality theory of Julia Kristeva and Michael Riffaterre to find the “red line” that relates this two works. Kristeva argues, “A work can only be read in connection with or against other texts, which provide a grid through which it is read and structured by establishing expectations which enable one to pick out salient features and give them a structure” (Kristeva in Culler, 1981: 139). Intertextual study leads us to consider the prior texts as contribution to a code.

Riffaterre theory of Intertextual is used in this research to find the hypogram and the matrix of the works. “Hypogram is a word or phrase, which is poeticized when it refers to (and, if a phrase, patterns itself upon) a preexistent word group. The hypogram is already a system of signs comprising at least a predication, and it may be as large as a text” (Riffaterre, 1978: 23). “*Teks sastra yang menjadi latar penciptaan karya sastra lain oleh Riffaterre disebut hipogram*” (Rachmat Djoko Pradopo, 1995: 179). Meanwhile, “matrix is stated in the form ordinary statement, cliché, quotation, or conventional association. Matrix appears as a final word or comprehensive answer from the series of reading and contemplating those texts” (Sri Wijayanti, 2004: 93).

Riffaterre also suggests the textual interpretant to analyze a work based on intertextual approach. Here, textual interpretant is a bridge that

connects the story of King David and *Absalom, Absalom!* Textual interpretant finds the text or story that is alluded in the other texts.

G. Research Methodology

1. Type of Research

This research is a library research, which is based on the sources from documents or written material. This research is also a descriptive comparative method. By comparing the intrinsic elements of King David story to *Absalom, Absalom!* the research reveals the intertextual relation between King David story and Thomas Sutpen story. According to Arikunto “in comparative study, similarities and differences among things, procedures, ideas, communities will be found. In other words, the research compares data with others to know the similarities and differences of the objects, which are analyzed” (Arikunto in Sri Wijayanti, 2004).

2. Data and Data resources

The data of this research are divided into two groups, those are:

1) Main Data

The primary data were taken from the text of the novel *Absalom Absalom!* by William Faulkner and King David story in the book of Samuel in the *Bible*. It includes the intrinsic parts of them, such as story, characters, theme, etc. All were related to the problem formulation.

2) Supporting Data

Supporting data were taken from the theory of literature, criticism, Internet data, and other books or relevant information that supports the primary data.

3. Data Collecting Technique

Data were collected by attempting close reading to the novel *Absalom, Absalom!* by William Faulkner, King David story in the book of Samuel in the *Bible* (as the main data) and other sources (as supporting data). From the understanding of the novel and those sources, data were collected related to the object of analysis.

H. Thesis Organization

The thesis is organized as follows

CHAPTER I INTRODUCTION: Background research, problem formulation, scope of study, objective, benefit, research methodology, and thesis organization.

CHAPTER II LITERATURE REVIEW: Intertextual theory, socio-historical background of William Faulkner and socio-historical background of King David.

CHAPTER III ANALYSIS: the intertextual relation between King David story in the *Bible* and Faulkner's *Absalom, Absalom!* and the way Faulkner reconstructs the story of King David in the *Bible* as seen in the story of Thomas Sutpen (the main character of *Absalom, Absalom!*)

CHAPTER IV CONCLUSION and SUGGESTION: the conclusion is the condensation of the analysis and suggestion is given by the researcher to the reader concerning this research.

CHAPTER II

LITERATURE REVIEW

Intertextuality theory

A Literary work in certain way has the historical relationship with other works written in the present, past and future time. The historical relationship includes all the works of the author, literary works at that time and literary works in the previous era. Based on this thinking, Rachmat Djoko Pradopo suggests “*Untuk mendapatkan makna sepenuhnya itu dalam menganalisis tidak boleh dilepaskan karya sastra dari konteks sejarah dan konteks sosial-budayanya....*” (Rachmat Djoko Pradopo, 1995: 155). Here, Pradopo says that to get a whole meaning or total meaning of literary work reader should not forget the historical relation and the socio-cultural of the work.

Meanwhile, Teeuw confirms that literary work was never born within an empty condition of its culture. It means that a literary work is created with other world reference. The reference can be other texts of literary works. The relation of a particular text to other texts in literary work involves the study of intertextuality. Intertextuality theory is very important to understand a literary work. “*Hubungan dengan interpretasi (dalam karya sastra) terjadi sebagai akibat keharusan kontekstual yaitu dengan hadirnya*

pola-pola kultural masa lampau yang tersimpan selama proses pembacaan sebelumnya. Interteks dalam hubungan ini berfungsi untuk membangkitkan memori” (Nyoman Kutha Ratna, 2005: 220). It means that interpretation in literary works is a contextual necessity, which can be done by finding the cultural patterns of literary works in the past. The function of intertextual according to Nyoman is to rise up the memory of the previous works that have been read. So it is very clear that intertextuality theory helps reader get the total meaning of a work by showing the relation with the previous work. Julia Kristeva argues, “a work can only be read in connection with or against other texts...” (Kristeva in Culler, 1977: 139). Furthermore, Michael Riffaterre, who employs the broad concept of intertextuality to discuss the special referentiality of literary work, says what appears to be a reference to an object can and should be read as a reference to other texts (Culler, 1981: 105).

Intertextuality is also related to the fact that many authors write their work inspired by the other works. Great author and their great works often influence other author. Dwicipta argues about this phenomenon “...*para penulis terdahulu dan karya mereka seperti sebuah peziarahan, atau pelacakan kembali kata-kata dan makna sebelum sang penulis menemukan kata dan bahasanya sendiri”* (Dwicipta, 2006: 25). According to Dwicipta, the previous writers and their works become a pilgrim place to trace words and meaning before the writer finds their own word and language. “*Karya sastra yang ditulis lebih kemudian, biasanya, mendasarkan diri pada karya-karya lain yang telah ada sebelumnya, baik secara langsung maupun tidak*

langsung” (Burhan Nugiyantoro, 1995: 51). Burhan says that literary works which are written later, usually, based on the previous work directly or indirectly. However, it does not mean that the author only imitates the previous works. “...*peniruan dalam interteks adalah proses identifikasi objek ke dalam level yang lebih tinggi sehingga karya yang dihasilkan menjadi baru, seolah-olah dilihat untuk pertama kali*” (Nyoman Kutha Ratna, 2005: 220-221). Imitation in the intertextuality is a process of object identification to the higher level, so that a work is seen as if it is a new work. Intertextuality theory leads reader to see the creativity of an author.

Nyoman Kutha Ratna explains that intertext as seen from its syllable, derived from the words inter and text. “*Prefiks ‘inter’ yang berarti (di) antara dalam hubungan ini memiliki kesejajaran dengan prefiks ‘intra, ‘trans’, dan ‘para’. Teks, berasal dari textus (Latin), yang berarti tenunan, anyaman, susunan, dan jalinan. Intertekstual dengan demikian didefinisikan sebagai hubungan atau jaringan antara satu teks dengan teks-teks lain*” (Nyoman Kutha Ratna, 2005: 217). Nyoman defines intertextuality as a net, a fabric or a relation between a text and other texts. His explanation supports the theory of Julia Kristeva. “Julia Kristeva writes that ‘every text takes shape as a mosaic of citations, every text is the absorption and transformation of other texts...’ (Kristeva in Culler, 1977: 139). Moreover, Brian McHale in *Postmodernist Fiction* explains an intertextual space as a relation among two or more texts, or between specific texts and larger categories such as genre, school, period (McHale, 1991: 57).

Intertextuality theory is derived from France and influenced by structuralism of Jacques Derrida. The principle of intertextual is developed by Julia Kristeva, who realizes the relation of a particular text to other texts. This theory has been used by Western literary critics since 1960s. While Indonesian literature accepts this theory in 1980s. Teeuw, as one of important figures in Indonesian literature, affirms Kristeva's concept of intertextuality:

tidak ada sebuah teks pun yang sungguh-sungguh mandiri, dalam arti bahwa penciptaan dan pembacaannya tidak dapat dilakukan tanpa adanya teks-teks lain sebagai contoh, teladan, kerangka; tidak dalam arti bahwa teks hanya akan meneladan teks lain atau mematuhi kerangka yang telah diberikan lebih dahulu; tetapi dalam arti bahwa dalam penyimpangan dan transformasi pun model teks yang sudah ada memainkan peranan yang penting. (Teeuw, 1984: 145-146)

From Teeuw's argument, the researcher concludes that there are no texts that are really independent, which mean that the creation and the reading cannot be done without the existence of other texts as an example, model, or construction. It does not mean that texts only imitate the other texts or continue the conventions that are given before. Teeuw confirms that prior texts play an important role in intertextuality. Intertextual leads the reader to consider prior texts as a contribution to a code. The relation between texts of literary works in the intertextual theory involves the diachronic or synchronic analysis. Diachronic analysis is the attempt to construct a historical evolution, and synchronic analysis is analysis of a system without respect to time.

The goal of intertextual approach, as clearly stated above, is to get the total meaning of literary work. Riffaterre, in *Semiotics of Poetry*, stresses the use of intertextuality approach, because in his opinion the verse usually has full meaning in relation with another verse (Riffaterre, 1978: 11). According to Julia Kristeva, “intertextuality as the sum of knowledge makes possible for texts to have meaning: once we think of the meaning of a text as dependent upon other texts that it absorbs and transforms...” (Kristeva in Culler, 1981: 104). In specific way, intertextual approach tries to find the aspects that appear in the previous work and emerge now in the new work:

Kajian intertekstual dimaksudkan sebagai kajian terhadap sejumlah teks (lengkapnya: teks kesusastraan), yang diduga mempunyai bentuk-bentuk hubungan tertentu, misalnya untuk menemukan adanya hubungan unsur-unsur intrinsik seperti ide, gagasan, peristiwa, plot, penokohan, (gaya) bahasa, dan lain-lain, diantara teks-teks yang dikaji.
(Burhan Nurgiyantoro, 1995: 50)

From Burhan explanation, it can be said that through intertextuality study reader can find the relation between literary works that involves the intrinsic elements, such as: idea, thought, event, plot, character, figure of speech, and so on.

Intertextuality theory places the text in such frameworks and makes it legible to all. “*Pendekatan intertekstualitas akan sangat membantu pembaca untuk lebih jauh dalam memahami sajak (karya sastra), tanpa terlepas dari pemahaman atas strukturnya, sehingga dapat diperoleh dimensi penghayatan yang lebih utuh dan lengkap atas karya-karya tersebut*”

(<http://cybersastra.net/modules.php?name=News&file=article&sid=3989>).

Intertextuality helps reader to understand a literary work in a broader sense without releasing from the understanding of its structure.

Rachmat Djoko Pradopo, in *Beberapa Teori Sastra, Metode Kritik, dan Penerapannya*, states that through intertextual theory reader can trace back the literary norms and literary conventions of an era. (Rachmat Djoko Pradopo, 1995: 179). Culler argues about this convention “The function of genre conventions is essentially to establish a contract between writer and reader so as to make certain relevant expectations operative and thus to permit both compliance with and deviation from accepted modes of intelligibility...” (Culler, 1977: 147). Since literary work is a creative process, then it is not only imitating the previous work. Some authors still continue the literary conventions that exist before, but others prefer to break the convention. “...in a particular cases ‘a text works by absorbing and destroying at the same time the other texts of the intertextual space’ and is happiest or most triumphant when it can identify particular pretexts....” (Kristeva in Culler, 1981: 107). Julia Kristeva calls it affirmation and negation of another text. Teeuw believes that the tension between convention and renewal of literary work will always exist. However, it shows the creative process of a literary work (Teeuw in Rachmat Djoko Pradopo, 1995: 167).

Intertextuality, according to Roland Barthes, is a matter about a work that already read. “Roland Barthes speaks of intertextual codes as a ‘mirage of citations’....The codes are nothing other than the ‘*déjà lu*’....Barthes warns that from the perspective of intertextuality ‘the quotations of which a text is made are anonymous, untraceable, and nevertheless *already read*’—this is the crucial thing—as ‘already read’ “ (Culler, 1981: 102-103).

“Therefore, we can find theories of intertextuality wherever there has been discourse about texts-both because thinkers were aware of intertextual relations and because our knowledge of theory makes us, as readers, keen to re-read our source texts in that light” (Worton & Still in Sri Wijayanti, 2004: 20). So it means when readers are aware that the literary work they read is ‘already read’, they automatically will refer to the intertextuality theory.

Jonathan Culler, in his book *Structuralist Poetics*, adds the understanding of intertextuality theory by giving some concepts, there are:

1. Recuperation

Recuperation stresses the notion of recovery, of putting to use. It may be defined as the desire to leave no chaff, to make everything wheat, to let nothing escape the process of assimilation; it thus a central component of studies which assert the organic unity of the text and the contribution of all its part to its meaning or effects.

2. Naturalization

Naturalization emphasizes the fact that the strange or deviant is brought within a discursive order and thus made to seem natural.

3. Motivation

Motivation is the process of justifying items within the work itself by showing that they are not arbitrary or incoherent but quite comprehensible in terms of functions which we can name.

4. Vraisemblabilisation

Vraisemblance stresses the importance of cultural models of the vraisemblable as sources of meaning and coherence. Vraisemblance is a principle of integration between one discourse and another or several others. Vraisemblance is thus the basis of the important structuralist concept of intertextuality theory. Culler distinguishes five levels of vraisemblance that can relate a text with other texts, there are:

- a. Socially given text, that which is taken as the 'real world'.
- b. A general cultural text: shared knowledge, which would be recognized by participants as part of culture and hence subject to correction or modification but which none the less serves as a kind of 'nature'.
- c. Texts or convention of a genre, a specifically literary and artificial vraisemblance.
- d. Natural attitude to the artificial, where the text explicitly cites and exposes vraisemblance of the third kind so as to reinforce its own authority.
- e. Complex vraisemblance of specific intertextualities, where one work takes another as its basis or point of departure and must be assimilated in relation to it. (Culler, 1977: 137-140)

Culler's argument that a work takes another work as its basis or one point departure is the same as Riffaterre's concept of hypogram.

Further, Jonathan Culler formulates that intertextuality has double focusses. Firstly, it calls our attention to the importance of the prior text. Secondly, it leads us to consider prior texts as a contribution to a code, which makes possible the various effects of signification. Culler continues that the study of intertextuality casts its net wider to include anonymous discursive practices, codes whose origins are lost, that make possible the signifying practices of later texts (Culler, 1981: 103).

Meanwhile, Michael Riffaterre suggests the concept of hypogram, matrix and textual interpretant in dealing with intertextuality theory. In his book *Semiotics of Poetry*, Riffaterre explains clearly about hypogram or the prior text. "Hypogram is a single sentence or a string of sentences. It may be made out of clichés, or it may be a quotation from another text, or a descriptive system. Hypogram always has a positive or negative "orientation" " (Riffaterre, 1978: 63). Again, Riffaterre adds that hypogrammatic derivation is a word or phrase, which is poeticized when it refers to (and, if a phrase, patterns itself upon) a preexistent word group. The hypogram is already a system of signs comprising at least a predication, and it may be as large as a text. The hypogram may be potential, therefore observable in language, or actual, therefore observable in a previous text. Riffaterre says that hypogram appears quite visibly in the shape of words embedded in sentences. If the sign referring to a hypogram is made of several words, it is their common relationship to the hypogram that defines these words as components of one single significance unit (Riffaterre, 1978: 23).

“Riffaterre memakai istilah hipogram, yang barangkali mirip dengan bahasa jawa ‘latar’: tulisan yang merupakan dasar (seringkali dasar yang tidak eksplisit, atau yang harus kita jabarkan dari sajak lain) untuk penciptaan baru, seringkali kontradiktif, dengan memutarbalikkan esensi, amanat karya sebelumnya” (Teeuw in Sri Wijayanti, 2004: 27). Here, Teeuw affirms Riffaterre’s concept that hypogram is often contrastive by twisting the essence or the message of the previous work.

Hipogram merupakan karya yang menjadi dasar penciptaan karya lain yang lahir kemudian. Karya yang diciptakan berdasarkan hipogram itu disebut sebagai karya transformasi karena mentransformasikan teks-teks yang menjadi hipogramnya. Hipogram dapat terjadi secara eksplisit maupun implisit. Keeksplisitan terjadi karena kesengajaan yang dilakukan oleh pengarang dan biasanya dapat dibuktikan secara tekstual di dalam karya sastra lama yang akan diungkap maknanya, sedangkan keimplisitan terjadi di luar kesengajaan pengarang karena pengenalannya terhadap karya sastra sebelumnya.
(Abdullah in Sangidu, 2004: 24)

From those statements, the researcher concludes that hypogram is the previous works that become the basic of the next work. The new work now is called a transformation work. The hypogram may be realized by the author, but may be not. Even the reader may not recognize the hypogram.

According to Riffaterre, the hypogram of literary works is generated by conversion and expansion. Conversion and expansion both establish equivalences between a word and a sequence of words. Expansion establishes this equivalence by transforming one sign into several, which is to say by deriving from one word a verbal sequence with that word’s defining features. Expansion transforms the more abstract language forms, especially the grammatical connectives, into images. In its simplest form the expansion may be made up entirely of repetitive sequence, but in most cases it involves more than repetition—there are also changes in the grammatical

nature of the model sentence's constituent. Expansion transforms the constituents of the matrix sentence into more complex forms. Expansion may be an extension and elaboration (Riffaterre, 1978: 47).

Conversion lays down the equivalence by transforming several signs into one "collective" sign, that is, by endowing the components of a sequence with the same characteristic features. Conversion transforms the constituents of the matrix sentence by modifying them all with the same factor. The constituents of the conversion always transmute the hypogram's markers. Authors use conversion to modify sentence into their new work. Conversion can be a transformation and negation toward hypogram (Riffaterre, 1978: 47).

Moreover, Riffaterre explains that after identifying the hypogram, the matrix will be found. "A matrix may be implicit or it may be partly actualized, that is, represented by a word (it fully actualized, the matrix would spell out in sentence form senses or presuppositions of that word)" (Riffaterre, 1978: 117). The matrix can be represented by the title and it can also be summed up in a single word, in which the word will not appear in the text. Matrix is the motor, the generator of the textual derivation. The matrix is not the meaning of the poem (literary work), but a matrix is an attempt to identify the structure, which enables readers to discover unity when they are interpreting the poem (or literary work). Matrix is 'a word or sentence' with the aid of some elementary binary opposition (Culler, 1981: 92-93).

“Matrix is stated in the form ordinary statement, cliché, quotation, or conventional association. Matrix appears as a final word or comprehensive answer from the series of reading and contemplating those texts” (Sri Wijayanti, 2004: 93).

Next concept that Michael Riffaterre suggests is textual interpretant. “The concept of interpretant, that is, a sign that translates the text’s surface signs and explains what else the text suggests” (Riffaterre, 1978: 81). Finally, the interpretant may be a textual sign. The interpretant is a fragment of that text actually quoted in the poem (literary work) it serves to interpret. Riffaterre says that textual interpretant guides the reader in two ways. First, it helps him focus on intertextuality. Second, the interpretant functions as the model for the hypogrammatic derivation (Riffaterre, 1978: 109). In this research, textual interpretant is used as a bridge that connects the story of King David and *Absalom, Absalom!* Textual interpretant finds the text or story that is alluded in the other texts.

In his book *Semiotics of Poetry*, Michael Riffaterre also enlightens about the dual signs, which mean such words may carry meaning in ways that cannot be explained as metaphorical or metonymic, and they point to textual significance because they stand for a whole “text”, the other text. Furthermore, he explains about titles as a dual signs. Titles too can function as dual signs, when they introduce the poem (literary work) they crown and at the same time refer to a text outside of it. Since the interpretant stands for a text, it confirms that the unit of significance in poetry is always textual. By referring to another text the dual title points to where the significance of its

own poem is explained. The other text enlightens the reader through comparison: a structural similarity. It is possible that the textual referent has the same matrix as the poem (literary work). The two texts are related to the signs in the same way. According to Riffaterre, the title here functions as a sign hinting at a hidden meaning, or a meaning reserved for initiates, or a second meaning in addition to the surface one (Riffaterre, 1978: 86, 99-100).

William Faulkner's work *Absalom, Absalom!* is a dual signs, since the title Absalom refers to the story of King David in the *Bible* (Absalom is the name of King David's son). However, the title also stands for the text itself. The understanding of this novel cannot be separated from the understanding of King David story in the *Bible*. Therefore, this research applies the intertextuality theory in order to get the total meaning of this novel. The intertextual theory of Julia Kristeva is needed to compare the structural similarities and differences. Meanwhile, Michael Riffaterre's theory works by finding the hypogram and the matrix that Faulkner uses in *Absalom, Absalom!* After finding the way the author treats the hypogram and the matrix in their work, it will be seen the creativity of the later author.

Socio-historical Background of William Faulkner

William Cuthbert Faulkner (Falkner) was born on September 25, 1897 in New Albany, Mississippi. He achieved a reputation as one of the greatest American novelists of the 20th century largely based on his series novels about a fictional town of Jefferson. Jefferson, setting of *Absalom, Absalom!* and his other novels, was actually a fictional town of Oxford. Faulkner's family moved to Oxford in 1902.

William Faulkner was greatly influenced by his great grandfather, William Clark Falkner. The addition of 'U' in his name Faulkner was actually an accident when he published his first novel.

My great grandfather, whose name I bear, was a considerable figure in his time and provincial milieu. He was prototype of John Sartoris (in *Sartoris* and *the Unvanquished*): raised, organized, paid, the expenses of and commanded the second Mississippi infantry, 1861-1862, etc. He built the first railroad in our country, wrote a few books, made the grand European tour of his time, died in the duel, and the country raised a marble effigy which still stands in a Tippah county. The place of which our origin shows on larger maps: a hamlet named Faulkner just below Tennessee live in his railroad. (Friedman in Suminah, 2001: 21)

The characters of Col. John Sartoris and Thomas Sutpen, in his novels, were basically based in part on Faulkner's great-grandfather and namesake, William Clark Falkner. Like Thomas Sutpen (in *Absalom, Absalom!*), William Clark Falkner ran away from home at the age of fourteen with the intent of making his fortune. Much of Faulkner's own family history made its way into the fiction, just as places and events in his fiction seem

patterned on real-life places and events in Oxford (<http://www.mcsr.olemiss.edu/~egjbp/faulkner/wf-faq.html>).

“William Faulkner was a poor student, and left his high school after the tenth grade for a job in his grandfather’s bank. He read widely, and wrote poetry. He also tried his hand at painting. He was a moody young man and a puzzle to the townspeople of Oxford” (O’Connor, 1968: 116). During his life, William Faulkner experienced different jobs. He took a job in a bookstore, became a carpenter and a house painter, and also became postmaster at the university. By this time he had published several poems in the University’s year-book and in its newspaper. Shortly afterwards he met Sherwood Anderson, who helped him published his first novel *Soldier’s Pay* (1926) and *Father Abraham*. *Soldier’s Pay* sold poorly, but William Faulkner continued to write. He wrote *Sartoris*, which helped him to find himself as a writer. He said that writing was fun for him “ ‘suddenly I discovered that writing was a mighty fine thing—you could make people stand on their hind legs and cast a shadow’ “(Utley, 1964: 124). *Sartoris* was an uncritical account of the Sartoris (or Falkner) family legend, brought down to Faulkner’s own generation. It was a source book for many later stories. Faulkner was also successful to finish *The Sound and The Fury*, one of Faulkner’s best novels in 1929.

In the same year, Faulkner married Estelle Oldham, an Oxford woman, whom he had known for many years. This year was important one in his life for other reasons a well. He finished writing *As I Lay Dying* in the

following year. This novel was identified as the first time in print the Mississippi locale as Yoknapatawpha County.

The principle setting of Faulkner is Yoknapatawpha County, a fictional domain loosely based on places and subjects near to him in his youth. Yoknapatawpha County as Faulkner's mythical kingdom served it to actualize his character and events as something that really happened. According to Dorothy Tuck, Yoknapatawpha County is closely modeled on Lafayette County, Mississippi. Both the real and fictional counties are roughly bounded on the Northeast by the Thalahathil River, in the fictional county the Yocana River to the South is named Yoknapatawpha. (Tuck in Suminah, 2001: 21)

William Van O'Connor said that Yoknapatawpha was both a mythical and an actual region. Faulkner had transcribed the geography, history, and the people of northern Mississippi and he has also transmuted them. Yoknapatawpha County was an area of 2400 square miles, with a population of 15,611 persons. Faulkner is the historian of a region—historian of its emotions as much as of its events—and certain of his books are historical novels, in that particular sense. Each of Faulkner's novels is not written in chronological order of Yoknapatawpha history. Yet, the readers have been given the various stories piece-meal, and the novels themselves tell their stories in bits and fragments (Edel, *et all.*, 1959: 1313-1314).

Nevertheless, Faulkner's productivity had not stopped yet. He continued with *Sanctuary* in 1931. This novel was undoubtedly a popular success, Paramount bought the story and made from it a film called *The Story of Temple Drake*—released May 12, 1933. Before *Sanctuary* was published, William Faulkner lost his daughter, named for Faulkner's great-

aunt Alabama, who was born prematurely. Other successful novels were produced then: *Light In August* (1932), *Absalom, Absalom!* (1936), *The Unvanquished* (1938), *The Wild Palms* (1939), *The Hamlet* (1940), *Go down, Moses* (1942), *Intruder in the Dust* (1948), *A Fable* (1954), etc. MGM bought film rights of *Intruder in the Dust* for \$50,000 before the publication. This novel was sold 18,000 copies and elected to the American Academy of Art and Letter. It showed that William Faulkner had mastered his material, demonstrated a rich variety styles, and brought the techniques and ideas that pervasive in literature and arts. Finally, the Nobel Prize for Literature was awarded to him in 1950. William Faulkner accompanied by his daughter, went to Sweden and delivered his acceptance speech.

I believe that man will not merely endure; he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail. (Curry, 1986: 207)

William Faulkner was the fourth American author to be awarded the Nobel Prize after Sinclair Lewis (1930), Eugene O'Neil (1936) and Pearl S Buck. Meanwhile, many other awards of William Faulkner besides the Nobel Prize were: Pulitzer Prizes for *A Fable* in May 1955, O Henry Memorial Award and Gold Medal for Fiction of National Institute of Arts and Letters. William Faulkner had made public appearances on several occasions after that. He also traveled abroad a good deal, notably to Europe

and Japan. In 1957, Faulkner was a writer in residence at the University of Virginia. In his career lasting more than three decades, Faulkner published 19 novels, more than 80 short stories, 2 books of poems and numerous essays. “William Faulkner has written nineteen books which for range for effect, philosophical weight, originality of style, variety of characterization, humor, and tragic intensity, are without equal in our time and country... Let us grant that much, for Faulkner is a very uneven writer” (Warren in O’Connor, 1968: 119).

William Faulkner was mostly interested in the moral themes, which related to the ruins of the Deep South in the Post-Civil War era. According to VanSpanckeren “Faulkner’s themes are Southern tradition, family, community, the land, history and the past, race and the passions of ambition and love” (VanSpanckeren, 1994: 72). Faulkner said about his themes in his Nobel Prize speech as a partake of the ‘old verities’. He named them, ‘love and honor and pity and pride and compassion and sacrifice’. In the Faulknerian world, pride was often founded upon a false code of honor; love was often lust; compassion and pity and sacrifice were functioned as an obsessive guilt. The best Faulkner could offer was a belief in man’s endurance in spite of a past which continually engulfs and destroys his present (Edel, *et all.*, 1959: 311).

Faulkner as a member of Southern American society was also an individual who was very concerned towards his social environment. “Faulkner has absorbed the South more completely perhaps than any other Southern writer. All of his fiction deal with the South and reflect a deep love

of his native region as well as a criticism of certain aspects of its history and culture” (Cowley in Suminah, 2001: 27).

...the South has found such a voice in the novelist William Faulkner. Indeed it might be said that he is writing the authentic history of the South...the history of its plantation days, its era of slavery and of prosperity, the great battles and the collapse and ruin of the fratricidal war...Faulkner’s record has been rather the emotions of this drama, his vision, in depth, of the South’s great moral tragedy from the days of the Indians, through the ironic moments when both Indians and whites were slave-owners and beyond into the era of defeat and degeneration. (Edel, *et all.*, 1959: 310)

Almost of Faulkner’s novel were penetrated deeply into the psychological motivations for man’s actions and investigated man’s dilemma in the modern world. ”Faulkner best intuitions have something to do with racism phenomenon and there is at least a measure of psychological truth in his understanding that a cruel, the lost South is necessary to the idea of America held by certain radicals” (Hardwick in Suminah, 2001: 28). According to Faulkner, the Southerner, the resident of Yoknapatawpha County, had a psychological problems since they carried their burden of guilt, their part in the troubled and painful heritage that began with slavery. In his work, Faulkner also suggested the tragic plight of modern man, who lost his soul in the mechanism of his religion and his external affairs. Faulkner’s work was a fearful picture of perversions and acts of violence, which implied to the reader that the abnormal is normal. William Faulkner’s book was well-known for its enigmas.

Moreover, Faulkner’s themes were also about the Christian values of self-respect and mutual respect, forgiveness of others as well as oneself, fortitude, a proper balance between humility and pride, and charity.

Faulkner's family trees in his works reminded to the long Biblical genealogies of the Old Testament. Some of his novels were deeply connected to the Christianity. One of it was *Absalom, Absalom!* (1936) that was explicitly referred to the *Bible*. "Faulkner's novels, while secular, seem to be heralding Good Tidings: they keep us patient, as though by giving us gum to chew, while we wait for the Incarnation, whereby all promises will be fulfilled" (Warren, 1966: 70). William Faulkner's themes were simple and as complicated, and persistent, as those in the *Bible*.

In some of his novels, William Faulkner chose to make the community of Jefferson (part of the South) Presbyterian or Calvinist. The U.S Census figures showed that the Baptists were by far the largest Protestant group in Mississippi, the Methodists the second largest, and Presbyterians a small minority. Faulkner's reasons for doing this presumably were literary or dramatic. It allowed him to introduce the doctrines of predestination and of man's terrible depravity. A second reason possibly was that he wanted to stress the Scotch-Irish origins of the majority of the townspeople (O'Connor, 1968: 127-128). In accordance with religion in the South, Clement Eaton asserted "The religion of the South, especially the strong faith in Providence, the belief that "good works" will not get you to Heaven, the great reliance on prayer, the belief that in order to enter Heaven a man must be "prepared" for death, that is, have his sins forgiven beforehand" (Eaton in Erliana, 2001: 24).

William Faulkner found out that religion was important to guide the Southerner in their daily life. Irving Howe on his *William Faulkner: A*

Critical Study said “Some attempts have been made to see Faulkner as a Christian traditionalist. There can be no doubt that one of the more important sources of his moral outlook is an imperiled version of Christianity. The South in which Faulkner grew up was perhaps more concerned with Christian belief than most other sections of the country” (Howe in Erliana, 2001: 64).

Faulkner lived in a society, where oppression against those of other race existed and became the tradition. The Southerner’s daily lives were injustice, unfairness and inequality for the blacks. Faulkner was perfectly aware that Negroes were human beings like himself, but ones who has suffered much because of the color of their skin. He treated them more sympathetically in his books than he treated the poor whites. “The actual role of the Negro in Faulkner’s fiction is consistently one of pathos or heroism” (Utley, 1964: 169).

Faulkner’s Negroes may be said to be among the first, in the long line of Negroes in Southern literature, who are treated in a realistic fashion. He neither idealizes them nor caricatures them, as other writers have tended to do. They are shown to us as creatures of their hard environment, the haunted and the hunted, the insulted and the injured of history, and Faulkner sees them in their human dignity as well as in their weaknesses as group and as individuals. (Edel, *et all.*, 1959: 314)

Faulkner also defended the blacks through his essays on integration, letters to various media like New York Times, Harcourt and Commercial Appeal. He felt equally responsible for anything improperly done towards the blacks generally in the South, either as an individual or as a social member of the South and America as well.

The white society of the South was actually divided into three classes. First, the commercial civic elite about 10-15 percent of the white population. They were entrepreneurs, industrialists, and the professionals of the cities, including the planter class. This class had a lifestyle that set them apart from the other white. The second consisted of the prosperous tenant farmers and small landowners of the countryside. They occupied the leading role in the defense of the institution of slavery and in shaping economy, which made the continuance of that institution. The lower group was commonly called “the poor white” that becomes the objects of poverty of concern and scorn for the white middle and upper class. Their life was generally similar to the blacks. (Erliana, 2001: 24-26). William Faulkner realized the social classes in the South and raised this issue in his novels, including in *Absalom, Absalom!*

William Faulkner was also aware about the familial relationship as one of the main factors in Southern society. Faulkner saw family and kinship as one essence of the southern identity.

In the human warmth and security of its commitment to family and kin, The South-where roots, place family and tradition are the essence of identity. It is probable, though the evidence is skimpy, that in the southern English colonies and southern states, kinship ties beyond the immediate family were more important than in northern areas. Certainly that has been the traditional view and to this day Southerners acknowledge a more far-flung and more active kin network beyond the family of origin than people in other regions of the United States. (Degler in Erliana, 2001: 61)

Faulkner expressed the Southern familial relationship in many of his novels, such as *Absalom, Absalom!* and *As I Lay Dying*.

Reading Faulkner one might involve in a long history, of torment, suffering, and anguish but also of endurance, dedication, and love. Faulkner was an important innovator of narration method in literature. “Faulkner experienced brilliantly with narrative chronology, different points of view and voices (including those of outcasts, children, and illiterates), and a rich and demanding baroque style built of extremely long sentences full of complicated subordinate parts” (VanSpanckeren, 1994: 72). William Faulkner wrote with an uncommon method of chronology and point of view. He forced the reader to piece together events from a seemingly random and fragmentary series of impressions experience by a variety of narrators (as in *Absalom, Absalom!*). Faulkner was known also for the complexity of his style, which included multiple points of view, inversions of time, and stream-of-consciousness narrative. Faulkner’s narrative method as essentially recollective, in the form of individual meditation over past events (Suminah, 2001: 30). Some of his novels were considered a difficult one, but the difficulty was not forced and factitious. It was the price that has to be paid by the reader for the novel’s power and significance. William Faulkner died of heart attack on July 6, 1962. After service at Rowan Oak (his house), he was buried on July 7, in St. Peter’s Cemetery, Oxford Mississippi. William Faulkner Foundation, established in December 28, 1960, has become a special memory of Faulkner.

Socio-historical Background of King David

The history of King David was written in the book of Samuel I & II in the *Bible*. According to *Survei Perjanjian Lama* (a translation), King David's story was occurred in the end of 11th century B.C and in the beginning of 10th century B.C. The main theme in the book of Samuel I was a theocracy government and in Samuel II was about David's reign. These books also told more about the promise of the Lord to David. The Lord promised David that his kingdom and his throne would be established forever. In the book of Samuel I, there were three changes in leadership during 100 years of Israel history. From Eli to Samuel, Samuel to Saul and Saul to David. The book of Samuel I was important since it wrote the changes period, when the Israel led by the Judges and then they asked for a King. "We want a king over us. Then we will be like all the other nations, with a king to lead us and to go out before us and fight our battles" (NIV, 2001: 152). King David was the second king of Israel and the greatest king among the history of Israel, because he was successful to unite the whole Israel and bring the Ark of the Covenant to Israel.

The book of Samuel I described the bravery of David. After he was anointed to be a king, he became Saul armor-bearers. This book noted important moments such as when David defeated Goliath, who was a champion and over nine feet tall; David had a friendship with Jonathan, Saul's son; and also when Saul tried to kill David since he was jealous to David "Saul was very angry; this refrain galled him. 'They have credited David with tens of thousands,' he thought, 'but me with only thousands.

What more can he get but the kingdom?’ And from that time on Saul kept a jealous eye on David” (NIV, 2001: 158).

The book of Samuel II was about David’s reign, which lasted for forty years. David was thirty years old when he became a king. He was a famous king, since he was successful to unite twelve tribes of Israel. David became the king of Judah and over Israel. The part of Samuel II was interesting, since it did not only tell about the victory of King David, but also told about his failure. King David has sinned against the Lord, when he planned to kill Uriah and he took Uriah’s wife, Bathsheba. After that he took the responsibility over his own sins. King David had to see his children killed each other. Besides, there were many rebellions toward his reign. Absalom, his own son, held a conspiracy against him and caused him fled from his own kingdom.

David was one of the important figures in the Bible, since he was also the ancestor of Jesus according to the flesh (in the New Testament Jesus was called the Son of David). David was anointed to be the king of Israel after the Lord rejected Saul, the previous king. Though he was a shepherd, he was chosen by the Lord for the Lord had not looked at his outward appearance. “And David knew that the Lord had established him as king over Israel and had exalted his kingdom for the sake of his people Israel” (NIV, 2001: 168). David was the son of Ephrathite named Jesse, who was from Bethlehem in Judah. David had seven brothers and he was the youngest. He was ruddy, with a fine appearance, handsome features. He was known as a loyal friend and a gentle lover. King David was adored for his

ability to write beautiful songs and praises, which reflected his relation to his God. He wrote 73 psalms consisted of praises, lamentation, worship and prayers.

David was a figure of a man who was very close to his God: “I have seen a son of Jesse of Bethlehem, who knows how to play the harp. He is a brave man and a warrior. He speaks well and is a fine—looking man. And the LORD is with him” (NIV, 2001: 157). King David was frightened by his enemies because the Lord God Almighty made him powerful. He defeated the Philistines, Amalekites, Ammonites, Moabites, Arameans, and many more.

Sons were born to David when he was in Hebron. His first son was Amnon, the son of Ahinoam. His second son was Kileab, son of Abigail, and the third was Absalom, son of Maacah daughter of Talmai king of Geshur. After King David left Hebron and dwelt in Jerusalem, he took more wives. It was common for a king at that time to have many wives and concubines. King David had more sons and daughters born to him in Jerusalem.

King David died at a good old age, having enjoyed long life, wealth and honor. His son from Bathsheba, Solomon, succeeded him as king. King Solomon was well known for his great wisdom. After Solomon died, the kingdom of Israel was apart and became weak. All the stories of King David have inspired many people, including writers. They wrote not only from David’s bravery and victory but also from his failure. William Faulkner

used the story of King David and Absalom as a prior text in his novel *Absalom, Absalom!*

CHAPTER III

ANALYSIS

Julia Kristeva observes that the point of intertextuality is to take us beyond the study of identifiable sources (Culler, 1981: 106). In order to analyze the intertextual space, the structure of the prior texts with the transformation text is compared. However, the researcher does not analyze the structure in detail to avoid the overlapping analysis with the structuralism analysis. It should be noted that the analysis of the structure here is needed to show the intertextual relation between King David story and Faulkner's *Absalom, Absalom!* and to show the way William Faulkner reconstructs the story of King David in the *Bible* as seen in the story of Thomas Sutpen (the main character of *Absalom, Absalom!*).

Strauss argues about structure, "A structure is a system made up several elements, none of which can undergo a change without effecting changes in all other elements" (Strauss in Teeuw, 1984: 42). Moreover, according to Robert Penn Warren structure is the arrangement of various elements in a work of literature or the organization of various materials such as ideas, images, characters, setting, and so on to give a single effect (Warren, 1959: 106). Structure refers to the total organization of a literary

work, which includes both content and form. Being aware of the intrinsic elements help the reader in interpreting or understanding the texts.

A. The Intertextual Relation between King David Story in the *Bible* and Faulkner's *Absalom, Absalom!*

1. Story

Sylvan Barnet states that a story is about something, it has a meaning, a point or a theme. A story is not simply an illustration of a theme. A story has a variety of details any abstract statement. The image by every word in the story has convinced the reader that it is a representation if not a 'reality' at least an aspect of reality (Barnet, 1963: 15&16). Meanwhile, *Webster's New World College Dictionary* explains a story is a series of connected events, true or fictitious, that is written or told with the intention of entertaining or informing. A story is successful when it has achieved form. It means when all the materials are functionally related to each other, when each part contributes to the intended effect (Warren, 1959: 56).

The story of King David that is presented here begins when he is anointed by Samuel as a king. The book of Samuel I chapter 16 writes that God has rejected Saul and chosen David to be a king over Israel. David is the youngest son of Jesse from Bethlehem. He is ruddy, handsome, strong and brave. Before David becomes Saul's warrior, he is only a shepherd. The battle with Goliath has changed David's life, since after his victory King Saul gives him a high rank in the army. David is always successful in the battle. This pleases all the people of Israel and they sing "Saul has slain his thousands, and David his tens thousands" (New International Version Holy Bible, 2001: 158). Hearing that word, Saul is angry. From that day, King Saul hates David especially after Saul knows that the spirit of the Lord has departed him and come to David.

After the death of Saul, David is anointed to be a king of Judah and over Israel. King David is thirty years old when he becomes king and he reigns for forty years. There are six sons, who were born to David in Hebron including Amnon and Absalom. After King David leaves Hebron, he takes more wives and concubines in Jerusalem. King David establishes the City of

David in Jerusalem and becomes more powerful because the Lord is with him (NIV, 2001: 168). In the book of Samuel II chapter 7, the Lord promises King David his blessings.

This is what the LORD Almighty says: I took you from the pasture and from the following the flock to be ruler over my people Israel. I have been with you wherever you have gone, and I have cut off all your enemies from before you. Now I will make your name great, like the names of the greatest men of the earth....The LORD declares to you that the LORD himself will establish a house for you: When your days are over and you rest with your fathers, I will raise up your offsprings to succeed you, who will come from your own body, and I will establish his kingdom. (NIV, 2001: 170)

King David becomes the ruler of Israel and Judah. His region is very wide, which covers Aroer, south of the town in the gorge, Gad, and on to Jazer, Gilead, and the region of Tahtim Hodshi, and on to Dan Jaan and around toward Sidon. It includes also the fortress of Tyre and all the towns of the Hivites and Canaanites. Finally, King David's region comes to Beersheba in the Negev of Judah. During King David's reign, his officials take a census over Israel and Judah for nine months and twenty days. "Joab reported the number of the fighting men to the king: In Israel there were eight hundred thousand able-bodied men who could handle a sword, and in Judah five hundred thousand" (NIV, 2001: 181).

However, chapter 12 of Samuel II also tells about the fairness of the Lord to King David. In this chapter, the Lord punishes King David since he has killed Uriah and taken Uriah's wife, Bathsheba. This is what the LORD, the God of Israel, says: 'I anointed you king over Israel, and I delivered you from the hand of Saul. I gave your master's house to you, and your master's wives into your arms. I gave you the house of Israel and Judah. And if all this had been too little, I would have given you even more. Why did you despise the word of the LORD by doing what is evil in his eyes? You struck down Uriah the Hittite with the sword and took his wife to be your own. You killed him with the sword of the Ammonites. Now, therefore, the sword will never depart from your house, because you despised me and took the wife of Uriah the Hittite to be your own'. "This is what the LORD says: 'Out of your own household I am going to bring calamity upon you. Before your very eyes I will take your wives and give them to one who is close to you, and he will lie with your wives in broad daylight. You did it in secret, but I will do this thing in broad daylight before all Israel' ". (NIV, 2001: 172)

Years later, the Lord fulfills his word to David's household.

In the course of time, Amnon son of David falls in love with Tamar, the beautiful sister of Absalom son of David. The book of Samuel II chapter 13 writes that finally Amnon rapes Tamar and sends her out of his kingdom. Then, Tamar leaves alone in her brother's house, Absalom. Her brother Absalom asked her, "Has that Amnon, your brother, been with you? Be quiet now, my sister; he is your brother. Don't take this thing to heart"...Absalom never said a word to Amnon, either good or bad; he hated Amnon because he had disgraced his sister Tamar, Absalom's sister (NIV, 2001: 173).

Two years later, Absalom kills Amnon and runs away from Jerusalem to Geshur. Absalom stays there for three years. King David is very sad hearing the death of Amnon; however he is no longer angry to Absalom. Then, Absalom returns to Jerusalem but does not see King David for two years. Absalom, just like his father, has a fine looking appearance with a long hair. "Whenever he cut the hair of his head—he used to cut his hair from time to time when it became too heavy for him—he would weigh it, and its weight was two hundred shekels by the royal standard" (NIV, 2001: 174). Shekel is about 5 pounds (about 2.3 kilograms).

The book of Samuel II chapter 15 writes the Absalom's conspiracy against the king. "Also, whenever anyone approached him to bow down before him, Absalom would reach out his hand, take hold of him and kiss him. Absalom behaved in this way toward all the Israelites who came to the king asking for justice, and so he stole the hearts of the men of Israel" (NIV, 2001: 174). Absalom keeps doing this for four years. At the end of four years, Absalom asks the king to let him go to Hebron to fulfill his vow to the Lord. But there, Absalom provokes the tribe of Israel to shout, "Absalom is the king of Hebron".

The rebellion of Absalom causes King David and his officials flee from Jerusalem. “Then David said to all his officials who were with him in Jerusalem, ‘Come! We must flee, or none will escape from Absalom. We must leave immediately, or he will move quickly to overtake us and bring ruin upon us and put the city to the sword’....The king set out, with his entire household following him” (NIV, 2001: 174). King David expresses his feeling when he runs from Absalom in Psalms chapter 3. The enmity of Absalom and King David ends by the death of Absalom. The book of Samuel II chapter 18 notes that before the battle of King David’s troops and Absalom’s troops in the forest of Ephraim, King David has commanded his troops not to kill Absalom. “ “Be gentle with the young man Absalom for my sake”. And all the troops heard the king giving orders concerning Absalom to each of the commanders” (NIV, 2001: 176).

In this battle, the Israel is defeated by David’s men. The casualties that day are twenty thousand men. The book of Samuel II chapter 18 describes the death of Absalom.

Now Absalom happened to meet David’s men. He was riding his mule, and as the mule went under the thick branches of a large oak, Absalom’s head got caught in the tree. He was left hanging in midair, while the mule he was riding kept on going....Joab said, “I’m not going to wait like this for you”. So he took three javelins in his hand and plunged them into Absalom’s heart while was still alive in the oak tree. And ten of Joab’s armor-bearers surrounded Absalom, struck him and killed him” (NIV, 2001: 176) (Joab is David’s best friend and he is the leader of David’s army).

King David is filled with anguish when he knows the death of Absalom.

The King asked the Cushite,”Is the young man Absalom safe?” The Cushite replied, “May the enemies of my lord the king and all who rise up to harm you be like that young man”. The king was shaken. He went up to the room over the gateway and wept. As he went, he said: “O my son Absalom! My son, my son Absalom! If only I had died instead of you—O Absalom, my son, my son!”....The king covered his face and

cried aloud, "O my son Absalom! O Absalom, my son, my son!" . (NIV, 2001: 177)

After the death of Absalom, King David returns to Jerusalem. Yet, there are still many rebellions against King David's kingdom as the Lord's condemnation for David's sin.

William Faulkner's *Absalom, Absalom!* has almost the same story as King David story in the *Bible*. However, there are some affirmations and negations that Faulkner makes in this novel. Faulkner says about his own work, *Absalom, Absalom!* is the story 'of a man who wanted a son through pride, and got too many of them and they destroyed him' (Faulkner, 1990: 1109). *Absalom, Absalom!* tells a story about the rise and fall of Thomas Sutpen dynasty in a brilliant narrative, which dramatizes one of the most poignant themes in Faulkner, the Southern mixed blood (Edel, *et all.* 1959: 1314).

The *Absalom, Absalom!* is about the life of Thomas Sutpen. He was born in West Virginia. But then for some reasons, his family moves back to the coastline of Virginia and to civilization. This story begins when Thomas Sutpen, one of several children of poor whites Scotch-English stock, learns that there is a difference because of skin color.

He (Thomas Sutpen) had learned the difference not only between white men and black ones, but he was learning that there was a difference between white men and white men... He still thought that that was just a matter of where you were spawned and how; whether you were lucky or not lucky; and that the lucky ones would be even slower and loather than the unlucky to take any advantage of it or credit for it, or to feel that it gave them anything more than the luck. (*Absalom, Absalom!*, p: 226)

Thomas Sutpen is thirteen or fourteen years old at that time and he has been turned away from the front door of a plantation house, turned away by a liveried Negro.

He (Thomas Sutpen) had been told to go around to the back door even before he could state his errand... In fact he had actually come on business, in the good faith of business, which he had believed that all men accepted. Of course he had not expected to be invited in to eat meal since time...perhaps he had not expected to be asked into the house at all. But he did expect to be listened to because he had come, been sent, on some business which, even though he didn't remember what it was and may be at the time (he said) he might not even comprehend, was certainly connected somehow with the plantation...the monkey nigger stood in to tell him to go around to the back before he could even state the business. (A, A! p: 233)

The experience with the niggers has changed Thomas Sutpen's life.

He was just thinking, because he knew that something would have to be done about it; he would have to do something about it in order to live with himself for the rest of his life and he could not decide what it was because of that innocence which he had just discovered he had, which (the innocence, not the man, the tradition) he would have to compete with (A, A! p: 234)

Thomas Sutpen begins to set out his design, to be rich and live in prosperity. "So to combat them you have got to have what they have that made them do what the man did. You got to have land and niggers and a fine house to combat them with...I realized that to accomplish my design I should need first of all and above all things money in considerable quantities and in the quite immediate future..." (A, A! p: 238-243). After that Thomas Sutpen runs away to West Indies in 1823 to reach his design. "What I learned was that there was a place called West Indies to which poor men went in ships and became rich, it didn't matter how, so long as that man was clever and courageous" (A, A! p: 242). He leaves his family and never sees them again.

In West Indies 1827, Thomas Sutpen marries Eulalia Bon, the only child of Haitian sugar planter of French descent. When Sutpen finds that his wife has Negro blood, he leaves his wife and his son, Charles Bon. “I found that she was not and could never be, through no fault of her own, adjunctive or incremental to the design which I had in mind, so I provided for her and put her aside” (*A, A!* p: 240). Thomas Sutpen thinks that it is fair enough to leave his wife after he provides her with all of his money.

In 1833, Thomas Sutpen appears in Yoknapatawpha County, Mississippi to set out his design. He buys land a hundred square miles and builds a plantation. He leaves for a few weeks and returns with twenty wild Negro slaves and a French architect, who cannot speak English at all, to build one of the greatest houses in America. Thomas Sutpen names his plantation and his house “Sutpen’s Hundred”, because he wants to establish the Sutpen name as one of powers and affluences. One Sunday morning, Thomas Sutpen enters a church and picks out Ellen Coldfield to be his bride. Ellen Coldfield is the daughter of Goodhue Coldfield, a highly respectable Methodist steward. “You see, I had a design. To accomplish it I should require money, a house, a plantation, slaves, a family—incidentally of course, a wife” (*A, A!* p: 263). Thomas Sutpen marries Ellen in 1838 only to gain respectability, to reach his designs. They live in Sutpen’s Hundred, where Thomas Sutpen also takes his Negro daughter from a slave, Clytemnestra (Clytie).

Thomas Sutpen has Henry and Judith from his second marriage with Ellen Coldfield. Years later in 1859, Henry meets Charles Bon at University of Mississippi. They become a close friend and Henry takes Charles Bon to Sutpen's Hundred during Christmas vacation. Thomas Sutpen soon learns the identity of Charles Bon, his son from his first marriage. "So that Christmas Henry bought him home, into the house, and the demon (Thomas Sutpen) looked up and saw the face he believed he had paid off and discharged twenty-eight years ago" (A, A! p: 265). Meanwhile, Judith Sutpen falls in love with Charles Bon. They soon become engaged. Ellen, who does not know the real identity of Charles, wants him to marry Judith. But Thomas Sutpen refuses it and Henry quarrels with his father because of this. Henry repudiates his birthright and departs with Charles Bon to New Orleans.

....so the tale came through the negroes: of how on the night before Christmas there had been a quarrel between, not Bon and Henry or Bon and Sutpen, but between the son and the father and that Henry had formally abjured his father and renounced his birthright and the roof under which he had been born and that he and Bon had ridden away in the night and that the mother was prostrate— (A, A! p: 79)

Henry's attitude is a denying toward southern spirit, which considers family as one essence of the southern identity.

At this time 1861, the Civil War begins. Charles Bon, Henry and Thomas Sutpen join the war. Even, Thomas Sutpen becomes Major, later Colonel of 23rd Mississippi Infantry, C.S.A. But still he continues to refuse any sign of recognition or affection toward Charles Bon. By now, Henry knows that Charles is his brother. Then the Civil War becomes the alternative for Charles Bon and Henry Sutpen to resolve their problems.

“The war is good for Henry because it will give him time to get used to the idea that Bon is his brother and still plan to marry his sister....Henry tells Bon to give him time. And then maybe the war will solve everything, by killing one of them” (Roberts, 1964: 49). ”....there was the War now; who knows but what the fatality and the fatality’s victims did not both think, hope, that the War would settle the matter, leave free one of the two irreconcilables, since it would not be the first time that youth has taken catastrophe as a direct act of Providence for the sole purpose of solving a personal problem which youth itself could not solve” (A, A!, p: 120).

By the end of the war, when it becomes apparent that the South would be defeated, Henry finally agrees to the marriage. He believes that this perverse relationship would be an appropriate badge of the family’s and the South’s defeat.

Now Henry speaks—you said that before. I told you then. And now, and now it wont be much longer now and then we wont have anything left: honor nor pride nor God since God quit us four years ago only He never thought it necessary to tell us; no shoes nor clothes and no need for them; not only no land to make food out of but no need for the food and when you don’t have God and honor and pride, nothing matters except that there is the old mindless meat that don’t even care if it was defeat or victory, that wont even die, that will be out in the woods and fields, grubbing up roots and weeds— Yes I have decided, Brother or not, I have decided. (A, A! p: 354)

It is only when Henry knows that Charles has Negro blood that he refuses to allow it. —So it’s the miscegenation, not the incest, which you can’t bear. Henry doesn’t answer. —And he (Thomas Sutpen) sent me (Charles) no word?...He did not have to do this, Henry. He didn’t need to tell you I am a nigger to stop me. He could have stopped me without that, Henry (A, A! p: 356). Finally, Henry kills Charles Bon at the very gates of Sutpen’s Hundred in 1865.

During the war, Ellen Coldfield dies. After returning from the war, Thomas Sutpen finds himself without sons, so he proposes Rosa Coldfield, Ellen's sister. He suggests to Miss Rosa that they try it first and if they have a baby boy, they will marry. Miss Rosa is disappointed with this request and returns to her own home, where she becomes a semi-recluse. Sutpen then seduces a fifteen-year-old girl, named Milly Jones, granddaughter of Wash Jones, one of his tenants. However, when Milly bears him a daughter rather than a son, Sutpen refuses her. "Well, Milly; too bad you're not a mare like Penelope. Then I could give you a decent stall in the stable, and turned and went" (A, A! p: 286). When Wash Jones hears this word, he is very angry. He decapitates Sutpen with a rusty scythe, kills his granddaughter and the baby, and then himself.

The end of Thomas Sutpen story is very tragic. James L Roberts says about Thomas Sutpen in *Absalom, Absalom! Notes*:

Part of the collapse must also be attributed to Sutpen's failure to recognize that there are some things that can not be accomplished by sheer will. Thomas Sutpen obsession with the completion of his design blinds him to ethical or humanitarian behavior. As his design became a mechanical force which replaced all humanistic values, Sutpen became its victim rather than its master... (Roberts, 1964: 58)

Thomas Sutpen leaves one descendant only, a Negro boy. It is Jim Bond, the grandson of Charles Bon. Charles Bon has a son named Charles Etienne De Saint Velery Bon, who was born from an octoroon. In 1870, Charles E. St. V. Bon appears in Sutpen's Hundred. He leaves there with Judith and Clytie and they take care of him. Jim Bond becomes Thomas Sutpen's sole living heir after the death of Judith and Charles E. St. V. Bon in 1884, and the suicide of Clytie and Henry.

William Faulkner has showed the new work (a transformation) of King David story. In the beginning of King David story, it is said that he is chosen to be the second king of Israel. According to

Webster's New World College Dictionary, king is a male ruler of a nation or state usually called a kingdom. It is also written that a king is a man who is supreme or highly successful in some field. Both of the definitions refer to a powerful man in one place. In *Absalom, Absalom!* William Faulkner describes Thomas Sutpen as a powerful man. He is highly respected by people of Yoknapatawpha County not only for his wealth but also because of his status. He becomes the richest man by having Sutpen's Hundred and also becomes the Colonel of the South in the Civil War. This is an affirmation toward King David story. Although Faulkner describes a king quite different from the real king (King David), but still Thomas Sutpen is like a king in his era.

Faulkner shows the affirmation of a king since he wants to emphasize a powerful man, who influences his surrounding. Both King David and Thomas Sutpen have put a great impact to its society. King David influences the Israel people, because through him the Lord raises a savior. From this man's (David) descendants God has brought to Israel the Savior Jesus, as He promised (NIV, 2001: 611). Meanwhile, Thomas Sutpen influences the South since he has become a legend, a part of the heritage of the entire town. It is seen when Shreve asks Quentin Compson, "Tell about the South. What's it like there. What do they do there? Why do they live there? Why do they live at all" (*A, A!* p: 174). James L. Roberts said in *Absalom, Absalom! Notes* "Now when Shreve asks to be told about the nature of the South and Quentin chooses Sutpen's story, we must see the Sutpen story as more than a myth; it is also allegory. It is then, for Quentin the story that is most representative of the South. It is the story that he chooses to illustrate what the South is really like" (Roberts, 1964: 7).

Next, the story of King David in the book of Samuel states that King David is successful in everything because the Lord stays with him. King David does not struggle by himself, but the spirit of the Lord makes him able to reach his glory. In everything he (David) did he had great success, because the Lord was with him (NIV, 2001: 158). It is very different from the life of Thomas Sutpen, where he struggles hard to reach his design. William Faulkner has portrayed the effort of Thomas Sutpen to get his glory. Thomas Sutpen tries by himself to reach a better life with a lot of money, dignity, high status and so on. It is described in *Absalom, Absalom!* that Sutpen has left his family alone to go to West Indies. He begins everything from zero until he reaches his glory. This is the negation that Faulkner puts in his novel. His notion is reasonable since he wants to show man's effort in reaching his design. Besides, William Faulkner also emphasizes on Sutpen's personality, where finally his design makes him as a demon, Faustus and Beelzebub—Beelzebub is the prince of demons; Satan. (According to Miss Rosa) (*A, A!* p: 178).

In the story of King David, the ruin of his life is a condemnation from the Lord, because King David kills Uriah and

takes his wife. The Lord says "...therefore, the sword will never depart from your house.... Out of your own household I am going to bring calamity upon you. Before your very eyes I will take your wives and give them to one who is close to you, and he will lie with your wives in broad daylight" (NIV, 2001: 172). Therefore, there are many rebellions against King David's throne, which are done by his own family. Then the Lord also gives David's concubines to Absalom. "Ahithophel answered, "Lie with your father's concubines whom he left to take care of the palace. Then all Israel will hear that you have made yourself a stench in your father's nostrils, and the hands of everyone with you will be strengthened". So they pitched a tent for Absalom on the roof, and he lay with his father's concubines in the sight of all Israel" (NIV, 2001: 175).

Meanwhile, the ruin of Thomas Sutpen is caused by his innocence toward his design. "Sutpen's trouble was innocence. All of a sudden he discovered, not what he wanted to do but what he just had to do, had to do it whether he wanted to or not, because if he did not do it he knew that he could never live with himself for the rest of his life" (A, A! p: 220). From the conversation with General Compson, Thomas Sutpen says "You see, I had a design in my mind. Whether it was a good or bad design is beside the point; the question is, where did I make the mistake in it, what did I do or misdo in it" (A, A! p: 263). His attitude toward his design blinds him from ethical values of decency and sympathy for other human beings. He repudiates his first wife and his son when he discovers that they have Negro blood; he marries his second wife only to gain respectability; he refuses Charles Bon, his own son; and he seduces a fifteen-year-old girl in order to get a new son, who would inherit and perpetuate the Sutpen name. Once more, Sutpen's failure is the result of his innocent attitude but King David's failure is caused by the will of the Lord. This is a negation that Faulkner gives in his novel, *Absalom, Absalom!*

William Faulkner's idea of creating the negation about the cause of the destruction in *Absalom, Absalom!* is because he emphasizes more on the moral crisis, a man who is destroyed by his own will. James L. Roberts comments about *Absalom, Absalom!* "Faulkner penetrated deeply into psychological motivations for man's actions and investigated man's dilemma in the modern world" (Roberts, 1964: 6). Another reason is because William Faulkner wants to make Sutpen's failure as the representation of the Southern failure.

His intent upon establishing his design without acknowledging a humanitarian base is analogous to the rise and fall of the antebellum South which established its design without considering the humanitarian implications of slavery. Sutpen's defeat and the South's defeat is the price they paid for erecting their "economic edifice not on the rock of stern

morality but on the shifting sands of opportunism and moral brigandage. (Roberts, 1964: 55)

King David story, which is written in the book of Samuel II in the *Bible*, tells about the relations of his children. Amnon falls in love with Tamar, his half-sister. "Amnon son of David fell in love with Tamar, the beautiful sister of Absalom son of David. Amnon became frustrated to the point of illness on account of his sister Tamar" (NIV, 2001: 172). It is then said that Amnon seduces Tamar. "But when she took it to him to eat, he grabbed her and said, "Come to bed with me, my sister"... But he refused to listen to her, and since he was stronger than she, he raped her" (NIV, 2001: 173). In Faulkner's *Absalom, Absalom!* it is Judith Sutpen who loves Charles Bon, her half-brother. Charles Bon is willing to use Judith to achieve his own aims and is willing to desert her if he achieves the recognition as Thomas Sutpen's son.

Henry would say, 'But must you marry her? Do you have to do it?' and Bon would say, 'He (Thomas Sutpen) should have told me. He should have told me, myself, himself... If he had I would have agreed and promised never to see her or you or him again.... Henry would say, 'But Judith. Our sister. Think of her' and Bon: 'All right think of her. Then what?' because they both knew that women will show pride and honor about almost anything except love... (A, A! p: 341)

There is no rape in Charles Bon's love story with Judith, yet it is an engagement that they have. "...even the town convinced now by Ellen that the engagement existed; that twenty-fourth of December, 1860" (A, A! p: 105).

The way William Faulkner creates a negation about the relationship of King David's children in *Absalom, Absalom!* is related to the story flows of Thomas Sutpen. Faulkner explores the reason Charles Bon engaged to Judith. It is related to Thomas Sutpen's past, where he leaves Eulalia and Charles Bon. Faulkner is again emphasizing that man's past has a direct influence upon his present actions; that man is responsible for the actions of the past (Roberts, 1964: 22).

The first punishment of King David's sin is done by Absalom. The Lord has said that the sword will never depart from his house. This word is fulfilled when Absalom kills Amnon, his half-brother, since he hates him. After kills him, Absalom runs away to Geshur. He stays there for three years and finally goes home to Jerusalem. However, in *Absalom, Absalom!* Henry leaves his family and his home then goes to New Orleans for the sake of friendship with Charles Bon. After Sutpen tells him that Charles has a Negro blood, though it is only one-sixteenth-part Negro, Henry kills Charles Bon. Faulkner has created a different reason from its hypogram concerning the murder of Charles Bon. In analyzing *Absalom, Absalom!* it should not be forgotten that William Faulkner has made

the South as the main background in this novel. Through *Absalom, Absalom!* Faulkner has showed the most poignant theme that is the Southern fear of mixed blood (Edel, *et all.* 1959: 1314). Therefore, Faulkner creates a negation in this case, because he needs to build a strong atmosphere about the South, about racism. "One meaning of *Absalom*, then, is what when the Old South was faced with a choice it could not avoid, it chose to destroy itself rather than admit brotherhood across racial lines" (Warren, 1959: 182).

By the end of Faulkner's *Absalom, Absalom!* Clytie burns herself and Henry in Sutpen's decaying mansion. Henry dies forty-one years later after the death of Thomas Sutpen. Faulkner makes a negation by making the death of Henry in the end of the story, because it is related to how the story of Thomas Sutpen is told to Quentin Compson. Quentin is the grandson of General Compson, Thomas Sutpen's friend. Robert Penn Warren explains about this ending that the bareness of this climatic episode suggests its own justification. This meeting was a confrontation with a flesh-and-blood ghost. Here is a proof that the past is "real". This is the shock that motivates the search of understanding. Through the presence of Henry in the house was it possible for Quentin and also the reader of the book to be made privy to the dark secret that underlay the Sutpen tragedy (Warren, 1959: 182-199).

The book of Samuel II in the *Bible* notes Absalom's conspiracy against his father's throne. In *Absalom, Absalom!* a confrontation against Thomas Sutpen's throne is done by Henry Sutpen. Henry repudiates his own father and leaves his home. The repudiation foreshadows the complete destruction of the Sutpen's design (Roberts, 1964: 59). It has ruined Sutpen's dynasty since he has lost a son, who would inherit and perpetuate the Sutpen name. William Faulkner has made an affirmation to show a son who revolts against his father. Besides, as a climax in this novel, Faulkner needs to show a collapse in Thomas Sutpen's design. Faulkner sees the Absalom's conspiracy as the gate of other rebellions and disruptions against King David's kingdom. He is aware of this then affirms it in his novel, *Absalom, Absalom!*

The end of King David story and Thomas Sutpen story is very different. Faulkner puts a negation here. He does not make the 'king' goes home to his palace, otherwise shows the collapse of his dynasty. Thomas Sutpen dies and so does Henry Sutpen. Thomas Sutpen leaves one descendant only that is Jim Bond, an idiot son. Once again, William Faulkner is emphasizing the failure of Sutpen design, which performs the tragic end.

2. Characters

Character is the major aspect of the novel since everything in the novel exists in order to illustrate character and its development. “Character is action, character contains theme, and the revelation of character is the dominant method by which action and theme are defined” (Foff & Knapp, 1964: 13). The notion of character in the novel enables the reader to understand the sense of the world, which is created by the author. The fact that authors often provide the reader with the most interesting and memorable characters in their work may become the reason why readers read the novel. A good character must be appropriate to the needs of the story and the story must suit the dimensions of the characters. The characters must be clearly and easily distinguished from one another; the characters must amplify and compliment each other’s personalities and the characters must be consistent. According to Burhan Nurgiyantoro, characters play a strategic role as the message carrier to the reader (Burhan Nurgiyantoro, 1995: 167).

The analysis of character here involves their dialogue and action, from what they say and do, as well as from their environment. The characters in the novel are usually in terms of individuality and rich psychological coherence. Jonathan Culler says “what we are told about characters differs greatly from one novelist to another, and though it is no doubt crucial to the impression of vraisemblance that we feel other details could have been supplied, we must read the novel in the assumption that we have been told all that we need to know” (Culler, 1977: 231). In this analysis, the researcher investigates the characters in King David story and Faulkner’s

Absalom, Absalom! According to Robert Penn Warren, Faulkner's novels do not increase the reader's knowledge of a man. They impart to the reader a vision of the world and that fascination which a certain image of eternity, of timelessness, holds for the human mind (Warren, 1966: 77). His characters inherit a terrifying set of passions—anger, hatred, obsession, and the will to power—that make his works mythic statements on the determining aspects of identity.

There are some characters that the researcher analyzes here. The first character is King David. King David is the main character and the protagonist in his story. He is the youngest son of Jesse from Bethlehem in Judah. In appearance, David is seen as a brave, loyal, gentle and fine-looking man. He is adored by many people of Israel since he is the real hero, so powerful and always successful in everything. "So David's fame spread throughout every land, and the Lord made all the nations fear him" (NIV, 2001: 229). The biblical content presents David as a Hebrew king, who founded a dynasty called "the House of David" that lasted more than four centuries (http://en.wikipedia.org/wiki/David#Historicity_of_David). King David is well known as a fair king, he reigns what is just and right for all his people. He lives very close to his God. "For David had done what was right in the eyes of the LORD and had not failed to keep any of the LORD's commands all the days of his life, except in the case of Uriah the Hittite" (NIV, 2001: 194). However, King David is still a sinful person, who is full of lust. He commits adultery with Bathsheba and kills her husband, Uriah. Yet, King

David is a responsible man. After Nathan rebukes him, he confesses his sin and regrets. There is no doubt that King David is also a noble man. After he knows Absalom kills his brother, Amnon, he still forgives him and accepts him. He shows his love to Absalom by asking his army not to kill him, though Absalom has rebelled against him. When King David knows his son dies in the battle, King David mourns and weeps for Absalom with a sincere love.

The character of King David is very different from the character of Thomas Sutpen, the main character of Faulkner's *Absalom, Absalom!* In this novel, William Faulkner depicts Thomas Sutpen both as a heroic and tragic figure. Again Robert Penn Warren argues about Faulkner's hero, "His heroes are not, as are others, defined by a complex of psychological, biographical or social peculiarities which, taken together, secure their individuality" (Warren, 1966: 77). Thomas Sutpen is a poor child, who has been turned away from the door of the rich man's house conceives a design for his life calculated to put him in a position where he can never be humiliated by anyone. Thomas Sutpen is then a cold and ruthless man motivated by a driving ambition to be his own god. He thinks of himself as strictly just and he submits all of his faculties almost selflessly to the achievement of his design, house, position, posterity and all. (Warren, 1966: 182-183). Thomas Sutpen is also the secularized puritan, who does not believe in Jehovah. He is a rationalistic and scientific, not traditional and superstitious. Thomas Sutpen believes all that necessary is only courage and shrewdness. He is filled with a fresh and powerful energy. He is independent and of course individualistic.

William Faulkner makes the character of Thomas Sutpen develops into a savage obsession, which brings him into destruction. However, the reader is brought to see that the failure of Sutpen's design is merely caused by his innocence. Thomas Sutpen fails in his design, and naturally he cannot imagine where his error has been. His error has been ultimately, of course in the moral sense, that he always treats people as things (Warren, 1966: 183). Thomas Sutpen believes that "the ingredients of morality were like the ingredients of pie or cake and once you had measured them and balance them and mixed them and put them into the oven it was all finished and nothing but pie or cake could come out" (*A, A!* p: 263). Thomas Sutpen sees himself alternately in the role of innocence betrayed and in the role of a man who has made some mistake in adding of a row of figures.

There are many cases that Faulkner uses to show Thomas Sutpen's overpowering obsession. Thomas Sutpen repudiates his first wife and his son when he discovers that they have Negro blood; Sutpen refuses to acknowledge Charles Bon as his son; Sutpen makes an outrageous proposition to Miss Rosa; and he seduces Milly Jones, a fifteen-year-old girl in order to secure himself and his posterity. William Faulkner shows the characterization of Thomas Sutpen not only from his own action, but also from the relation to other characters. Miss Rosa calls Thomas Sutpen as a Faustus, demon, and Beelzebub. Those names refer to his cruel attitude.

The author of *Absalom, Absalom!* has created the main character very different from its hypogram. Though both King David and Thomas Sutpen are characterized as strong and powerful men, but they are contradictory to each other. William Faulkner does not portray Thomas Sutpen as a pious person, yet he is described as an evil for his surroundings. This is a negation that Faulkner makes concerning the main character in *Absalom, Absalom!* In this novel, William Faulkner has built a character of a modern man, whose character is bottomed on the profound conviction that nothing in the world is beyond his power to accomplish (Schlesinger in Warren, 1966: 193). Furthermore, it is said by James L Roberts that William Faulkner investigates man's dilemma in the modern, "Faulkner implies that modern man has lost a certain amount of the old heroic qualities connected with the past" (Roberts, 1964: 6). Here, William Faulkner suggests the tragic plight of a modern man, who lost his soul in the mechanism of his religion and his external affairs. The character of Thomas Sutpen, which is a negation of King David's character, is needed to build a circumstance of a man possessed by his ambition.

Next, the researcher is going to analyze the character of Absalom in King David Story, which is written in the book of Samuel II in the *Bible*. Absalom is the antagonist in King David story. It is quite interesting since the antagonist of this story is the son of King David, who is the protagonist. Absalom's mother is Maacah, daughter of Talmai king of Geshur. Absalom is described as a man of a fine looking appearance. "In all Israel there was not a man so highly praised for his handsome appearance as Absalom. From the top of his head to the sole of his foot there was no blemish in him" (NIV, 2001: 174). Yet, he is also seen as a strong, wicked, and tricky person. Absalom has planned to kill his brother Amnon and he succeeds to kill him. Absalom kills his brother because Amnon has raped his sister, Tamar. "...only Amnon is dead. This has been Absalom's expressed intention ever since the day Amnon raped his sister Tamar" (NIV, 2001: 173).

After Absalom returns to Jerusalem and gets the mercy of King David, he steals the heart of the men of Israel to rebel upon King David's throne. The event, which is opposing the protagonist, is shown by the rebellion of Absalom to his father. Even Absalom

and his man plan to kill the king. "I would choose twelve thousand men and set out tonight in pursuit of David. I would attack him while he is weary and weak. I would strike him with terror, and then all the people with him will flee. I would strike down only the king" (NIV, 2001: 175). The personality of Absalom that is presented in the book of Samuel II has developed into a greedy manner. It is also stated that Absalom is a proud man. "During his lifetime Absalom had taken a pillar and erected in the King's Valley as a monument to himself, for he thought, "I have no son to carry on the memory of my name". He named the pillar after himself, and it is called Absalom's Monument to this day" (NIV, 2001: 175). The book of Samuel II in the *Bible* also describes the tragic ending of Absalom's life. Absalom's head got caught in the tree. He was left hanging in midair, while the mule he was riding kept on going (NIV, 2001: 176).

Now the novel of *Absalom, Absalom!* also has a character that is depicted as Absalom in King David story. It is Henry, son of Thomas Sutpen and Ellen Coldfield. Henry Sutpen is also the antagonist for his father. In his appearance, Henry is seen with his hair halfway between his father's red and Ellen's black and eyes of a bright dark hazel (*A, A!* p: 65). William Faulkner describes Henry as a puritan, who is romantic, young, sensitive, and vulnerable. It is Henry, who screams and vomits at the sight of his father, stripped to the waist in the ring with the black slave (*A, A!* p: 29). Henry is even more sensitive than his sister, Judith. There are many events that show the romanticism of Henry. In the case of his repudiation to his father, Thomas Sutpen, Henry shows his romantic aspect to Charles Bon. "Because Henry loved Bon. He repudiated blood birth-right and material security for his sake, for the sake of this man who was at least an intending bigamist even if not an out and out blackguard... and he who could not say to his friend, I did that for love of you; do this for love of me" (*A, A!* p: 89-91). The rejection carries all the elements of the romantic outcast; the romantic is always at variance with his society and with his family. Likewise, to repudiate one's family for the sake of friendship is even nobler in terms of romantic behavior (Roberts, 1964: 27). Henry has some of his father's courage, and he has what his father does not have: love. The event, which is opposing the protagonist, is shown by the repudiation of Henry to his father, because it makes the collapse of Sutpen's dynasty clearer. Henry has left his father without heir to perpetuate the Sutpen name.

William Faulkner has made the final act in *Absalom, Absalom!* by showing the development of the antagonist character. Henry is prepared for a cold-blooded action when he kills Charles Bon. The same person who can accept such a horrible thing as incest cannot in turn accept a human being and a brother with one-sixteenth Negro blood. Henry does not allow Charles Bon to marry Judith anymore since Charles is a Negro. Henry refuses the miscegenation. His

decision is purely influenced by the South, which becomes the main background in the novel of *Absalom, Absalom!* Faulkner has caught the phenomenon that a mixed-race man unable to find a place in the segregated South. "Thus it is through the character of Henry that Faulkner presents the most vivid criticism of the South. In other words, Faulkner's strong condemnation of the mores of the South is seen in Henry's willingness to sanction incest while resorting to fratricide to prevent miscegenation" (Roberts, 1964: 56).

However, Faulkner does not stop in that area in characterizing Henry. By the end of this novel, William Faulkner shows the development of Henry's personality by bringing him into a responsible man.

...he reverted to the course of action of his grandfather Coldfield, and shut himself up in the house. But there is a difference. This is no act of abstract defiance and hate. Henry has assumed responsibility, has acted, has been willing to abide the consequences of that action, and now, forty years later, has come home to die. (Warren, 1966: 192)

The way Faulkner portrays the antagonist in *Absalom, Absalom!* is different from its hypogram. Though both of Absalom and Henry rebel against their father, yet each of them has their own reason. The negation that William Faulkner shows in the characterization of Henry has been adjusted with the theme and the setting of *Absalom, Absalom!* Faulkner uses the expansion here by elaborating the factors that build the characterization of the antagonist. In this novel, the reader can see clearly the difference character between Absalom and Henry. Faulkner delivers a reverse description about the characterization of the protagonist and the antagonist. The story of King David in the *Bible* shows the protagonist as a good character and the antagonist as the bad one. Nevertheless, in *Absalom, Absalom!* Faulkner has intentionally made the protagonist as a demon and the antagonist as a soft person since what he explores more is the failure of the main character caused by an overpowering obsession. He creates the characterization of Henry as the opposite of his father.

Furthermore, in *Absalom, Absalom!* William Faulkner creates a different motivation about the rebellion. It is in relation to Henry's personality as a romantic person. The story of King David, which is written in the book of Samuel II in the *Bible*, states that Absalom rebels against King David because he wants to be a king, who can live in glory. In fact in Faulkner's *Absalom, Absalom!* Henry decides to leave his glory for the sake of friendship. William Faulkner is bringing the reader into a consciousness about the end of all who is greedy of gain. There is also different motivation when the antagonists kill their brother. Faulkner includes the background of the South as the motivation of Henry's action. William Faulkner, as the Southerner, has understood very well about the phenomena of

racial discrimination in his place. Hence, he expresses it in the character of Henry Sutpen, who is also a part of the South.

The other character that the researcher analyzes here is Amnon son of David. The story of Amnon only appears in chapter 13 the book of Samuel II in the *Bible*. Amnon is the first son of King David. His mother is Ahinoam of Jezreel. Amnon is the minor character, who is portrayed as a weak man, passionate and wicked. His personality can be seen from his action. Amnon is so much in love with his half sister Tamar that he becomes sick. Then he deceives Tamar, pretends that he is sick and seduces her. After that Amnon sends her away from his place. His attitude describes that Amnon is not a responsible man. He does not live as good as his father. He also likes to have orgies and drunkenness. The significance of this character is seen in relation to Absalom's action. Amnon is killed by Absalom, his brother, when he is in a high spirit of drinking wine. He is killed because Absalom wants to take revenge on him, who has disgraced Tamar, Absalom's sister.

The character of Charles Bon in Faulkner's *Absalom, Absalom!* also plays the role as a minor character, who influences the antagonist. William Faulkner has adapted the character of Amnon into the character of Charles Bon. Charles Bon is also the first son of the protagonist, Thomas Sutpen. Charles Bon is a mirror image, a reversed shadow of his father, who inherits the true Sutpen nature. Charles Bon was born in 1829 in Haiti. His mother is Eulalia, daughter of Haitian sugar planter. In appearance, Charles Bon is a young man of a worldly elegance and assurance beyond his years, handsome, apparently wealthy and with for background the shadowy figure of a legal guardian rather than any parents. He is a man with an ease manner and a swaggering gallant air in comparison with which Sutpen pompous arrogance is clumsy bluff (A, A/ p: 74). Charles Bon is the fatalist, the lapsed Roman Catholic and is world-weary and tired person. He possesses too much knowledge.

In many cases, Charles Bon is like his father. Charles has an octoroon wife, whom he prepares to repudiate along with his child. Like his father, he stands between good and evil. Charles Bon rejects his own son in order to be recognized as a son. His willingness to enter a marriage with a woman he apparently does not love shows his great desire to be called a son by Thomas Sutpen. William Faulkner has certainly created Bon with dramatic sympathy. Charles Bon is viewed with sympathy as a person gravely wronged because he finally puts aside all ideas of revenge and asks for nothing more than a single hint of recognition of his son ship (Warren, 1966:191). This is the development of Bon's personality that William Faulkner explores in this novel. The character of Charles Bon has strong impact on the antagonist and protagonist. In this novel, Charles Bon is killed by the antagonist. He is the victim of fratricide caused by racial discrimination. This is another affirmation that Faulkner presents in *Absalom, Absalom!*

The character of Charles Bon is the mirror of Amnon's character in King David story in the *Bible*. However, William Faulkner has modified his character by giving an extension. There are many repeating actions of its hypogram inside the character of Charles Bon. James L Roberts notes that it is because Faulkner also concerns the same issue of King David story, a brother who commits incest with his sister (Roberts, 1964: 7). That is why Faulkner affirms Charles Bon's character. Further, the extension of the hypogram here is needed to lead the reader into the understanding of miscegenation issue that Faulkner presents.

Another character that plays the same role as Amnon in King David story in the *Bible* is Tamar. She is considered as a minor character. Tamar is King David's daughter and she is Absalom's sister. The character of Tamar is not clearly described in the book of Samuel II in the *Bible*. Nevertheless, she is portrayed as a beautiful virgin and a docile person. When King David asks her to go to Amnon's house and fix him some food since Amnon is sick, Tamar obeys her father. There is no development in Tamar's character.

Judith Sutpen in Faulkner's *Absalom, Absalom!* also plays a role as a minor character. She is depicted as a brave woman, independent, plain and has more of the confidence and boldness of her father. It is Judith, who enjoys the wild racing horses and enjoys watching her father fight with the Negroes when she is a little girl. In *Absalom, Absalom!*, Judith is the young woman who falls in love with a fascinating stranger, the friend of her brother, who means to marry him in spite of her father's silent opposition, and who matches her father's strength of will with a quiet strength of her own. Judith Sutpen is one of the Faulkner's finest characters of endurance—and not merely through numb, bleak stoicism, but also through compassion and love. Judith is doomed by misfortunes not of her making, but she is not warped and twisted by them. Her humanity survives them (Warren, 1966: 191). Here, the reader may see the strength that Judith displays as she sends for Charles Bon's boy, after the death of Charles Bon; as she nurses him through an illness; as she suffers the indignities that he flaunts in her face; and yet, through it all, she remains patient and loyal to him (Roberts, 1964: 42).

From the character of Judith, William Faulkner shows the other side of the Southern life. Judith Sutpen, the rich white woman of the South, is willing to nurse the Negro son without discriminating him. As the researcher states above, Judith even protects him not to find his true identity. Though Charles E. St. V. Bon finally finds out that he has nigger blood in him and becomes defiant and goes from the house, yet, when he has yellow fever Judith still nurses him until Judith has the disease too and even she dies first.

William Faulkner affirms Tamar's character in *Absalom, Absalom!* to show his innocent victim. Faulkner creates Judith as the

victim of Charles Bon, other minor character in this novel, as Tamar becomes the victim of her brother Amnon. Yet, in *Absalom, Absalom!* he softens the relation between the minor characters. There is no rape in the relation between Judith and Bon. William Faulkner puts an elaboration in this part by exploring the next life of Judith after the death of her fiancé. Faulkner does not dramatize the character of Judith as the hypogram. His reason to keep defending this character as its hypogram is to build the conflict between the protagonist and the antagonist. The relation between Judith and Charles Bon has risen the conflict between Thomas Sutpen and Henry.

3. Setting

The world of the author is characters and setting. It is very important to analyze both of them in order to get the understanding of a literary work. Monroe C. Beardsley in his book *Theme and Form an Introduction to Literature* says that setting may so influence the characters as to rank with them in importance. Setting encompasses the plot and characters (Beardsley, Daniel, and Legett. 1962: 85). In the novel, description of the setting is to a high degree variable. Setting is place, location and time as physical world within the novel, which indicates where and when the events happen. Setting is the environment, which can be viewed as physical or social causation. It is something over which the individual has little individual control. The domestic interiors can express the character and it may be the expression of human will (Wellek and Warren, 1977: 220-221). Placing the novel in time and space means clarifying the larger world of action and character.

Moreover, Burhan Nurgiyantoro explains the function of setting is to give description of a story in a more concrete and clear way. It is very important since it makes the story a reality for the reader and creates a certain atmosphere, so that reader may consider it really exists and happens (Burhan Nurgiyantoro, 1995: 217). The analysis of setting involves setting of place, time and situation of both in King David story and Faulkner's *Absalom, Absalom!* Robert Penn Warren comments about Faulkner's world:

This is precisely the situation in Faulkner's entire universe, which is more than a slice carved out of the flow of time. It is the memory of a race, of a country whose secret disease is the amnesic lack of roots and traditions.... Faulkner's work is like a vast autobiography, not of one isolated individual, but of a whole land, of a whole human group (it will clear later on the analysis of setting).... Faulkner's image is not so much that of an absurd world as it is that of a universe in which everything is given at the same time, in which all beings are first perceived together. (Warren, 1966: 76)

The dominant setting of place in King David story is the kingdom of Judah and Israel, where he rules there for forty years. In Hebron, King David reigns over Judah seven years and six months, and in Jerusalem he reigns over all Israel and Judah thirty-three years. Judah is a name for the southern kingdom after Judah and Benjamin separated from the northern ten tribes. Moreover, Jerusalem, as the Capital city of Israel Kingdom, is the political and religious center of the Jews. It is the site of many important events in the Biblical accounts. For 450 years, Jebus or Jerusalem has been a city-state inhabited by Canaanite tribe called Jebusites. Here, King David captures the fortress of Zion, which is located in the South East of Jerusalem and names it the City of David. King David's royal palace and the temple are both built on Mount Zion. The City of David, Jerusalem of ancient times, is located on a narrow ridge south of the present-day Old City. On the east, it borders the deep Kidron Valley, where the Gihon spring, the city's water source, is located. Moreover, Israel is located between two great ancient civilizations, Egypt and Mesopotamia, which is ruled at various times by the Assyrians, Babylonians, or Persians. When King David takes the throne, Egypt and Assyria are both on a significant decline. They are not in any position to expand, which leaves a vacuum in the middle where Israel is located, and Israel is allowed to expand unmolested by these other great empires (<http://www.jewishvirtuallibrary.org/jsource/Archeology/jer david.html>).

Next places that are mentioned in the book of Samuel I&II about the story of King David are Bethlehem—the city of Judea, where David is anointed as a king of Israel by Samuel; the Valley of Ellah, a place of David's battle against Goliath; Geshur, where Absalom flees from Jerusalem after he kills Amnon; Hebron, where Absalom begins his conspiracy against King David's throne; Mahanaim, a hiding place for King David and his people from Absalom; and the forest of Ephraim, where the battle of David's army and Absalom's army takes place.

The setting of time in King David story, as explained in *Survei Perjanjian Lama (A Survey of the Old Testament)*, is during 1020 to 960 B.C. from his anointment until his death. King David reigns a theocracy government, where the people believe in God's sovereign power. This time is called Kings Period. Before the Israel led by the kings, they are led by the Judges as God's representative. Now, the king is believed as a special position from the Lord. He should obey the Lord in everything because if the king does not obey the Lord, he will be rejected by the Lord, as the Lord rejects King Saul and gives his position to David. The king's duties are to lead the Israel and to go out before them and fight for the battles.

The kingdom of Judah and Israel is a theocracy kingdom, where the inhabitants believe in the Lord's guidance. It is seen from

David's word to the Philistine, "You come against me with sword and spear and javelin, but I come against you in the name of the LORD Almighty, the God of the armies of Israel, whom you defied" (NIV, 2001: 158). When the Israel people and their king go in the battle and win, they believe that the victory comes from the Lord. In the book of Samuel II, it is told that King David brings the Ark of Covenant to Jerusalem. The Ark of the Covenant is a large gold-covered box, which contained the Ten Commandments, a jar of manna and Aaron's staff and is kept inside the Most Holy Place in the tabernacle. It is a reminder to the Israelites of God's presence with them. This is proving how the Israelites worship their Lord. Yet, this book also contains a story of King David's sin, which influence his family and the nation. It means that the obedience of the Lord gives a blessing; nevertheless a violation against the Lord causes destruction. The Israelites believe in it and hold it.

The setting of William Faulkner's *Absalom, Absalom!* is very different from its hypogram. Many of Faulkner's stories have southern settings, these virtuous and vices are frequently presented in a context of white and black relationships. (O'Connor, 1995: 143). Through *Absalom, Absalom!* Faulkner has shown his artistic ability as a writer by drawing a map with the legend of Yoknapatawpha County. This is the main setting in this novel. Jefferson, Yoknapatawpha Co., Mississippi area, part of the South, 2400 square miles—population Whites 6298 and Negroes 9313. There is the rich delta land of the hunt; there is the sand and brush county; there is Jefferson with its jail, the town square, and the old houses emanating decay; there is Beat Four and there is the Old Frenchman's Place; there are dusty roads, swamps, cemeteries, a railroad, and there is a great river, sometimes smooth and deep but when in flood wild, turbulent, and destructive. More than several generations inhabit Yoknapatawpha County: Indians, slaves, plantation owners, Civil War soldiers, bushwhackers, genteel old ladies, veterans, exploiters, peddlers, preachers, lawyers, doctors, farmers, college students, and many others. Faulkner's descriptive powers become part of a timeless panorama. (O'Connor, 1968: 114).

Like the history of the Europe, the story of Yoknapatawpha County is divided into three periods: ancient, medieval and modern. The antique world is peopled by the Chickasaws, who are in many ways Faulkner's most successful creations. Remote, immensely dignified, partners of the wilderness, they accept the penalties of ownership, of property in slaves, with comic resignation. Dispossessed, they depart uncorrupted; their symbol, the bear, remains to be hunted by their successors. The age of chivalry begins with the irruption into the wilderness of the Anglo-Saxon barbarians, the reckless bandits and daring settlers, who founded the old Southern houses. They and their children establish a feudal order, which is destroyed in the Civil War; their symbol, the centaur, the man on a horse, persists into a modern times. The modern age begins with the Reconstruction; it is dominated by Snopeses, the parasitic poor whites,

whose descendants and allies are the politicians, the cotton-brokers, the twentieth-century despoilers of men and land (Utley, 1964: 165-166). The Snopeses are the crawling worms among Yoknapatawpha's humans, predatory, cunning, tough, shrewd, ludicrous, devoid of morals and standards, yet capable by sheer tenacity of worming their way into high places.

Besides Jefferson as the principle setting of *Absalom, Absalom!*, there are also other settings of place that can be found: a settled area of Virginia, where Thomas Sutpen and his family move from West Virginia; West Indies, a place where Thomas Sutpen goes to reach his design; Methodist church, where Thomas Sutpen meets Ellen Coldfield and marries her. William Faulkner uses Methodist church as a symbol of respectability, which Thomas Sutpen looks for. "Sutpen considers respectability as an abstraction like morality: you measure out so many cups of concentrated respectability to sweeten so many measures of disrespectability—like the ingredients of pie or cake" (Warren, 1966: 190). The function of the church here is a negation toward its hypogram. It is no longer a place to remind the main character about God, but for him it is a place to seek respectability from men.

Next setting of place in Faulkner's *Absalom, Absalom!* is University of Mississippi, Harvard University and Sutpen's Hundred, which is a symbol of Thomas Sutpen's property and wealth. In this case, William Faulkner makes Sutpen's Hundred as the affirmation of King David's kingdom. "Note that the house is built partly of brick; later, at the end of the novel, Faulkner apparently overlooked this fact when he has the house burnt entirely to the ground" (Roberts, 1964: 23). The collapse of Thomas Sutpen is represented by the destruction of Sutpen's Hundred. By the end of this novel, Faulkner shows the reader that Thomas Sutpen loses not only his life but also his dream to establish the Sutpen name as one of power and affluence. This is a negation of its hypogram since the book of Samuel II notes that the kingdom of David is not shatter, but it reaches his glory even after King David dies.

Now, this analysis moves on to the setting of time. Faulkner's *Absalom, Absalom!* is a novel which explores the impact of the past to the present. In the beginning of Faulkner's *Absalom, Absalom!* the reader is brought to the year 1910, which Faulkner calls present. Then, the reader is brought to the setting of past time, which begins from 1817 when Sutpen family moves down into Tidewater Virginia. Yet, the year of 1833 is considered important in the past because the problems will not be clear until after the year of 1833. The past time in Faulkner's *Absalom, Absalom!* ends in the year of 1884 when Judith Sutpen and Charles E. St. V. Bon die of yellow fever.

Furthermore, there is also a central event in *Absalom, Absalom!* which reflects the setting of time. It is the Civil War, which begins in 1861 to 1865. The main result of this war is the end

of slavery in the US. The Civil War is a sectional conflict between the Union (Federal Government) and the Confederate (eleven Southern slave states). By 1861 the South and the North have developed two different social systems and political economies, one based on slavery and the other on free labor. The Civil War is finally won by the Union. Then, it leaves a great impact on the South. The Civil War has destroyed a large part of the Southerner's physical assets and their way of life. Through *Absalom, Absalom!* William Faulkner invites his reader to see closer the impact of Civil War upon the Southerner. His goal is to present an emotional history of the South that matches the strength and the power of the factual history (<http://www.gradesaver.com/classicnotes/titles/absalom/shortsumm.html>).

“Why God let us lose the war “. This word can be seen in the first part of *Absalom, Absalom!* It means that from the very beginning of his novel, William Faulkner has provided his reader with the setting of the Civil War. In *Absalom, Absalom!* the Civil War opens the understanding of the reader about the issue of incest and miscegenation that Faulkner presents. Faulkner has used the Civil War to build the tone in the climax, where Henry finally is able to accept incest. His finally accepting incest is equated with the defeat of the South. William Faulkner also shows the impact of Civil War in the action of his characters Mr. Coldfield (Ellen Coldfield's father) and Mr. Compson. “With the coming of Civil War, this rift widens to an absolute break. Mr. Coldfield denounces secession, closes his store, and finally nails himself up in the attic of his house, where he spends the last three years of his life” (Warren, 1966: 190). “Mr. Coldfield's repudiation of the world and his absurdly heroic gesture of locking himself up from such a world that would declare a Civil War is the height of romantic bravura” (Roberts, 1964: 26). Nevertheless, Mr. Compson assigns for Mr. Coldfield's objection to the Civil War: “not so much to the idea of pouring out human blood and life, but at the idea of waste: of wearing out and eating up and shooting away material in any cause whatever”. Mr. Coldfield is glad when he sees the country that he hates obviously drifting into a fatal war; for he regards the inevitable defeat of the South as the price it will pay for having erected its economic edifice “not on the rock of stern morality but on the shifting sands of opportunism and moral brigandage” (Warren, 1966: 190). From this description, the readers know about the condition of the Southerner that not all of them agree with the idea of Civil War.

The society in which Sutpen rides in 1833 is not a secularized society. Thomas Sutpen lives in the antebellum period and Post Civil War era. “The antebellum period in the South is one of the settings of religious thought and feeling into rigid pattern of orthodoxy” (Eaton in Erliana, 2001: 22). In this period, Yoknapatawpha people do their religious activities, such as family

altar and Bible reading. Faulkner's *Absalom, Absalom!* describes how this people are amazed because one day Thomas Sutpen, the stranger, enters the church. Sutpen is in a sense of public enemy because he does not believe in Jehovah. People of Yoknapatawpha County show their dislike to Thomas Sutpen by throwing dirt and rotten vegetables after his wedding ceremony with Ellen Coldfield. This action shows how the antebellum society hates someone who does not believe in God.

That is not to say that Yoknapatawpha people are necessarily "good". They have their selfishness and cruelty and their snobbery, as men have always had them. Though they dislike Sutpen's attitude, they finally accept him. Once Thomas Sutpen has acquired enough wealth and displayed enough force, the people of the community are willing to accept him. But they do not live by his code, nor do they share his innocent disregard of accepted values. Indeed, from the beginning they regard Thomas Sutpen with deep suspicion and some consternation. These suspicions are gradually mollified; there is a kind of acceptance, and this in spite of the fact that the society of the lower South in the nineteenth century is rather fluid and that class lines are flexible. Men do rise in one generation from log cabins to great landed estates. But the past is important, blood is important, and Southern society thinks of itself as traditional (Warren, 1966: 187).

A few of Jefferson's inhabitant live in a big plantation house, the relic of another age, more of them in substantial wooden farmhouses, but most of them are tenants, no better of than slaves on a good plantation before the Civil War (Cowley in Suminah, 2001: 22). The vast majority of white men in the South owned no slaves. In fact, three-fourths of them are yeoman (independent) farmers, who work their own relatively small plots of land. There are about twenty three percent are small plantation owners, who own anywhere from 1 to 20 slaves (Suminah, 2001: 31).

4. Theme

"Theme has been defined in many ways: the central ideas or thesis; the central thought; the underlying meaning, either implied or directly stated; the general idea or insight which is revealed by the entire story; the central truth; the dominating idea; the abstract concept that is made concrete through representation in person, action, and image" (McMahan in Fathur Rohim, 2000: 59).

A novel's theme is the main idea that the writer expresses. Theme can also be defined as the underlying meaning of the story.

Moreover, theme is what is made of the topic. It is the comment on the topic that is implied in the process of the story. The theme is not to be confused with any ideas or pieces of information, however interesting or important, which the reader may happen to take away from his reading of a piece of fiction. The theme is what a piece of

fiction stacks up to. It is the idea, the significance, the interpretation of persons and events, the pervasive and unifying view of life, which is embodied in the total narrative (Warren, 1959: 273).

There are two main themes that are presented in the story of King David in the book of Samuel in the *Bible* and Faulkner's *Absalom, Absalom!* They are **human ambition causes destruction in family and society and man's past has a direct influence upon his present**. The researcher has explained above that the sins of King David cause him to see the destruction in his family and his nation. While, Thomas Sutpen designs has blinded him from moral and ethical values. He destroys his family and leaves bad impact for his society. Robert Penn Warren explains about ambition in William Faulkner's work, "Ambition is the most constant tragic crime, and ambition is the attitude special to an opening society; all villains are rationalists and appeal to "nature" beyond traditional morality for justification, and rationalism is, in the sense implied here, the attitude special to the rise of a secular and scientific order before a new morality can be formulated" (Warren in Utley, 1964: 168). Ambition is a strong desire to gain a particular objective. King David and Thomas Sutpen are an example of someone who builds his desire and ambition upon the needs of others. They treat others as a thing.

Moreover, both King David story and Faulkner's *Absalom, Absalom!* also raise a theme that man's past has a direct influence upon his present. The theme talks about the past, which continually engulfs and destroys the present. The collapse of the House of David and Thomas Sutpen's dynasty is caused by the main character's attitude in the past. The theme tries to remind man's obligation to his past.

William Faulkner repeats the same theme in the story of King David, yet he portrays it in a different way with different setting and different character's development. Nevertheless, William Faulkner does not stop in this theme. He creates the secondary themes in *Absalom, Absalom!* It is **the phenomena of racial discrimination in the South, which cause so much violence and the historical truth as a part of the heritage**. The reason why Thomas Sutpen leaves Eulalia and Charles Bon; why Thomas Sutpen refuses to acknowledge Charles as his son; why the Civil War occurs and why Henry kills Charles is merely because of racial discrimination. Likewise, Henry's sanctioning of and desire for incest and his crime of fratricide all suggest most extreme perversion of values—a perversion that is only equaled by the South's willingness to fight with great chivalry for such a perverted system of values as those embedded in the concept of racism (Roberts, 1964: 56).

Through *Absalom, Absalom!* William Faulkner presents his criticism toward the Southern mores, where it chooses to destroy itself rather than to admit brotherhood across racial lines. William Faulkner uses his characters inside the novel to deliver his idea to

the reader. Faulkner presents a comparison in the actions of Judith Sutpen, who opposes racial discrimination, and the actions of Thomas Sutpen and Henry, who discriminates the black people. William Faulkner has showed the strength of Judith to nurse the son of Charles Bon, without discriminating him. It is totally different from the actions of Thomas Sutpen and Henry. The phenomenon of racial discrimination is seen clearly in the fratricide done by Henry to Charles Bon. Henry accepts incest but cannot tolerate miscegenation. "Race is a central theme in many Faulkner's works... Faulkner recognizes that race is the central problem for the South in the post-Civil War period, and that without a healthy discussion of this topic, the South will never move forward"

(<http://www.gradesaver.com/classicnotes/titles/absalom/shortsumm.html>). Faulkner's own racism serves to enlighten readers about the types of racism and the Southern peculiarities about race that he wrestles with in his texts.

William Faulkner also conveys his idea about the historical truth as a part of the heritage in *Absalom, Absalom!* From the beginning of this novel, the reader gets the description of the present, where Miss Rosa summons Quentin Compson to tell about the story of Thomas Sutpen as a part of Quentin's heritage and a part of the town Jefferson's heritage. When Shreve McCannon, the Canadian, asks Quentin to talk about the South, Quentin Compson responds by relating and reinterpreting the story of Thomas Sutpen to representative of the South. "Therefore by examining the life and career of Thomas Sutpen, his rise and the causes of his defeat, Quentin hopes to discover some answer to the present. And in examining Sutpen's career, Quentin also examines the history and morals of the South" (Roberts, 1964: 15). He (Quentin Compson) knows that it is a part of his life and a part of his heritage. Therefore, he investigates to see how much responsibility he feels toward the South and toward his own past (Roberts, 1964: 64).

The novel *Absalom, Absalom!* does not merely tell the story of Thomas Sutpen, but it also dramatizes the process, by which two young men Quentin and his roommate, Shreve, construct the story of Thomas Sutpen life as the part of the South's heritage. They try through inference and conjecture and guesswork, to ascertain what kind of man he is. The importance of this latter theme determines the very special way, in which the story of Thomas Sutpen is mediated to its reader through a series of partial disclosures, informed guesses, and constantly revised deductions and hypotheses (Warren, 1966: 194). William Faulkner asks his reader to see man's efforts in reconstructing the historical truth as a part of heritage.

William Faulkner also emphasizes how the history is accepted as a heritage "Parts of Sutpen's story have been told and retold now from the points of view both of hostile and friendly or neutral, by narrators within his own culture, and again from the point of view,

which is entirely external (Warren, 1966: 179). According to Faulkner the ways in which the histories are told can affect those, who have grown up with them—in this case Quentin Compson. Quentin hears the story of Thomas Sutpen from his father and Miss Rosa. Both of these people have their own interpretation about the story. Yet, Faulkner explains that Quentin's narration brings the story into full perspective.

B. The Way Faulkner Reconstructs the Story of King David in the Bible as seen in the Story of Thomas Sutpen (the main character of *Absalom, Absalom!*)

Now, the researcher moves on to the second part of this analysis, where the researcher analyzes the way the author of *Absalom, Absalom!* reconstructs the prior texts of *Absalom, Absalom!* The researcher applies the theory of Michael Riffaterre about hypogram and matrix, in order to find the way William Faulkner reconstructs story of King David to be the story of Thomas Sutpen, the main character of this novel.

1. Hypogram

Hypogram is the previous work that becomes the basic of the next work. The researcher finds some hypogram that Faulkner affirms in his novel, *Absalom, Absalom!* There are:

a. Son, who revolts against his father

As what James L Roberts says the story of King David and *Absalom, Absalom!* is concerned with a son, who revolts against his father (Roberts, 1964: 7). After analyzing the intrinsic elements of King David story in the *Bible* and Faulkner's *Absalom, Absalom!* it is clear that both Absalom and Henry

involve a rebellion against their father with their own motivation. Absalom, a son who falls in greedy, revolts against King David and tries to kill him. His actions bring him to the tragic death. The other way, Henry revolts against Thomas Sutpen, his father, because he chooses to defend his friend, Charles Bon. He repudiates his birthright and leaves his family as an expression of his romantic idea. Henry's action is considered nobler than Absalom. William Faulkner has showed a negation in the way he describes the relationship of the main character and his son by exploring the supporting reason of Henry's repudiation.

b. The incest relation inside the main character's

family

The incest relation can be found in the relation between the main character's children of King David story and Faulkner's *Absalom, Absalom!* It is between Amnon and Tamar in King David story and Charles Bon and Judith in Faulkner's *Absalom, Absalom!* The researcher has explained above that in *Absalom, Absalom!* William Faulkner makes a negation in the relation among the main character's children. The researcher finds there is no rape in the relationship of Charles Bon and Judith, but it is an engagement. It means that Faulkner has softened the tension in the main character's children. However, Faulkner still keeps on the existence of incest in creating that relation. The essence of incest itself, in King David story and Faulkner's *Absalom, Absalom!* is to portray the destruction of the main character's family. The incest relation is the motor to see the collapse of the main character's family.

c. The fratricide tragedy in the main character's family

The story of King David in the *Bible* and Faulkner's *Absalom, Absalom!* reveal the relation between incest and fratricide in the main character's family. William Faulkner has affirmed the hypogram in dealing with the relation of Thomas Sutpen's children. As Absalom kills his brother, Amnon, so does Henry Sutpen. Henry kills his brother, Charles Bon, after he finds out that Charles Bon is a Nigger. William Faulkner shows his creativity here by exploring the South as the background, which influences Henry's attitude. William Faulkner has brought the reader to see deeper the emotional condition of the South

concerning with the reason of the fratricide in his novel. It is quite different from the prior text, since the fratricide in King David story does not explore the emotional condition of Absalom except his revenge.

Moreover, the fratricide in King David story and Faulkner's *Absalom, Absalom!* plays an important role. The fratricide in King David story means the condemnation of the Lord in him is fulfilled. It should be remembered again that the Lord has condemned King David the sword will never depart from his house. Meanwhile in *Absalom, Absalom!* it is through the fratricide William Faulkner delivers his idea about the phenomena of racial discrimination in the South. Here, the reader can see how the same idea of incest transforms into a different ending of fratricide. William Faulkner has showed his ability in treating the hypogram of King David story.

d. The overpowering of human ambition in the main character

The researcher states above that human ambition is the theme that relates the story of King David and Faulkner's *Absalom, Absalom!* within the intertextual relation. It is the affirmation toward the hypogram that Faulkner makes. William Faulkner realizes the fall of King David because of his ambition. His lust for Bathsheba leads to adultery and murder, and brings great pain to his own life and reproach to the nation of Israel. Faulkner continues this hypogram for his novel, *Absalom, Absalom!* Hence, Faulkner depicts the collapse of Thomas Sutpen the same as King David. The experience of Thomas Sutpen's past has influenced him. It makes him to set out his designs, being rich and have a high dignity. All of his design blind him from moral values and finally cause the ruin of his life.

Now the reader should not forget that the transformation work does not only imitate the previous work, but it also shows the creativity of the author. From the analysis of the story above, it is clear that William Faulkner creates the negation inside his main character. There is a different ending of King David story and Faulkner's *Absalom, Absalom!* though both of the main characters start in the same 'mistake' that is human ambition.

e. The ruin of dynasty

The biblical content presents David as a Hebrew king who establishes a dynasty called the House of David. The Lord has promised David about his offspring that his kingdom will stay forever. It means there is a guarantee for King David's dynasty. It is proven when King David commits adultery with Bathsheba and murder of Uriah. He should see the ruin of his dynasty as the punishment of the Lord. Nevertheless, it does not mean the promise of the Lord is in vain, since the ruin of David's dynasty, which is signed in the fratricide of his family, does not make his dynasty lost and perish. The Lord still keeps David's dynasty alive. Even when the Israel kingdom is separated years later after the reign of King Solomon, King David's dynasty does not perish.

The ruin of the dynasty that Faulkner affirms is different from the prior texts. In Thomas Sutpen's dynasty, the ruin of the dynasty means the lost of his dynasty. Thomas Sutpen does not have a descendant to perpetuate his name. The dynasty that becomes his proud perishes. The ruin of Sutpen's dynasty is signed in the repudiation of Henry. Actually what is called a dynasty in Thomas Sutpen's world is a white dynasty. Therefore, although Sutpen leaves one descendant, he is not Sutpen's dynasty since he is a Negro son.

The ruin of dynasty in King David story and Faulkner's *Absalom, Absalom!* is the result of the main character's fault in the past. The reason William Faulkner affirms the dynasty as the hypogram is because he treats Thomas Sutpen, his main character, as a king, just like King David. The important of dynasty for Thomas Sutpen is to establish the Sutpen name as one of power and affluence. Faulkner uses the ruin of dynasty in *Absalom, Absalom!* to strengthen the atmosphere of man's inability to determine his fate and to deliver his idea about man's responsibility on their past.

f. The importance of male heir for the main character

William Faulkner is aware of the importance of male heirs in the story of King David and he continues this hypogram in *Absalom, Absalom!* The concept of heir is related to the power or wealth that will be inherited to someone. It is also related to someone, who will succeed the position of other person. A male heir is important for King David, since he will succeed the position of a king and rule the kingdom. The story of King David

in the *Bible* tells how King David loses four of his male heirs after he commits sin against the Lord. That incident is a condemnation for him. His four male heirs are his baby from Bathsheba, Amnon, Absalom and Adonijah. By the end of King David story in the book of Samuel II in the *Bible*, the reader can find that King David finally has a male heir to succeed him. He is Solomon, his beloved son. Through the reign of Solomon, the Israel kingdom reaches its glory as in the reign of King David.

William Faulkner also conveys the idea about male heir in *Absalom, Absalom!* According Thomas Sutpen, the main character of *Absalom, Absalom!* the function of a male heir is to inherit and perpetuate the Sutpen name. William Faulkner describes how Thomas Sutpen loses his male heirs. First, Thomas Sutpen has rejected his son, Charles Bon, since he has a Negro blood. Sutpen refuses to admit him and leaves him. Next, Thomas Sutpen loses his second heir, Henry because Henry Sutpen leaves his father and repudiates his birthright. In *Absalom, Absalom!* the conflict about male heirs leads the main character to destroy his own life and others. The need to have a male heir causes Thomas Sutpen to see the collapse of all his designs. William Faulkner's reason to affirm this hypogram in *Absalom, Absalom!* is because he realizes on the phenomenon that people leave their names after death. Beginning from that idea William Faulkner affirms the importance of male heir for Thomas Sutpen that is to inherit and perpetuate the Sutpen name.

2. Matrix

Matrix appears as a final word or comprehensive answer from the series of reading and contemplating those texts (Sri Wijayanti, 2004: 93). The matrix can be represented by the title and it can also be summed up in a single word, in which the word will not appear in the text (Culler, 1981: 92). After analyzing the intertextual relation between King David story in the *Bible* and Faulkner's *Absalom, Absalom!* and after finding the hypogram of these two stories, it is found the matrix that signifies the relationship.

The book of Samuel I&II in the *Bible* presents the life of King David, which involves his glory to his collapse. William Faulkner's *Absalom, Absalom!* also presents the life of someone, named Thomas Sutpen, from his glory to his collapse. The collapse of King David and Thomas Sutpen has been explained clearly above. The reader may see the different side of these two people, including different ending in the story of King David and the story of Thomas Sutpen. As a brilliant writer, William Faulkner has showed his ability to reconstruct the story of King David in the *Bible*. He gives his transformation work a negation, affirmation, and even extension so that readers, who do not know the story of King David, might consider *Absalom, Absalom!* as the new work.

Now, the reader has seen the intertextual relation of King David story in the *Bible* and Faulkner's *Absalom, Absalom!* The matrix, the final word of those texts, makes the intertextual relation eligible. The matrix that signifies these two stories is related with the ruin of the main character, King David and Thomas Sutpen. It is a savage obsession, which brings the destruction in the family. From the analysis above, it has revealed how the savage obsession of King David and Thomas Sutpen becomes the motor of all events in each of the story. A savage obsession in King David story in the *Bible* is mirrored in the action of adultery and murder done by the king. King David's action has destroyed his family and his nation. King David has to see the fratricide inside his family. Meanwhile, Thomas Sutpen's savage obsession makes him loses his humanity. His savage obsession destroys his family and his own life. Thomas Sutpen destroys not only his

wife and his children, but also his sister-in-law. Finally, he also destroys his own life.

Once again, the end of King David and Thomas Sutpen story is different. William Faulkner has intentionally made it to provide the reader with a comparison between King David and Thomas Sutpen. Though King David still have to see the destruction in his family, as the result of his savage obsession, yet King David regrets and realizes his mistake and does not let himself to be controlled by his obsession again. Nevertheless, Thomas Sutpen, the main character of *Absalom, Absalom!* has chosen to be innocent with his obsession. What Sutpen has in his life is a savage obsession, which controls his life and destroys not only his family but also his own life. William Faulkner reconstructs the story of King David in his novel *Absalom, Absalom!* to deliver his message, which is pointed in the ending of this story.

CHAPTER IV

CONCLUSION and SUGGESTION

A. CONCLUSION

This chapter tries to bind together the understanding of the analysis in the previous chapter. Based on the understanding of Julia Kristeva's intertextuality that a word can only be read in connection with the other

word, this research tries to grasp the intertextual relation between King David story in the *Bible* and William Faulkner's *Absalom, Absalom!* From the series of activity the researcher has done in chapter III, the hypogram and the matrix are then found.

The intertextual relation between King David story in the *Bible* and Faulkner's *Absalom, Absalom!* that the researcher finds, related to the intrinsic elements such as story, characters, setting, and theme. Both the texts portray the life of a powerful and influencing man. The story is about King David and Thomas Sutpen, the main character of each story. Both of the stories depict the journey of the main character's life, from their past to their present, from their glory to their collapse. The ruin of the main character's life is caused by their cruel obsession. King David falls in his lust by doing adultery with Bathsheba and killing Bathsheba's husband. His action causes the condemnation from the Lord to his family and his nation. Meanwhile, Thomas Sutpen's obsession, to build his designs, has controlled over his life and has become a mechanical force, which replaces all humanistic values. Thomas Sutpen becomes the victim rather than its master. All the cruel and savage obsession of the main character in King David story and Faulkner's *Absalom, Absalom!* bring the ruin in the main character's life.

The characters of those stories are also analyzed to open the blurred relation between King David story and Thomas Sutpen story in Faulkner's *Absalom, Absalom!* The researcher analyses the characters and the personality development of King David, Absalom, Amnon and Tamar in

King David story, which is written in the book of Samuel I&II in the *Bible*. Then the researcher explains Faulkner's character in *Absalom, Absalom!* such as Thomas Sutpen, Henry, Charles Bon and Judith. It is clear then about the condition of the transformation work. Faulkner makes the affirmation and negation toward the character of the prior text in making his character. The negation that Faulkner takes is in sort of different actions and the changes personality of the character. For example, William Faulkner does not present his main character, Thomas Sutpen, as the pious man just like King David, who lives very close to his God. Otherwise, Faulkner creates his main character as a demon, who does not believe in Jehovah.

After getting a light from the analysis of the characters of the two works, the researcher continues to investigate the setting. It cannot be denied that the setting is related to other elements of the work. From the previous analysis about character and story, the researcher catches Faulkner idea, which presents Thomas Sutpen as a king, just like King David. Therefore, here in the setting William Faulkner affirms the kingdom or the palace of the king. Only Faulkner describes Thomas Sutpen's kingdom as Sutpen's Hundred, his land and his great mansion. The author of *Absalom, Absalom!* also affirms the society condition of the main character, where they are known as a religious society. Furthermore, William Faulkner presents the central event in *Absalom, Absalom!* to lead the reader understand the issue of incest and miscegenation. That event is the Civil War, which backgrounding this novel. Here, Faulkner elaborates the impact of Civil War to his character.

The last intrinsic element the researcher analyzes is theme. Two major themes, which connect the story of King David in the *Bible* and Faulkner's *Absalom, Absalom!* are found. They are, human ambition, which causes destruction in family and society; and man's past, which has a direct influence upon his present. Both King David story and Faulkner's *Absalom, Absalom!* explore the life of the main character, which influence his family and society. Their ambition has destroyed the life of their family. There is a fratricide, rejection, and violation, which leads the ruin of the main character's life. Moreover, both of the works also rise up a logic consequences that man's past has a direct influence upon his present. What happens toward King David and Thomas Sutpen is the cause of what they did in the past.

Moreover, William Faulkner adds the secondary themes in creating *Absalom, Absalom!* They are the phenomena of racial discrimination in the South, which cause so much violences and the historical truth as a part of the heritage. These themes are reflected in the characters of *Absalom, Absalom!* Here, Faulkner brings his reader to understand deeper the phenomenon of miscegenation as one of the discriminations in the South. Faulkner also conveys his educating idea that history is important as a part of the heritage.

To get the total meaning of intertextual relation between King David story in the *Bible* and Faulkner's *Absalom, Absalom!* the researcher looks for the hypogram and the final word that is matrix, which binds these two stories. Finally, it is found the hypogram that William Faulkner uses in his

work. They are: son, who revolts against his father; the incest relation inside the main character's family; the fratricide tragedy in the main character's family; the overpowering human ambition in the main character; the ruin of dynasty; and the importance of male heir for the main character. In *Absalom, Absalom!* William Faulkner has modified the hypogram of King David story in the *Bible*, so that the reader might see *Absalom, Absalom!* as the new work.

Now, after identifying the hypogram, the matrix is found. Matrix is the motor, the generator of the textual derivation. In this case, the matrix of King David story and Faulkner's *Absalom, Absalom!* is a savage obsession, which brings the destruction in the family. The savage obsession is shown by the main character of both stories. In his novel, Faulkner builds savage obsession of the main character different from its hypogram by presenting different ending of the main character. Starting from this matrix, Faulkner delivers his idea. Furthermore, this matrix enables reader to discover unity between Faulkner's *Absalom Absalom!* and its prior texts.

It can be concluded now that the appearance of 'Absalom' in the title of William Faulkner's *Absalom, Absalom!* reinforces the intertextual relation with the prior text, King David story in the book of Samuel in the *Bible*. The analysis of Faulkner's *Absalom, Absalom!* and its prior text that is King David story in the *Bible* proves that literary work is a creative process, where it is not imitating the previous work. Here, Faulkner still continues the literary conventions that exist before, yet in the same time he prefers to break the conventions. It is true that intertextuality theory leads

reader to see the creativity of an author since a transformation work can be seen as if it is a new work.

B. SUGGESTION

This research is a small screw from the large machine of any literary study, yet the researcher suggests the reader to expand more the employing of intertextual study, whenever the reader is aware that a literary work is already read. This research has given a description that intertextuality theory is very important to understand a literary work and to know the historical background of the work. As Julia Kristeva argues that a work can only be read in connection with or against other texts. This research supports Kristeva's argument, by finding the connection between King David story and Faulkner's *Absalom, Absalom!* The intertextual theory in a broader sense makes the reader to see the creativity of an author, by analyzing how the author treats the hypogram and matrix in their work.

Now, the fact that a literary work is created with other world reference is clear. The researcher suggests the reader to be the next researcher in analyzing literary work by applying the intertextual approach. The researcher believes there are many works that are related each other. Revealing the intertextual relation between literary works will help the reader to comprehend the total meaning of that work. Besides, the analyzing

by intertextual approach will broaden the knowledge of literary theory and its application in this faculty.

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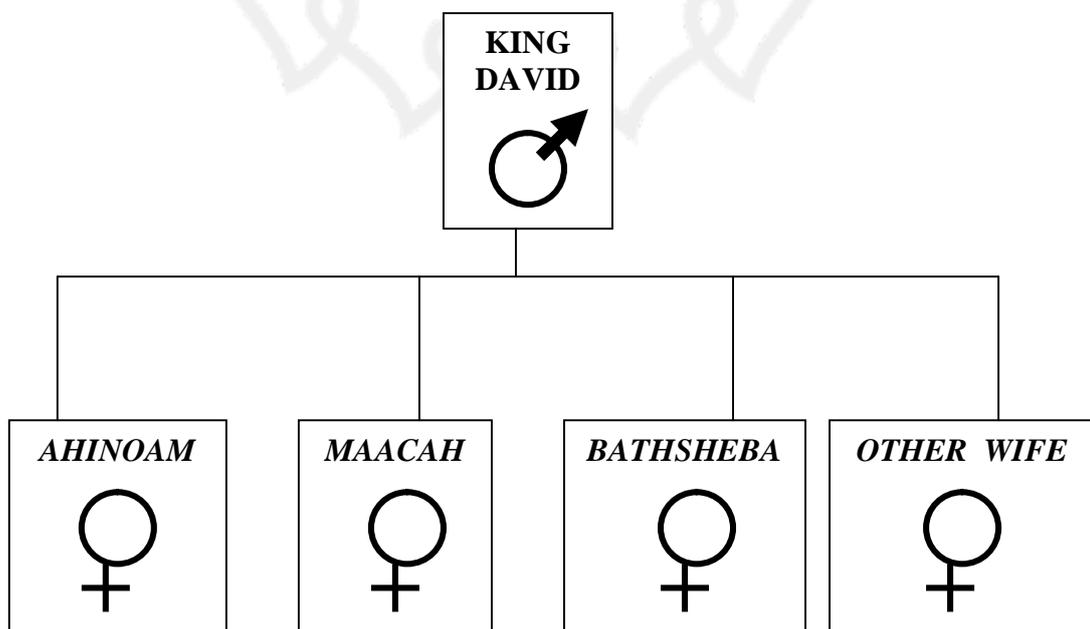
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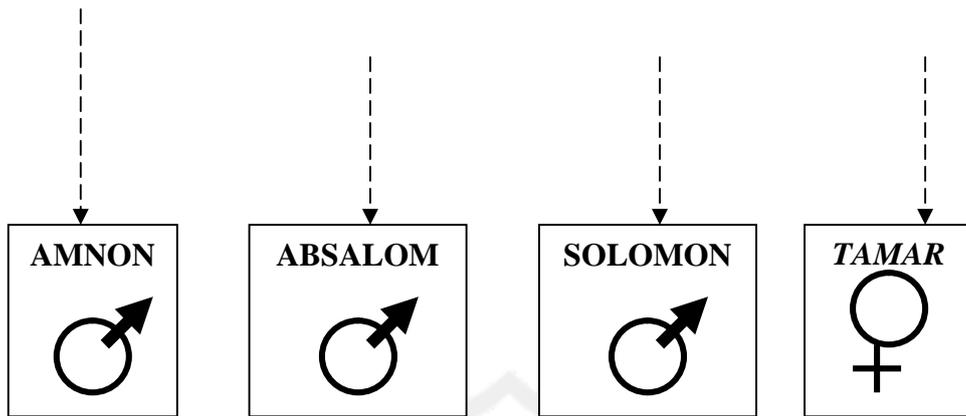
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APPENDICES

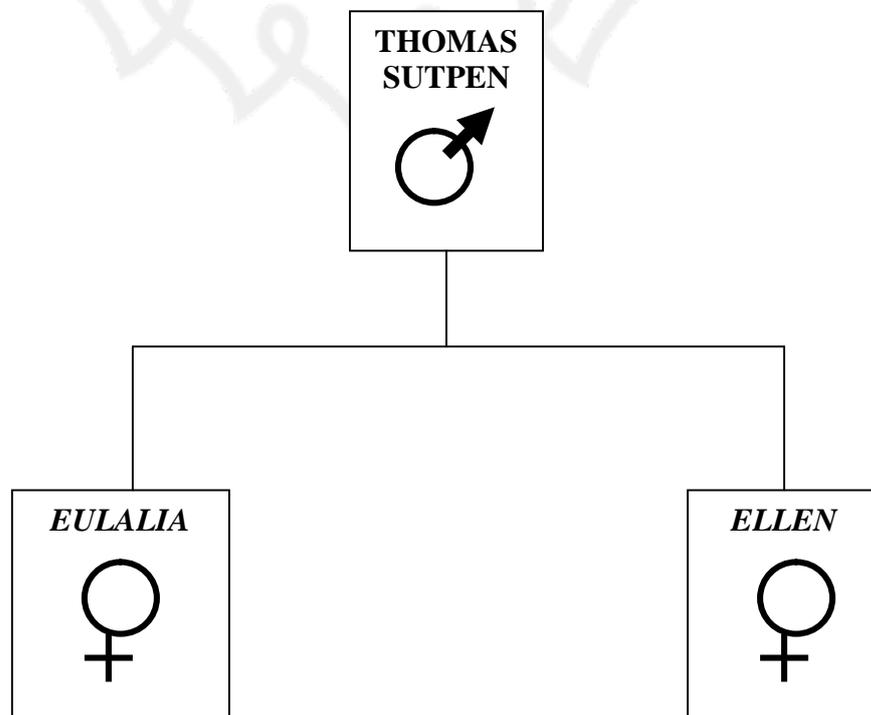


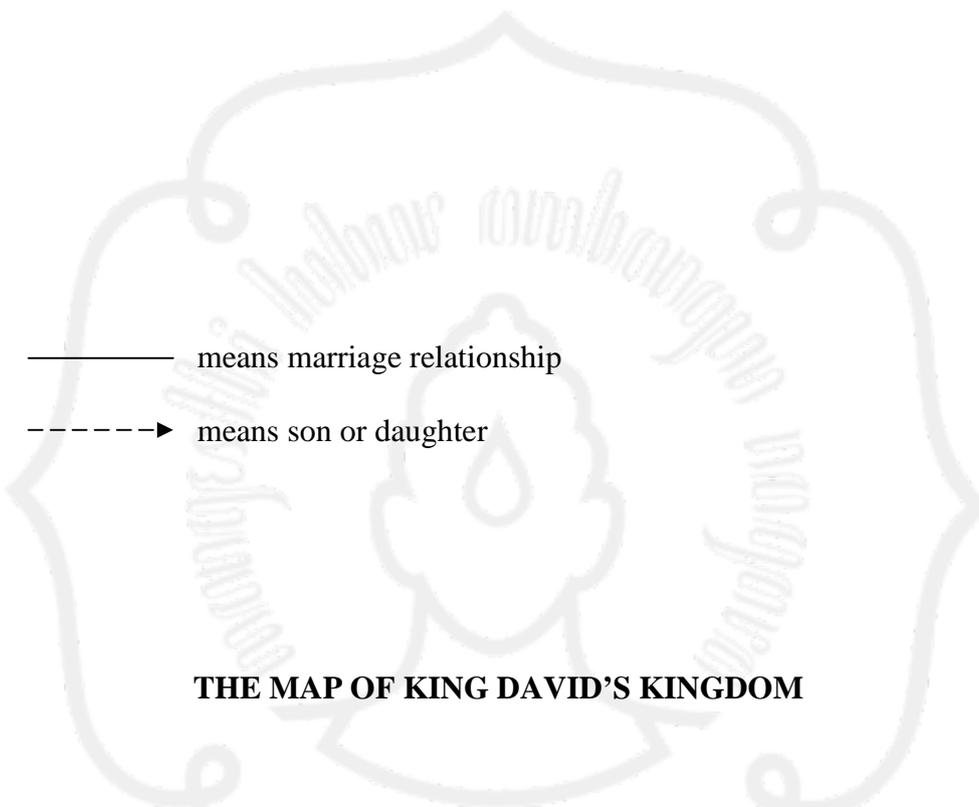
KING DAVID'S GENEALOGY





THOMAS SUTPEN'S GENEALOGY



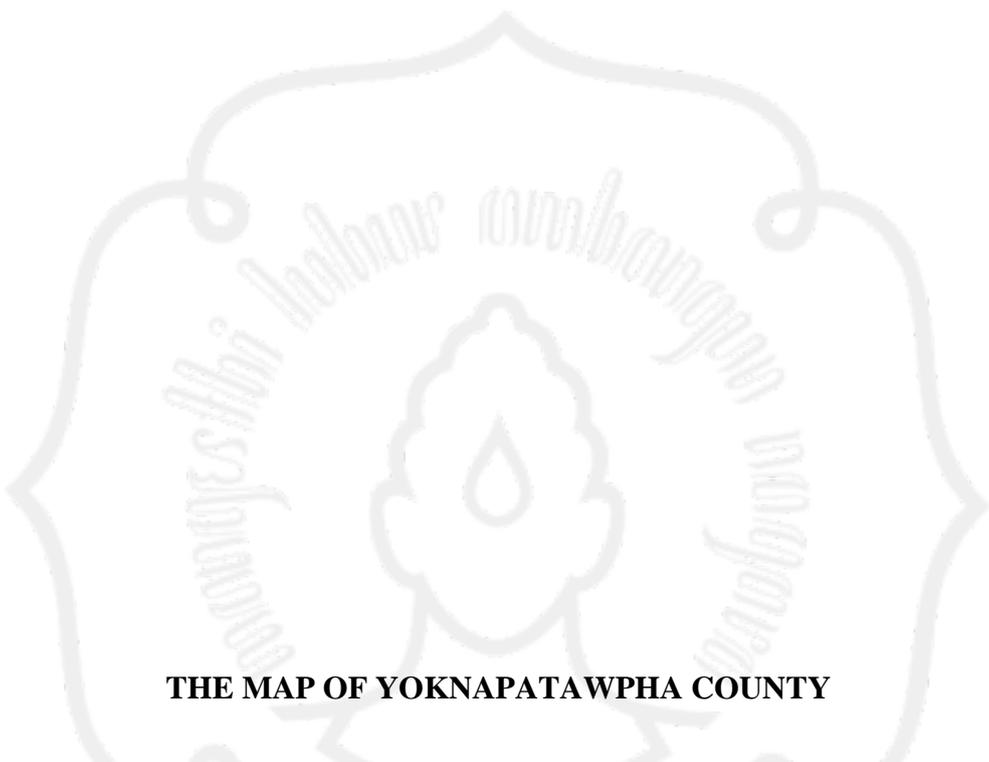


——— means marriage relationship

- - - - -> means son or daughter

THE MAP OF KING DAVID'S KINGDOM





THE MAP OF YOKNAPATAWPHA COUNTY

