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ABSTRACT

“Fiction begot Fiction,” is a psychobiographical study of William Faulkner, which draws primarily on *The Sound and the Fury* for its evidence. It is not, strictly speaking, a study of Faulkner’s novel, since the questions it seeks to answer are biographical ones concerning Faulkner’s motivations for writing the novel, and the reasons for its famously elliptical style. Nor is it a conventional literary critical essay, even in the psychobiographical mode, since it relies heavily on red herrings, suspense, and a *deus ex machina* resolution. It is therefore most aptly considered as a specimen of creative non-fiction for which psychobiographical literary criticism provides the foundation. The project offers a defense of conjectural readings of characters’ fictive past traumas, drawn from the work of Esther Rashkin. The author offers her own justification for extending Rashkin’s character-focused approach to the uncovering of an authorial trauma that is figured elliptically in the traumatic and post-traumatic struggles of the novel’s fictional characters. The project provides a provocative “riff” on psychobiographical criticism.
ACKNOWLEDGEMENTS

This project is the most emotionally challenging work I have ever done. I thank my advisor, Professor Hilary Clarke, for her prompt and detailed advice, for her valuable guidance and her hard work. I am also grateful to Professor Ron Cooley for his constructive suggestion about my work. Special thanks go to Professor Ann Martin for modeling herself not only as an academically bright Professor but also a caring mother, wife and mentor. I would also like to thank Lindsey Banco, William Bartley, Jon Bath, Lisa Vargo, and Francis Zichy for seeing something in me that I often didn’t see myself. As well I thank Allison Fairbairn for always having her door open for conversations. Finally, my undying gratitude goes to my fiancé Dan and children Noah, Liam and Claire for their love and understanding. I could not have survived this challenge without them. I thank God for using this work to reveal my weakness to me and build me up.
In memory of Betty Benincasa. Your strength and whimsy live on.