

A Study of Characters of William Careys towards Women

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ABSTRACT

The women of the Carey characterisation and interpretation appreciate the creative creativity of the author, thanks to which he produced many living characters with profound emotions. The notion that Carey has portrayed women solely as powers of devastation and tragedy contradicts Maxwell geismar, Leslie, Fiedler and Irving Houe. In her appeal she says that the author has also produced gentle, creative, smart and positive people. She also rejects David Miller's opinion that Carey's women are 'too unique to be treated as replicas of other characters or stereotypes of women' in two or three categories. When viewed in the light of form and meaning, the beauty of his women is exposed. His great novels have lifted his realistic characters to a symbolic and iconic level for which he has adapted various techniques in tradition. Carey's novels reflect his deep knowledge of the dynamic human nature and his expert depiction shows arousing compassion even for his abnormal characters. It also notices that the novelist has contrasted in Snopes trilogy between the concept of nourishment of life and the harmful values of men's life. Page's insightful insights highlight various facets of the Carey feminine fictional world along with its place in society, and its position as measuring rod for its performance and ability. The critic, however, disregarded the individual characteristics and individualities of women as she stressed their respective positions. It clearly differentiated the positions of men from women. Addie became regarded as the combination of men and women. She wrote "The lasting damage done to their femininity was marked by their alienation from the women's position, and that Linda Snopes, Judith Sutpen, and Drusilla Hawks had to play masculineness due to circumstances." His plays have been brought to his notice by many reviewers since the dawn of Careys's literary career, multiplied by hundreds since he won the Nobel Prize. Many contemporary critics and scientists have researched fiction in Carey from various perspectives. A daily event is the annual Conference on Carey's plays.

1. Introduction

In making the minor woman characters Carey is just as brilliant and dexterous as he is in the leading ones. The features of these small ones can not be separated. They are a part of the newspapers. These are often important from the viewpoint of storytelling techniques; sometimes from a view to delimiting and presenting the most important women's characters; often from a theme and plot point of view. Carey wisely used words or pictures in order to define the smaller and less complex characters.

There are also characters of minor gender. Often more than one novel reveals the same character. Belle Mitchell Benbow is seen as Horace Benbow's wife in Sanctuary, but she is also in Sartoris, Harry's wife and Little Belle's mother. Occasionally in various novels, the same character with multiple versions appears. As Miss Eunice Habersham in the intruder of the ashes, Miss Eunice Worsham who appears in the title story of Go Down in Moses.

In the minor characters of women most of them are married and others are so deeply remembered by their married partners that their first names are never mentioned. The text refers clearly to the citizens of the city in referring to them as "Mrs." It was naturally normal practice, but has the general effect that these women have denied an significant part of their identity which is expressed at a single level W. Vickery's jOlga lets women and their cultural and social tradition shine with

light. "Because the clans are centered on the male hierarchy, women play a secondary role, of course," she says. Moreover, this explicitly defined position is rooted in the complicated system of Southern Europe. In one sense, women are merely translators of property passing from the clan to the clan. Sally R. Page points out in assessments of the significance and roles they serve: "Careys minor characters have two essential functions in his writing, reinforcing the sense patterns that the main feminine figures convey and providing the context of human complexity and diversity alongside the small male characters to make Carey's fictional universe comparable to that of others. Margaret Powers is a striking, emotive, war failure, just as Mahon is physically mutilated. Nevertheless, although Margaret's powers are lacking, she is in charge, as the name implies, powerful. Carey claims that much of her strength is due to her instinctive perception of human nature and partly to her disdain for tradition. Her conversation with Gillgan about the lack of credibility foreshadows the mentality of the women of Jenny Du Pre, Addie Bundren, Lena Grove, Eula Snopes and many others:

"— Men are the ones who worry about our good names, because they gave them to us. But what we have other things to bother about, ourselves. - ----" (SP,87).

Throughout the course of the story, Margaret Powers and Cecily Saunders will be the most active agents to Donald Mahon's lingering death-in-life. Mrs. Burney is another important minor woman character whom Carey has exposed in

Soldiers' Pay. Mrs. Burney, whose son Dewey is dead, comforts herself effusively with thoughts of his bravery and scorns those whose loved ones were cowardly enough not to get themselves killed.

Miss Dorothy Jameson and Mme Maurier, the two woman characters in *Mosquitoes*, reflect the epitome of sterility. Miss Jameson is still interested in love thinking and trying to make up, but she is completely ineffective. She was already a virgin in a previous bohemian life, complete with an artist boyfriend. Every consecutive affair has been "like those brief August thunder storms that, without generating rain, are threatening and dissolving for no apparent reason" (MOS.103). She used painting to seduce creative men as an unsuccessful tool. Mrs. Maurier's life story is the same tragic tale, but with more heroes. Eva Wiseman, who had been coerced into a cash marriage to compromise a poor, yet dignified husband, had become a widow, childless yet wealthy woman. She is regarded as a homosexual, which aims "to make a [Jenny's] soft body sacred possible" (MOS, 178).

We have three minor woman characters in his *Sartoris*. Carey takes great care to portray its physical appearance in pictures. The pretty female beauty of Caroline White Sartoris, the young Bayard's wife who married him and who died during World War I while still a flayer. Sartoris is a different form of woman who forecasts the domination of the environment that the women's tendency will establish in the work. She's Belle Mitchell who divorces the lawyer Horace Benbow from her husband. Horace is unsatisfactory, and tries to leave her unsuccessfully. Belle Mitchell exposes Carey to Narcissa Benbow's hypocrisy and false appreciation. Tiny Belle Mitchell is Belle Mitchell's aunt and Horace Benbow's step-daughter. In *Sartoris* and *Sanctuary*, she is a minor character.

The Tone and the Fury of Miss Quentin. Between Jason's segment and last part, she stands out prominently. It starts with some of his mom's life force (the desire to walk through the windows and to climb up the trees) and "silky underwear of cheap silk a little too rosy" symbolically ties Caddy with her. At 17, she steals the money misappropriated by her uncle Jason. With a carnival pitchman she runs away and is never again heard of. Miss Quentin's story became what the Carey novel claimed to be: "the three tragedies of two missing women: Caddy and her daughter." While she never seems a living entity, for her young grandchildren her funeral is of mysterious importance. Caddy watches through the glass, climbs a tree and sees what is happening.

The same snobbish worry about the caste and names of Ms. Blands, another minor character in *The Sound and the Fury* that has Caroline Compson. Natalie is known by Caddy as a "dirty girl" whom Quentin has a lot of love. Caddy pushed her down a ladder and finished off what she felt she was sexual. Quentin did not wash himself after Nataly walked in a pike, but dived into the hogwallow. The topic of rivalry between Caddy and Quentin is Natalie.

There are a number of minor female characters in the "While I Lay Dying," in addition to Addie Bundren, Dewey Dell and Cora Tull, also remembering the names of Ms Samson and Lula Armstid. Mrs. Samson sympathizes with Addie primarily for being a woman while Cora Tull has no sympathy for Addie and her family. Lula Armstid takes almost the same stance as Mrs. Samson and Cora against Bundren's treatment of her mother. She agrees with the other women who feel it is

immoral and illegal for Anse to fulfill her vow. He knows the true reason for Bundren's * tenacity in the road, much like Rachel Samson and Cora Tull.

A few small female characters are lit in August and most are married. Those wives live a tough life. Ms. Armstid has had the terrible task of bringing up five children in 6 years and cooking three meals for 35 years a day, never leaving her farm house in isolation. Her angry remarks about "you dum guys" (LA, 14) are little surprise and Lena Grove's rude kindness shows the implicit admiration of her young woman's herdiness, whose pregnancy is a reminder of her very trials of the past, as well as of her rough trip in search of her husband. Mrs Beard, owner of the boarding house, is one of the few females in the novel to recognize any kind of economic freedom, although her revenue may be marginal and her work closely linked to conventional domestic women's roles. Yet she is allied with Mrs. Armstid by offering reluctant encouragement to young Lena and by condemning 'young people' who "ca nt know even their limits" foj devilmnt. "The" beaten face, "Ms. * McEachem, appears prematurely old as her difficult marriage and was practically eliminated as a pn, compelled to see the world through a lens of strong thoughts and beliefs. Throughout their heated argument, her husband and Joe Christmas disregard him. They try and help Joe, but he refuses her help violently. Ms. Hines is like a downtried woman who makes short yet wonderful attempts to make herself her, and she has been better than Mr. McEachem for a time. She has been utterly dominated by her fanatical husband for more than thirty years, almost invisible and completely passive. She has been stunningly abstaining from asking Hines about the missing child of her deceased daughter "not seen again" for decades by the townspeople. Mrs. Hightower soon discovers that because of her participation in an odd combination of faith and ancestor worship, she has little claims on the affection of her husband. She became more and more isolated from him and the people of the town, until her violent blasphemous outburst during the church service was triggered by rage. Later on, we see her engagement in and her suicide in adulterous sex in a hotel in Mempphis. The "absolute infallibility of women to recognize bad" is what Miss Atkins is. Joe inadvertently is locked in a room where the dietician makes love. He doesn't know what's going on, but the woman's scared out of her head. An oppressive scheme is a fiery insight: by accusing him of being a Negar, she will remove Joe from the white orphanage. The dietician might get rid of Joe, but she just left an indelible memory. She confuses him with her early attempts to purchase Joe; she thinks he should be disciplined for a mistake. He wants her freedom, but he gets bribery and hatred; he is therefore very confused. Such early experiences influenced his early life. Milly Hines was significant in terms of plot because of her role as the mother of Joe Christmas and the daughter of the Hinoses, and symbolically as a victim of restricting ideas about race and sexualism of women, and was not mentioned by her son but only by passing mentions in the text. Milly faces a mechanism reflected in her manipulative and heartless father directly, dies by her hands.

There are some female characters in *Absalom* 8. Judith's mother Ellen Coldfield and Rosa Coldfield's niece. She has no intellect or perspective from Rosa. She also has no powerful will of Judith, no fiery fire, and no room for Clytie. She also has no weapons and therefore sinks into the dream realm of

escape. She is absolutely at the hands of Sutpen. She's not about human relationships but rather appearances: her marriage's saddest aspect is not the wedding's transgression, and when her own daughter falls in affection, affection is not worth remembering, it's just about engagement. She gets older "as the butterfly itself dissolves," and retires in a darkened room with the battle between Henry and Thomas, where two years later, she dies, the "butterfly of a lost summer." Milly Jones is Wash Jones 'fifteen-year-old grandfather. It's Sutpen seduced her. If she brings a daughter to him, he threatens her to grievously kill Milly and her baby girl, and then murders Mill. Milly submitted voluntarily to the natural forces of sexuality and pregnancy and she would be an earthmother according to the requirements pointed out by Page and others, but more psychological: she is "not really stubborn and not cringe." Rosa's aunt who ruined Rosa Coldfield's life should be remembered. She was a rigidly-minded individual. At thirty-five, she was a virgin. Rosa grew up in cold and unrelenting resentment of her father and brother-in-law because of her spinster handler. Bon is Haitian plantation owner's daughter, Bon is Thomas Sutpen's first wife, Charles Bon's son. As Sutpen's wife Eulalia was given. Sometimes after the bom of his son, Charles, Sutpen figured out that his wife was not, as he had said, the daughter of a Spanish mother, but of a Negro-blooded family. Sutpen divorced her and left a fair settlement for her and the boy. Shreve claims that Eulalia had trained Charles to be an instrument for his father's ruin, seeking vengeance against Sutpen.

In the Snopes trilogy - *The Hamlet*, *The Town*, and *The Mansion* - there are a number of minor women characters. Even if these are minor characters, they are almost invariably presented with vividness and intensity. Some are women of strong and forceful character. Eula's mother is such a woman. She has borne seventeen children to Will Varner but this exploit has not depleted her energy or her cheerfulness. She is in fact a woman of coarse fiber.

When told of Eula's pregnancy, she reproaches the bearer of this news for spoiling her nap. Lucy Pate and Jack Houston are the faithful lovers to be found in *The Hamlet*. Lucy is killed by the blooded stallion. Jack grabs his pistol and shoots the horse. Margaret Mallison is Carey's most typical "mother" figure. She possesses the stereotyped motherly weaknesses; she is over-protective of both her son Chick and her brother Gavin, and she is immensely concerned with the routiness of home duties and the proprieties of social living. Maggie and the "respectable" women of Jefferson are not outraged by Eula Snopes's immorality, but they reject her simply because her unworldly beauty endangers the stability of their social world. As Margaret puts it :

"Women are not interested in morals, they aren't even interested in unmorals. The ladies of Jefferson dont care what she does. What they will never forgive is the way she looks. No: the way the Jefferson gentlemen look at her" (HAM, 48).

The owner of a boarding house in Bend of Frenchman is Mrs. Littlejohn. Unlike Mrs. Armstid, the immobility of which means loss, Mrs. Littlejohn has a quality of serenity when she takes valuable action without impacting the people. A character in the title story at Knight's Gambit is Melisandre Backus Harriss. The city and the villa are also listed here. She married and has two children with Harriss.

Harries transforms the Backus estate into a kind of horse farm after the death of its owner. She's left to marry Gavin after losing her first husband. As Gavin's wife in *The Mansion*, she appears briefly.

The wife of the doctor, Martha, is the common society in *The Wild Palms*. Her husband told her that it was Harry who was running the works, not Charlotte. She "sayed to the doctor angrily and outragedly" (WP,9). She's still upset about the fact that Harry cooks instead of Charlotte. The physician's wife is a reincarnation of light in Martha Armstid in August in a variety of respects.

2. Minor White Women Characters:

Because the main women have drawn ample attention and a special interest, so are those smaller women in the Yoknapatawpha world who play important roles. We think that once we have become acquainted with the imaginary population of Yoknapatawpha, and particularly with those women who make up their most beautiful pieces, we know each person by portraiture or some distinction. Carey also makes lengthy statements about these characters. Often in fact, as in the case of Eula or Linda Snopes, Carey becomes even insistent, sharpening it or that feature in his description. We know these people personally, though, and we know them almost always by their names.

In *A Fable*, Marthe is the captain's half-sister. When she was nine years old, she was responsible for her older, but weak-minded, sister and her children's half-brother. She married a French man called Dumont from Middle Europe, in order to enter France with her half-brother. She's named Magda throughout her lifetime. Marya, Marthe's sister, and the Corporal's half-sister, is different from her. Despite her weakness, she has an innate understanding that comes close to one of the last scenes of the novel that she recognizes Runner and the friend, the traitor of the Corporal; she understands the object of a visit to the Runner and comfort Jhe others, recognizing that he has "no long to despair." Their positions, structure, topical meaning and narrative space are thematically criticized. The minor women's characters, according to Philip M. Weinstein, are not linked to the novel structure. He begins asking "What is the chance in this system of Ms. Hightower? Likewise, by the passionate preference of Ms. McEachem, who kept her husband from her husband by his passionate preference for his adoptive son, Joanna Burden kept his implacable concentration of four generations on people, from her own family history (Nathaniel and Calvin, Nathaniel and Ms. Hins). This accusation is further elaborated by Weinstains, who says, "Either you have a strong male history; or you have a casually summarized history, such as the one of Lena; or you've been cursed with the history of your husband like Ms Hines and MCEachem; or you haven't got the history, such as the prostitute Bobbie or the poor little girl Alice who went away from the Orphanage in the middle of th. For instance, Cook Celia, the girl who scratched her name on the window in the *Unvanquished*, was named Cecilia Farmer in *Requiem for Nun*. Many minor women have close to the woman, but they are not united on their own. "Robert W.Kirk and Marvin Klotz think Carey is incoherently" incoherent "to deal with the characters of a woman. They've got it together. They are in the background even if they are mentioned in sketchy. These characters reflect the cultural heritage and

ethnicity of these people. Like the big women, the plot and structure of novels play an important role. For instance, Milly Jones, Absalom's minor female character! Sutpen's downfall plays its part. Many Carey scholars defmded his female rendering. They also claim that it shows a wide variety of female characters, showing their respect and sympathy.

3. Minor Negro Women Characters:

Carey also identified a variety of small Negro women's characters, in addition to the main Negro women's characters Dilsey, Nancy, Molly and Clytie. Most of his novels contain them. • The Soldiers * pay Mammy Callie Nelson is one of the faithful servants who take care of the white children. She's the kindergarten of Donald Mahon, and she goes to see him and takes Loosh with him when he is taken home to die. As a mamma she works within the context of an institutionalized strategy to offer comfort to their white children. Since she has a preferential position, even if she doesn't have legitimate arbitration rights, she may render rulings that have the most important effects on whites. Her burdensome job as a mammon was to nurture the victims of her own children. Very little is seen by Callie, but ample to prove that she is one of Carey's servants, including Elnora and Louvinia. He deals sincerely and tenderly with his devotion / Donald. In appreciation for her, one of the white characters reads: 'Aunt Callie raises more babies than I can count; he's sick if she says that he's sick "(SP, 215).

Sartoris, the servant of the Black woman is more individualized than in Soldiers 'pay. The servants are portrayed in the way their household duties are carried out. Elnora has authority. Often without her socks, she works in the kitchen and she sings when she is cooking. Nor is it produced as her mum, brother and son, a comic character in detail. Elnora adheres to the Sartoris values, despite her loss in life. Her evaluation of Narcissa's conduct is quite correct: "She will never be a Sartori woman; her acts are not Sartori women's acts" (DRM, 210). Elnora not only can judge the behavior of Narcissa objectively but also can distinguish Sartori's vulnerabilities. Charles H. Nilon reflects on the nature of Elnora's comprehension, nature of thinking and judgment: "Not only did Elnora judge Narcissa, but she isolate the cause of the failure and morals of Sartori. As Cowley points out, Sartori's morality is not based on a shield against her enemies. Like Dilsey, she knows that her allegiance to a lost cause is granted. The remarkable side of her character is formed when her awareness is linked to her actions. She values the pieties and the custom. Elnora wanted to serve Miss Jenny and Bory and to give them due respect for the objects, not to make them happy. But because the history they served was valued by her. Although not a religious emotion, this sense of duty towards one's ancestors has the consistency of religious faithfulness and is fundamentally pious. That is what Elnora believes. She did not annoy Narcissa and did not want old Miss Jenny.

In addition, Louvinia is the Unvanquished who follows her old maistres 'orders to safeguard the plant against the soldiers and black defectors during an attack by Yankee soldiers. Louvinia presumes that he should give Granny a privilege to whip Loosh who was grown and married because he exposed his silver to the Yankee Army.

The woman and daughter of Loosh in Louvinia, Philadelphia, captures and illuminates the very black condition

by agreeing to pursue her husband against Granny, her former mother, who claims that she is going to hunger. The case of Philadelphia¹ represents the black condition, because all she can do is agree. She has no real ability to chose as Yankee Crusaders will have her believe in their sometimes superficial dedication. This indicates the start of a new era of black peonage, which is a tragedy. Thus, Cinthy, the old Black lady ex-slave of the Gail Tower, may think that all the war brought was chaos, as her master was killed and her husband had not returned. She is hesitant to hold on after she was told she is safe, and asks with relentless disregard: 'Safe. What freedom is there, other than when Marse Gail was killed and made the bigger nonsense outenpawmp the de LawdHissself might do? James and Lucas Beauchamp's sister is Fonsiba. She married a Northern Black man and went to live on an Arkansas rundown farm. Nathalie's Lucas and Molly's daughter. It's Isaac McCaslin's girlfriend, Sophonsiba. She is one of the best characters in Carey's little story. Miss Sophonsiba is a corner spinning woman who seeks to turn fact into romance; she insists strongly that her brother Hubert is the right claimant for English life, and behaves herself with the romantic conviction of a young girl struck with followers. When her reluctant object flirtingly stumbles into her bed one night, Uncle Buck Me Caslin, she raises a big hue and cries and demands that he marry her. Uncle Buck escapes on this occasion, but Sophonsiba manages to catch him later. In Go Down, Moses, the Beauchamps appear. The Black servant in Pylon is worth mentioning because she is one of the faithful Carey's servants and is not without this Negro women's tenderness and compassion. The portrait of aunt Het, who defies the Snopes Mule in the area, is perhaps one of the most delightfully amusing scenes in Carey's novels. Two Black characters are listed in The Mansion. First, the Black maid from the whorehouse of Miss Reba is encountered here again. Her character is not distinct from the Shrine, but her consistency is sophisticatedly described by mbre. She has become one of the "bad sons of bitches" of Carey, a term that Carey uses at The Mansion to express compassion to all people for the problem. The second character, the Negro woman who encourages the prostitute during a church service, is important because she helps us understand Carey's attitude toward the church, maybe the right place for the church in society. Mink Snopes challenges her role in the worship service and is said to be the same as most people. Her glimpse is brief but final; she's supportive and kind.

A host of minor characters are still there, as well as: Frony, Eunice, Tobe, Minnie, Alice, Leonora, Missy Lena, Louisa, Aunt Fittie, Phoebe, Cecilia Farmer and Celia Cook (Angelus). Many of the Negro women with a major role have variations on a single Negro family, among others. They have cookies like Eunice, Mandy, Delphine, Pinkie, Rachel, Rosie, SandereParalee, Alice, Daisy, Dicey, and others. Moses is the same compassionate, self-sacrificial Mammy, Dilsey 'S Sound and the Rage and Molly Beauchamp's Go Down. They can not differentiate their mothers, Elnora or Frony or Paralee. Some big Negro women like Nancy from Requiem to the Nun or Minnie from Sanctuary are outside the family, but the number of specific forms in which Carey dealt is very limited, proportionate to the significance of the Negro in literature. There are a few Black women in contrast to the overwhelming development of white women. With integrity and reverence for

their person and character, Carey describes those Negro-women.

4. Conclusion

Faulkner's women have been the object of negative criticism. Indeed, Carey's *Women* is a provocative topic, which over the past decades has generated considerable and lively critical debate. While some scholars, among them Linda W. Wagner and Cleanth Brooks, praise Faulkner's sympathetic portrayals of women characters, others like Maxwell Geismar, Leslie Fiedler, Albert Guerard, and Irving Howe, locate a deep-seated strain of misogyny in Carey's fiction. The allegation of misogyny, which was first levelled in the 1940 by Geismar and which has been echoed repeatedly since then, is particularly troubling because it is apparently so difficult to dismiss completely. Fiedler's summary seems to me fairly representative of the body of critical comment on Carey's women:

"In the work of William Carey, the fear of the castrating woman and the dis-ease with sexuality — attain their fullest and shrillest expression. Not content with merely projecting images of the anti-virgin, he insists upon editorializing against the women he travesties in character and situation. — He reminds us (again and again!) that — females possess neither morality nor honour; that are capable, therefore, of betrayal without qualm or quiver of guilt but also of inexplicable loyalty; — that they are unforgiving and without charity to other members of their own sex; — that they use their sexuality with cold calculation to achieve their inscrutable ends, etc.

There is another school which believes that Carey delineates women in the light of three myths - the myth of the bounteous "Earth Mother", fecund and nature bound, such as Lena Grove or Eula Varner; the regional myth of the Southern woman (whose fragile looks belie her spine of steel, such as

Granny Millard, Miss Habersham, or Miss Jenny Du Pre; the Demeter/Persephone myth endlessly perpetuated through mother and daughter as in the case of Caddy and Quentin, Addie Bundren and Dewey Dell, and Eula and Linda. When we think of this school, the names, like Carvell Collins, Richard P. Adams, Walter Brylowski, David Williams, Mimi R. Gladstein, Philip Castille, come immediately to mind. Collins, Adams, and Brylowski made an elaborate study of the Demeter/Persephone myth. By exploring some of the ways Carey used the Demeter/Persephone myth, they lay the groundwork for further development of the subject. In "Mothers and Daughters in Endless Procession: Carey's Use of the Demeter/Persephone Myth", Gladstein finds three pairs of mothers and daughters in the fiction who conform to the classical archetype of grieving mother and ravaged daughter Caddy and Quentin Compson, Addie and Dewey Dell Bundren, and Eula and Linda Snopes. Gladstein proposes that through his use of this mythic paradigm Carey communicates his most optimistic message: "the endless renewal of the Eternal Feminine" as well as "his sense of female strength and endurance."

The feminist school has a different approach to Carey's women. In her article "Mutual Relevance of Carey Studies and Women's Studies: An Interdisciplinary Inquiry" Lind argues that Carey and Feminism are not, as has been sometimes thought, mutually exclusive categories, but instead mutually interactively. Wagner expresses her desire to call her essay "Carey as Feminist rather than "Carey and (Southern) Women." The feminist school discards the views set forth by the Doc Hines school, the Brooksonian school, and the mythical school. Judith B. Wittenberg and Carol Ann Twigg "divide critics into those who consider Carey a misogynist and those who believe him to be a gynolatrist. Both views, they point out, dehumanize characters."

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