


THE ROLE OF TIME IN FAULKNER'S FICTION:
A SYNTHESIS OF CRITICAL OPINION

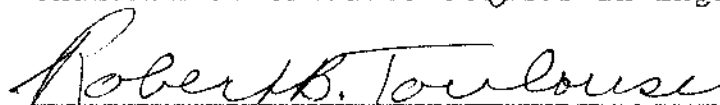
APPROVED:


Major Professor


Minor Professor


Consulting Professor


Chairman of Graduate Studies in English


Dean of the Graduate School

III. A. (specific)

Rusk, James H., The Role of Time in Faulkner's Fiction: A Synthesis of Critical Opinion. Master of Arts (English), May, 1973, 110 pp., bibliography, 98 titles.

The purpose of this investigation is to evaluate and synthesize the conflicting views of those critics who deal with the manner in which William Faulkner conceives time in his fiction. Many critics, including Olga Vickery, Margaret Church, and Frederick J. Hoffman, feel that Faulkner's approach to time is significant enough to merit detailed analysis. Others are concerned with Faulkner's use of time in only one or two novels. Jean-Paul Sartre, for example, examines in "On The Sound and the Fury: Time in the Work of Faulkner" the novelist's attempt to recapture time.

One common critical tendency is to compare Faulkner's attitude toward time to that of the French philosopher Henri Bergson. Although no clear case for their direct influence on Faulkner can be made, Bergson's ideas about time, many feel, do illumine the American writer's view of time. Bergson expresses his philosophy of time chiefly in Time and Free Will, Matter and Memory, and Creative Evolution.

Some critics deal with images in Faulkner's work which reveal his attitude toward time. The present synthesis of critical opinions demonstrates that Faulkner views time from at least three different but interrelated perspectives: his static images reveal time as stasis (Chapter II); cyclical images, as circularity (Chapter III); and flowing images, as

10/1/41

continuity (Chapter IV). Faulkner's tableaux, which occur in almost all his work, arrest motion-in-time in order to transcend the limitations of time and space and peer behind normal reality. The tableau vivant accounts for much of the tapestry-like richness of description in Absalom, Absalom! and As I Lay Dying. Similarly, the cul de sac or backwater image, such as the old jail in Requiem for a Nun, acts as a kind of frozen memory which preserves the values of the past. Faulkner also often slows motion-in-time in his fiction. When a character sees such soporific motion, he enters a dreamy, trance-like state, and his sense of detachment makes him aware of other dimensions of reality.

Of concern to many critics are Faulkner's images which suggest the circularity of time. Faulkner often associates characters such as Joe Christmas with circular imagery to underscore the fact that the character is hopelessly trapped in time. On the other hand, the cycle of seasons, which provides much of the background for the action in Sartoris and The Hamlet, often has a salubrious effect on Faulkner's characters. Faulkner occasionally employs circular images to partially determine the structure of a novel. In Absalom, Absalom!, for instance, the successive retelling of Thomas Sutpen's story calls to mind the image of a series of concentric circles in which each circle illumines a different aspect of the tale.

Faulkner's images of flow, including those of road and river, imply that for him the presentness of the past has

A. L.

great significance. For many of his characters, particularly Quentin Compson, Gail Hightower, and Emily Grierson, the past is often more real than the present. Quentin is obsessed with the deeds of Thomas Sutpen; Hightower is haunted by the actions of his grandfather in the Civil War; and Emily clings to an obsolete idea of the way the aristocracy should act.

Previous studies of Faulkner's attitude toward time concentrate upon either a specific image such as the tableau or a particular character's view of time. This thesis, however, integrates into a coherent whole the various interconnected views of time which occur in Faulkner's work. This examination of Faulkner's patterns of time-related images reveals that he uses them to probe the psychology of his characters, to explain his concept of reality, and to organize the structure of his novels. Faulkner's skillful use of time in his work contributes immensely to his power as an artist.

THE ROLE OF TIME IN FAULKNER'S FICTION:
A SYNTHESIS OF CRITICAL OPINION

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

James H. Rusk, B. A.

Denton, Texas

May, 1973

TABLE OF CONTENTS

PREFACE	Page iv
Chapter	
I. INTRODUCTION	1
II. STASIS	25
III. CIRCULARITY	46
IV. CONTINUITY	72
V. CONCLUSION	98
BIBLIOGRAPHY	104

PREFACE

One problem confronting the writer discussing Faulkner is that no collected or standard edition of his works has been published. In fact, relatively error-free texts of The Sound and the Fury and Light in August have only recently become available. The editions quoted in this thesis are, for the most part, either first editions or photographically reproduced reprints of the first editions. Although paperbound reprints are generally avoided in this study, the Vintage editions of The Hamlet and The Town are used because they include some revisions by the author. Of Faulkner's nineteen novels, the first editions of the following are cited: Soldier's Pay (1926), Mosquitoes (1927), Pylon (1935), The Unvanquished (1938), The Wild Palms (1939), Intruder in the Dust (1948), Requiem for a Nun (1951), A Fable (1954), The Mansion (1959), and The Reivers (1962). Reproduced photographically from a copy of the first printing (1929), the 1965 Modern Library edition of The Sound and the Fury contains fewer errors than the 1946 Modern Library edition. The 1964 Modern Library edition of As I Lay Dying is a collation by James B. Meriwether of the first edition and Faulkner's original manuscript and typescript. Because of their availability, the Modern Library editions of Sanctuary, Light in August, Absalom, Absalom!, and

Go Down, Moses are used. The standard edition of Faulkner's short stories, the 1950 Random House Collected Stories of William Faulkner, is used for all references to his short fiction.

CHAPTER I

INTRODUCTION

The purpose of this thesis is to review and evaluate the conflicting views of those critics who deal with the manner in which William Faulkner conceives time in his novels and short stories. Many critics, including Olga Vickery (31), Frederick J. Hoffman (18), and Margaret Church (10), feel that Faulkner's approach to time is significant enough to merit detailed analysis. In his essay, Hoffman discusses Faulkner's handling of time from a historical point of view, while, in their studies, Vickery and Church emphasize the dualism of time in Faulkner's writing--natural against linear time in Vickery's essay and durational against transcendent time in Church's. Other critics deal with Faulkner's use of time in only one or two novels. Darrel Abel (1), for example, focuses upon Faulkner's treatment of time in Light in August, and Donald Kartiganer (20) considers time as a method Faulkner uses in the Sound and the Fury to impose order on his material.

Faced with the vast body of scholarship associated with William Faulkner, the student who desires to trace only one aspect of Faulkner's work through the critical

maze often feels frustrated. Although books which survey the scholarship dealing with individual Faulkner novels are available, few studies synthesize the varied opinions of Faulkner's critics on any one subject. No previous study, certainly, surveys and evaluates the major criticism concerned with Faulkner's view of time.

Most critical analyses of Faulkner's attitude toward time deal with one of three major patterns of time imagery in his writing: stasis, circularity, and continuity or flow. Several critics point out that certain images in Faulkner's fiction suggest that for him one aspect of time is stasis. A different cluster of images implies to many that circularity is the facet of time Faulkner most often explores. A third group of images suggests to others that continuity or flow of time is most significant to Faulkner. It is evident, however, that for Faulkner time is one, indivisible, though the clusters of time images make clear that his approach to time is multi-leveled.

One common critical tendency is to compare Faulkner's attitude toward time to that of the French philosopher Henri Bergson. Although no clear case for their direct influence on Faulkner can be made, Bergson's ideas about time, many feel, do illumine the American writer's view of time. Wyndham Lewis, one critic who feels that Bergson's effect on twentieth century literature was harmful, stated

in 1927 that

without all the uniform pervasive growth of the time-philosophy starting from the little seed planted by Bergson. . . and now spreading more vigorously than ever, there would be no Ulysses, or there would be no A la Recherche du Temps Perdu. . . (21, p. 106).

More recent writers, including Margaret Church, agree with Lewis that the influence of Bergson's views of time on twentieth century writers has been great. In Faulkner's case, for example, Bergson's idea that "in reality, the past is preserved by itself, automatically" and that "in its entirety, probably, it follows us at every instant . . ." (3, p. 7) is similar to Faulkner's concept of the continuity of time, and like Faulkner, Bergson uses images that imply that the nature of time can be circular. One's person, Bergson says, is flowing through time in "a continual winding, like that of thread onto a ball" (4, p. 193).

Although it cannot be established that Faulkner was directly influenced by any one philosophy, he was aware of Bergson's general attitude toward time. In an interview with a young Frenchman, Loic Bouvard, in 1952, Faulkner discussed his idea of time. Bouvard asked the novelist

to explain his conception of time. "There isn't any time," he replied. "In fact I agree pretty much with Bergson's theory of the fluidity of time. There is only the present moment, in which I include both the past and the future, and that is eternity. In my opinion time can be shaped quite a bit by the artist; after all, man is never time's slave" (24, p. 70).

To comprehend the significant parallels between Faulkner's handling of time and Bergson's requires some knowledge of the philosopher's basic ideas about the subject. Bergson expresses his view of time chiefly in Time and Free Will (1889), Matter and Memory (1896), and Creative Evolution (1907). In Time and Free Will, Bergson points out that the popular conception of time is that of a medium in which our impressions and emotions are arranged in the same kind of order that we find in space (that is, one moment follows another). This, Bergson states, is a false concept that results from confusing time and space. Consciousness exists in a different medium than that in which material objects exist because one state of consciousness does not necessarily preclude another, and even successive states of consciousness are interdependent.

"Therefore," Bergson concludes, "time under a homogeneous medium is a false concept and trespasses on the idea of space" (7, p. 90). Pure duration, or duree as Bergson calls it, is a state in which we do not separate the present from the past or from the future; that is, we do not set up time in any order:

Pure duration is the form which the succession of our conscious states assumes when our ego lets itself live, when it refrains from separating its present state from its former states. For this purpose it need not be entirely absorbed in the passing sensation or idea; for then, on the contrary, it would no longer endure. Nor need it forget its former states: it is enough that, in recalling these

states, it does not set them alongside its actual state as one point alongside another, but forms both the past and the present states into an organic whole. . . melting, so to speak, into one another (7, p. 100).

Bergson illustrates his point by comparing pure duration with the notes of a tune. Just as each moment of duration melts into the "organic whole," each note of a tune blends into the melody.

The distinction that Bergson makes between space, in which objects may be enumerated, and duration, in which one state of consciousness flows into another, is made clear if one considers a clock whose hand points to four. Because the fact of four o'clock and our states of consciousness at four o'clock occur at the same time, we are likely to think that states of consciousness may be enumerated. However, by the time we think "four o'clock," the clock no longer says exactly four; in addition, the flow of consciousness is constantly moving so that "consciousness makes a qualitative discrimination without any further thought of counting the qualities or even of distinguishing them as several" (7, p. 121).

The chief idea in Time and Free Will is that the time of the physicist or chemist is not a genuine time, but a kind of spatial metaphor; the real time is intuitive time, which Bergson calls duration. In Matter and Memory, Bergson elaborates his idea of duration. Duration is now seen as occurring in all of nature, a pure duration "of which the

flow is continuous. . ." (6, p. 243). Memory, according to Bergson, has two forms. The first is a memory of habit; the second is true memory that records the sweep of duration and takes place continuously. Bergson's concept of true memory enables him to define the present as "the invisible progress of the past gnawing into the future" (6, p. 194).

In Creative Evolution Bergson makes duration even more synonymous with life. "We do not think real time. But we live it" (3, p. 53). Memory is "the very basis of our conscious existence. . ." (3, p. 20). Furthermore, duration is irreversible; hence, it would be impossible to relive an experience, for to do so would be to erase all that had followed that experience. The past, in Bergson's opinion, is always past. The relationship in Bergson's philosophy between present and past is dynamic because, for one thing, true memory conveys something of the past into the present, so that a person's mental state is "continually swelling with the duration which it accumulates. . . rolling upon itself, as a snowball on the snow" (3, p. 4).

That Faulkner was aware of all the details of Bergson's philosophy of time is likely but impossible to prove. Joseph Blotner (9) does not report any volume by Bergson in Faulkner's library. In the interview with Loic Bouvard, however, Faulkner does mention that he was influenced by Flaubert and Balzac "and by Bergson, obviously" (24, p. 72). In pointing out parallels between the work of Bergson and

Faulkner, Margaret Church notes that Faulkner's first significant use of duree is in the first two sections of The Sound and the Fury. "Ben's and Quentin's section," Church states, "both share a sense of duration" (10, p. 234), the idea, as Bergson expresses it in Time and Free Will, that we do not set up time in any order, that all states thus melt into one (7, p. 100). Both sections employ stream of consciousness techniques so that the characters' minds jump back and forth in time. Although on first reading, Benjy's and Quentin's sections seem confusing to most readers, both sections dramatize the Bergsonian sense of time accumulating so that the novel achieves the effect of placing the reader inside the minds of the characters. Thus Faulkner is able to achieve an extraordinary sense of reality, for, as Bergson says, "the flux of time is the reality itself, and the things which we study are the things which flow" (3, p. 374).

The tendency of many critics to view Faulkner as a "metaphysician of time" (25, p. 81) began in 1957 with Michael Moloney's article "The Enigma of Time: Proust, Virginia Woolf, and Faulkner." However, Walter J. Slatoff in 1960 was one of the first critics to point out that Faulkner's metaphysics is similar to Bergson's. "Like Bergson," writes Slatoff, "he [Faulkner] often tends to view experience as a state of the whole being or of the self and to conceive of the self as an indivisible internal

process which can only be intuited. . ." (28, p. 242). In Quest for Failure, Slatoff admits that at one time he felt that "one could trace in Faulkner's works and public statements a fairly consistent mystical vision very much in accord with Bergson's philosophy" (28, p. 248). Slatoff believes that Faulkner's writings are "a vision, in the largest sense, of the elan vital, the life force itself enduring in time" (28, p. 248).

Other critics followed Slatoff's lead. In 1962, Ida Fasel agreed that Faulkner's "metaphysics is Bergsonian . . ." (13, p. 234). In her important study published in 1963, Margaret Church discusses the parallels between Bergson and Faulkner and notes that "there is in Faulkner a very real sense of Bergson's duree" (10, p. 228). In their much shorter studies, James D. Hutchinson (19) and Donald M. Kartiganer (20) both carefully sketch Bergson's theories before discussing Faulkner's use of time. Darrel Abel (1) notes the similarity between some of the imagery Bergson uses to explain duration and some of Faulkner's cyclical images. Some critics (10, 26) point to Bergson's views to explain the obsession of certain Faulkner characters with the past; for example, such statements as "our past follows us; it swells incessantly with the present that it picks up on its way; and consciousness means memory" (5, p. 12) are remarkably descriptive of Quentin Compson's problem of the presentness of the past in The Sound

and the Fury. In addition, Faulkner's well-known long sentences, which he once described as "an attempt to set his [a character's] past and possibly his future into the instant in which he does something" (16, p. 84), appear to share the same spirit as Bergson's observation in An Introduction to Metaphysics that "every feeling. . . contains virtually within it the whole past and present of the being experiencing it" (5, p. 25).

Even if Faulkner never read Bergson first-hand, he certainly was acquainted with Proust's A la Recherche du Temps Perdu. Proust, like all young intellectuals in France in the 1890's, read Bergson; furthermore, Proust was related on the maternal side to the Neuburger family. Louise Neuburger married Bergson, and Proust was one of the "garçons d'honneur de sa cousine" (10, p. 9). Margaret Church points out that Proust used Bergson's theory of qualitative time and touched on the theory of duration in the analysis of sleep at the beginning of Swann's Way (10, pp. 10, 12). In the interview with Loic Bouvard, Faulkner said that he felt "very close to Proust. After I had read A la Recherche du Temps Perdu I said 'This is it!'--and I wished I had written it myself" (24, p. 72). Exactly when Faulkner read Proust has not been established. Faulkner's library contained a copy of Remembrance of Things Past dated 1941 (9, p. 96). Although Remembrance of Things Past was not published in complete form (in French) until 1927, the early volumes were

available in English in the early 1920's. Faulkner was in Europe in 1925, spending most of his time in Paris where he might have read parts of the novel in either French or English (32, p. 304).

Regardless, however, of the exact date Faulkner read Proust, the influence is evident. Faulkner, like Proust, was searching for lost time. Proust's awareness of time, writes Leon Edel, "resided in his aching need to recover the past; Faulkner's arose from his having grown up in a society in which the past had virtually engulfed the present" (11, p. 97).

Faulkner skillfully adapted one of Proust's major techniques, the idea of letting some physical sensation recall submerged memories, in his own novels. The famous incident at the beginning of Remembrance of Things Past--the incident from which the entire novel unfolds--occurs when the narrator takes tea with his mother in Paris. When the hero tastes a madeleine dipped in tea, he is flooded with memories of his childhood. The taste makes him suddenly recall a madeleine that his aunt had given him when he was a child.

A strikingly similar incident occurs in Light in August when Joe Christmas slips into Joanna's kitchen for the first time. He finds some food in the darkness:

He ate something from an invisible dish, with invisible fingers: invisible food. . . his jaw stopped suddenly in midchewing and thinking

fled for twentyfive years back down the street
 . . . I'll know it in a minute. I have eaten
it before, somewhere. In a minute I will
memory clicking knowing I see I see I more
than see hear I hear I see my head bent I hear
the monotonous dogmatic voice which I believe
will never cease going on and on forever and
peeping I see the indomitable bullet head the
clean blunt beard they too bent and I thinking
How can he be so nothungry and I smelling my
mouth and tongue weeping the hot salt of waiting
my eyes tasting the hot steam from the dish
 "It's peas," he said, aloud. "For sweet Jesus.
 Field peas cooked with molasses" (14, pp. 200-
 201).

Joe Christmas, as Morris Beja points out, is not just remembering something; he is, "in Marcel Proust's strict sense, recapturing the past, living through it again in all its original reality" (2, p. 135). The experience of Joe Christmas in a run-down kitchen in a small town in Mississippi is the same type of experience the hero of Remembrance of Things Past undergoes in his mother's elegant home in Paris. Although Christmas's experience does not make the entire novel possible, as the narrator's experience does in Proust's novel, it provides the important connection between Joanna and Christmas's life with the McEacherns. The link Faulkner creates between the Burdens and McEacherns becomes more significant when Joanna demands that Joe kneel down and pray as McEachern forced him to do years before. Just as he assaulted McEachern, Christmas, driven by the same demand, kills Joanna Burden.

Faulkner uses a variation of Proust's technique also in the first section of The Sound and the Fury. Benjy, in

his mentally retarded state, is not aware of the passage of time, so that memory of the past and the reality of the present are distinctions he can never make. Memories are for Benjy reawakened, says Leon Edel, "often in an involuntary fashion, as Proust reawakened Combray within himself at the taste of the cake dipped in the cup of tea" (11, p. 169). Indeed, Benjy's mind often shifts from the present to different parts of his past in an associational way which is a primitive but effective adaptation of Proust's technique of allowing a sensation to resurrect a buried memory.

Perhaps because of the remarkable similarities between Faulkner's writing and Proust's and Bergson's works, the first important critical treatments to deal with Faulkner's metaphysics of time were French. Jean-Paul Sartre's essay "On The Sound and the Fury: Time in the Work of Faulkner," originally published in 1939, is the starting point for all critics dealing with Faulkner's concept of time. After noting several characteristics of Faulkner's use of time, Sartre compares it with Proust's:

Isn't there something familiar about it [Faulkner's use of time]? This unspeakable present, leaking at every seam, these sudden invasions of the past, this emotional order, the opposite of the voluntary and intellectual order that is chronological but lacking in reality, these memories, these monstrous and discontinuous obsessions, these intermittences of the heart--are not these reminiscent of the lost and recaptured time of Marcel Proust (27, p. 90)?

All modern novelists, says Sartre, distort time, but "Proust and Faulkner have simply decapitated it" (27, p. 91).

Faulkner, adds Sartre, has taken away man's future and left him with an absurdity which is invalid not because "life is not absurd, but [because] there is another kind of absurdity" (27, p. 93).

Sartre likes Faulkner's art, but he cannot believe in his metaphysics (27, p. 93), which is one of time without a future. The image Sartre uses to illustrate Faulkner's metaphysics of time is of "a man sitting in an open car and looking backward. At every moment, formless shadows, flickerings, faint tremblings and patches of light rise up on either side of him, and only afterward. . . do they become trees and men and cars" (27, p. 89).

Jean Pouillon, who published Temps et Roman in 1946, agrees with Sartre that Faulkner wishes to recapture time. More significantly, he notes that novels like Light in August and Sanctuary seem to ignore the future. "In Light in August the end of the story, the murder, is already indicated at the beginning, so that the entire novel is but an exploration of the past" (26, p. 81). In Sanctuary there is a normal progression of events, but "we are never given the impression that the various characters really have a future" (26, p. 81).

Andre Malraux, in his "A Preface for Faulkner's Sanctuary," makes a similar point in slightly different

terms when he says that in Sanctuary, which he calls "the intrusion of Greek tragedy into the detective story" (23, p. 274), Faulkner creates a world where man is always crushed and "there is the figure of Destiny, standing alone behind all these similar and diverse beings like Death in a hospital ward of incurables" (23, p. 273). Besides Malraux, other French critics, such as Claude-Edmonde Magny (22, p. 67) and Pierre Emmanuel (12, p. 292) agree with Sartre and Pouillon that "the future does not seem to enter into" Faulkner's novels (26, p. 81).

However, at least one German critic refuses to go along. Gunter Blocker calls Sartre's discussion of Faulkner's time "a revealing essay (revealing of himself)," and he points out that the "mythical claims no grasp of the future because it excludes it, just as it excludes the notion of past and present" (8, p. 125). Blocker blames Sartre's "distorted judgement of Faulkner" on the attitude that Faulkner is a kind of provincial "epic poet of the South" (8, pp. 125-126).

In addition to the German Blocker, many American critics disagree somewhat with the French assessment of Faulkner's view of time. In 1953, Peter Swiggart attacked Sartre's interpretation because it "ignores Faulkner's use of a dynamic concept of time that transcends Quentin's temporal dilemma and casts it into both moral and dramatic perspective" (29, p. 221). Swiggart basically agrees with Sartre's view of time in Faulkner as far as the character

Quentin Compson is concerned; in fact, Swiggart uses Sartre's image to describe Quentin as "a man looking from the back of a car completely out of control" (29, p. 229). Swiggart feels, however, that Sartre has ignored Faulkner's view of time as embodied in characters such as Dilsey.

Like Swiggart, Wendell Harris feels that Sartre's view is too limited. He notes that most critics of time in The Sound and the Fury, "following Sartre's lead, have centered their discussions around the Quentin section. . ." (17, p. 123). Margaret Church points out that "the future rests for Faulkner often in terms of. . . the role that Dilsey or Joe Christmas plays, not in individual plans or decisions" (10, p. 254). Thus, for Sartre to concentrate on Quentin is to give only a partial account of Faulkner's view of time.

Perhaps the most interesting rebuttal to Sartre's essay appeared in 1966. Henry Underwood asserts that all but one of Sartre's quotations from The Sound and the Fury are not statements by Quentin, but statements by Quentin's father Jason. The identification of Faulkner's views with the views of a minor character in the novel is a mistake because Jason's philosophy is certainly not Faulkner's; however, "Sartre explicitly states that Faulkner believes in the fatalism expressed by Jason" (30, p. 478). Furthermore, Underwood finds that Sartre's most serious mistake, the error that most weakens his case, occurs in his fourth quotation: "It's not when you realize that nothing can

help you--religion, pride, anything--it's when you realize that you don't need any aid." Instead of being spoken by Joe Christmas in Light in August, as Sartre asserts, the quotation actually comes from The Sound and the Fury (15, p. 98). Underwood states:

The least that may be said about Sartre's bibliographical error is that it overstates the application of Sartre's idea of time in The Sound and the Fury to other of Faulkner's novels; but the evidence shows that it is, indeed, a part of Jason's, not Christmas' or Quentin's, philosophy, and to read it otherwise will result in misunderstanding the meaning of the passage and ultimately the book (30, p. 479).

Though American critics have generally agreed with Sartre's idea that Faulkner has decapitated time, they believe it to be a very limited observation. Three important American critics, Hoffman, Vickery, and Church, have greatly extended the views of the French critics. Taken together, their studies make it clear that when Faulkner's approach to time is fully understood Faulkner's readers will have an important key to a complete evaluation of his achievement. In William Faulkner, Frederick J. Hoffman feels that his use of Faulkner's treatment of time to present the novelist's major thematic concerns is "probably the most important approach one may make to Faulkner" (18, p. 24). Hoffman begins his discussion with a diagram of the time patterns in Faulkner's work. The Edenic past is "a point before or beyond time" (18, p. 24) of which Faulkner's

images of stasis are symbolic. The next point on the diagram is the actual past which "means the beginning of recorded history" (18, p. 24), which would be 1699, the earliest specific date mentioned in Faulkner's works. The actual past leads "toward and away from the 'Major Event,' the Civil War" (18, pp. 24-25). After the Civil War on Hoffman's diagram come the recent past ("Was") and then the present ("Is") which Hoffman dates "1920+" (18, p. 24). Hoffman cautions the reader that he does not mean to imply that Faulkner's time is completely static because there is much shifting back and forth between the Civil War and the present "largely in the consciousness of his characters, not in terms of narrative exposition. . . ." (18, p. 25).

The next distinction Hoffman makes concerns Faulkner's typical use of time. First, as in Absalom, Absalom!, there is "the slow, gradual, painstaking reconstruction of the past by narrators who exist in the present or existed in the past . . ." (18, p. 26). The other type of time Faulkner used, as in The Sound and the Fury, is the "pattern of movement from past to present to past, or within points in the past. . ." (18, p. 26). Present time, in both cases, never exists in a pure state because the present is always infused with the past.

The important point in Faulkner's treatment is that time is almost always described in terms of the relationship of the individual to the past. For Hoffman this idea provides a way to categorize Faulkner's characters. The first type

of character "assumes the burden of the past in an obsessive way" (18, p. 30), as does Joe Christmas. A second is the character like Sutpen in Absalom, Absalom! who "drives relentlessly toward the accomplishment of an abstract 'design' " (18, p. 30). A third type of the individual's response to time is that of Hightower in Light in August who is "immobilized because of a fixation in the past" (18, p. 31). Hightower, Hoffman believes, has a mistaken view of history and the actions of the Civil War. Another reaction to time is "to deny that the past exists," although "examples of this type are rare. . ." (18, p. 31). The only example Hoffman offers is Popeye, the gangster in Sanctuary.

Finally, characters such as Dilsey, Lena Grove, Miss Habersham, Sam Fathers, and Ike McCaslin accept the past, "resting trustfully upon its promise of stability and endurance" (18, p. 32). Hoffman places a number of characters in the last category, explaining that "it involves many variants" (18, p. 32).

Olga W. Vickery's analysis of Faulkner's use of time is less complex than Hoffman's. Because time is independent of man, Vickery believes, Faulkner "uses it to provide a focus for a range of possible human reactions and attitudes as well as a basis for judging them" (31, p. 226). The conflict in Faulkner's work is between natural time and linear time. Natural time is related to the earth, the

cycle of seasons, and the cycles of creation and destruction. Linear time results when man attempts to fix events in a regular temporal sequence "through logic applied introspectively. . ." (31, p. 227).

Each individual must reconcile the conflict between the natural and linear modes of time. If the balance between the two types of time is destroyed, only the land can allow "the cyclic rhythm" to be "re-established in the human body and psyche" (31, p. 230). The conflict between natural and human time, Vickery feels, is also the source of Faulkner's concept of doom. Rather than face the death implicit in the concept of doom, "some of Faulkner's characters evolve various strategies of evasion" (31, p. 230). The most involved evasion is the establishment of a dynasty, but even the dynasty cannot evade erosion by time. According to Vickery, the solution to the conflict is for man to realize that "the past and the future alike are unattainable fictions" (31, p. 235). Only then can man be "disenchanted of his mania for linear time" and find "the continuity of time once more established in all its primacy" (31, pp. 235-236).

Unlike Hoffman, Vickery approaches time in Faulkner from a Bergsonian point of view in that she emphasizes the distinction between natural and mechanical time, which Bergson calls durational and artificial time. Margaret Church, on the other hand, makes the distinction that only

part of Faulkner's concept of time is Bergsonian. Although "there is in Faulkner a very real sense of Bergson's deuree" (10, p. 228), much of Faulkner's view of time is transcendent, so that in many works there is a conflict between the two ideas about the nature of time. Church believes that it is Faulkner's "inability to resolve this conflict" that "lies at the basis of some of his artistic failures" (10, p. 230) such as Pylon. Therefore, Church believes, successful works such as The Sound and the Fury are great because the two conceptions of time are kept in separate compartments. The sections of Benjy, Quentin, and Jason deal with individual time, but in the last section there is "a timeless region in the passages about Dilsey and the preacher" (10, p. 233).

According to Church, Faulkner's final novels indicate his "essential pessimism about the time process itself and demonstrate the reason for his need to transcend time through symbol and myth" (10, p. 250). The reason Church gives is that the dependence on linear time "points to a despair more profound than that evoked by the thought, 'You can't go home again' " (10, p. 250). Church's evaluative analysis of each novel in terms of the mixing of individual time and mythical (transcendent) time finds fault with several novels, including Sanctuary, which she feels disturbing because of its "duality of subjectivity and essence" (10, p. 250), and many of the later novels of Faulkner's career. Nevertheless, Church identifies two important characteristics that emerge in

Faulkner's best work. First, the "myth must pervade and supersede time as such" (10, p. 240), and, second, the central character must be able to transcend time. Certainly these two factors operate in all of Faulkner's major novels.

CHAPTER BIBLIOGRAPHY

1. Abel, Darrel, "Frozen Movement in Light in August," Boston University Studies in English, III (Spring, 1957), 32-44.
2. Beja, Morris, "A Flash, A Glare: Faulkner and Time," Renaissance, XVI (Spring, 1964), 133-141.
3. Bergson, Henri, Creative Evolution, New York, Modern Library, 1944.
4. _____, The Creative Mind, New York, The Philosophical Library, 1946.
5. _____, An Introduction to Metaphysics, New York, Putnam, 1922.
6. _____, Matter and Memory, London, George Allen and Unwin, Limited, 1913.
7. _____, Time and Free Will, London, George Allen and Unwin, Limited, 1950.
8. Blocker, Gunter, "William Faulkner," Faulkner: A Collection of Critical Essays, edited by Robert Penn Warren, Englewood Cliffs, Prentice-Hall, 1966.
9. Biotner, Joseph L., William Faulkner's Library: A Catalogue, Charlottesville, University Press of Virginia, 1964.
10. Church, Margaret, Time and Reality: Studies in Contemporary Fiction, Chapel Hill, The University of North Carolina Press, 1963.
11. Edel, Leon, The Modern Psychological Novel, New York, Universal Library, 1964.
12. Emmanuel, Pierre, "Faulkner and the Sense of Sin," Faulkner: A Collection of Critical Essays, edited by Robert Penn Warren, Englewood Cliffs, Prentice-Hall, 1966.

13. Fasel, Ida, "Spatial Form and Spatial Time," Western Humanities Review, XVI (Summer, 1962), 223-234.
14. Faulkner, William, Light in August, New York, Modern Library, 1950.
15. _____, The Sound and the Fury, New York, Modern Library, 1965.
16. Gwynn, Frederick L. and Joseph L. Blotner, editors, Faulkner in the University, New York, Vintage Books, 1965.
17. Harris, Wendell V., "Of Time and the Novel," Bucknell Review, XVI (March, 1968), 114-129.
18. Hoffman, Frederick J., William Faulkner, New York, Twayne Publishers, 1961.
19. Hutchinson, James D., "Time: The Fourth Dimension in Faulkner," South Dakota Review, VI (Autumn, 1968), 91-103.
20. Kartiganer, Donald M., "The Sound and the Fury and Faulkner's Quest for Form," ELH, XXXVII (December, 1970), 613-639.
21. Lewis, Wyndham, Time and Western Man, London, Chatto and Windus, 1927.
22. Magny, Claude-Edmonde, "Faulkner or Theological Inversion," Faulkner: A Collection of Critical Essays, edited by Robert Penn Warren, Englewood Cliffs, Prentice-Hall, 1966.
23. Malraux, Andre, "A Preface for Faulkner's Sanctuary," Faulkner: A Collection of Critical Essays, edited by Robert Penn Warren, Englewood Cliffs, Prentice-Hall, 1966.
24. Meriwether, James B. and Michael Millgate, editors, Lion in the Garden: Interviews with William Faulkner, 1926-1962, New York, Random House, 1968.
25. Moloney, Michael F., "The Enigma of Time: Proust, Virginia Woolf, and Faulkner," Thought, XXXII (Spring, 1957), 69-85.
26. Pouillon, Jean, "Time and Destiny in Faulkner," Faulkner: A Collection of Critical Essays, edited by Robert Penn Warren, Englewood Cliffs, Prentice-Hall, 1966.

27. Sartre, Jean-Paul, "On The Sound and the Fury: Time in the Work of Faulkner," Faulkner: A Collection of Critical Essays, edited by Robert Penn Warren, Englewood Cliffs, Prentice-Hall, 1966.
28. Slatoff, Walter J., Quest for Failure, Ithaca, Cornell University Press, 1960.
29. Swiggart, Peter, "Moral and Temporal Order in The Sound and the Fury," The Sewanee Review, LXI (April, 1953), 221-237.
30. Underwood, Harry J., "Sartre on The Sound and the Fury: Some Errors," Modern Fiction Studies, XII (Winter, 1966-1967), 477-479.
31. Vickery, Olga, The Novels of William Faulkner, Baton Rouge, Louisiana State University Press, 1964.
32. Warren, Robert Penn, "Chronology of Important Dates", Faulkner: A Collection of Critical Essays, Englewood Cliffs, Prentice-Hall, 1966.

CHAPTER II

STASIS

Many critics believe that static images are Faulkner's "tools" with which he fixes motion for esthetic contemplation. Karl Zink, for example, describes the novelist's device of stopping motion-in-time as "recurring constantly in all his . . . novels," and Zink concludes that the idea of stasis which lies behind his use of static images must "have some profound meaning for Faulkner:" (27, p. 286). In his 1956 article "Flux and the Frozen Moment: The Imagery of Stasis in Faulkner's Prose," Zink identifies three forms of stasis in Faulkner's novels: the tableau vivant or statuesque group (27, p. 290), the cul de sac or backwater image (27, p. 287), and the slow-motion image (27, p. 292). Although not the most common form of stasis, the tableau vivant is surely one of the most distinctive variations in the pattern of frozen movement. Among the major scenes in Faulkner's novels which owe some of their success to the tableau vivant is the killing of the bear in Go Down, Moses. The frozen image also contributes significantly to the tapestry-like background of Absalom, Absalom!. Faulkner develops the image Zink calls the cul de sac most fully in Requiem for

a Nun, where the jail, having escaped the rush of change, mirrors the lost values worth preserving. Unlike the tableau vivant or cul de sac images, some of Faulkner's descriptions use motion-in-time that is so slow as to appear motionless. Often associated with a drowsiness in the observer, the slow-motion image is one of Faulkner's frequent means of freezing motion. In the mind of a character such as Lena Grove, Zink points out, the approaching wagon in an early scene in Light in August induces a feeling of being outside time, completely weightless:

The sharp and brittle crack and clatter of its weathered and ungreased wood and metal is slow and terrific: a series of dry sluggish reports carrying for a half mile across the hot still pinewiney silence of the August afternoon. Though the mules plod in a steady and unflagging hypnosis, the vehicle does not seem to progress (13, p. 7).

A character in the short story "Barn Burning" feels an emotion similar to Lena Grove's:

. . . during those subsequent long seconds while there was absolutely no sound in the crowded little room save that of quiet and intent breathing it was as if he [Sarty Snopes] had swung outward at the end of a grape vine, over a ravine, and at the top of the swing had been caught in a prolonged instant of mesmerized gravity, weightless in time (8, p. 5).

Writers other than Zink, particularly Michael Millgate and William Nestruck, are interested in Faulkner's use of static images. Millgate and Nestruck investigate the

novelist's device of the "suspended moment," which Millgate defines as a working out through dialogue of a character's problem. Using part of the fourth section of "The Bear" as an example of the device, William Nestruck demonstrates that the suspended moment is a static image because time has ceased to flow (24, p. 136); in fact, the characters involved in the dialogue seem aware of the past, present, and future simultaneously.

Scholars point out that Faulkner, besides using a cluster of related images to project the idea of stasis, also employs a special vocabulary of words and phrases. To words like arrested, frozen, slow, and terrific, Faulkner adds what Karl Zink refers to as "carrier" words and phrases which "uniformly predicate a condition of flux or change which it is Faulkner's constant impulse to arrest" (27, p. 287); that is, the basic flow of life is constantly qualified by its negative: tide-less, motion-less, im-mobile, retro-grade, im-movable. In "Faulkner: The Word As Principle and Power," Florence Leaver indicates that Faulkner's use of "negative ultimates" such as immobile and motionless creates "an overpowering negative intensity which traps the characters . . ." (21, p. 203). Zink makes a similar assertion when he says that Quentin Compson and Joe Christmas are "incapable of effective action" (27, p. 289).

Most critics, following the outline of Zink's article, agree that Faulkner regularly uses stasis imagery in his

work; however, they disagree as to its value. Richard Adams, for example, believes that Faulkner's frozen moments are not valuable in themselves; rather, they are a "somewhat mechanical and unsatisfactory way of representing motion, the 'true meaning' of which cannot be described by any direct method" (1, p. 111). The static images are thus important, in Adams' view, because they accentuate the positive aspects of motion; for Karl Zink, on the other hand, Faulkner's static images have value in themselves in that they represent "a degree of transcendence of inexorable change" and "a moment of insight into true meaning" (27, p. 299).

Differing from Zink's, Adams' approach to the novelist's static images is more concerned with parallels between Henri Bergson's and Faulkner's ideas about stasis. Bergson, in Creative Evolution, writes that "we take snapshots, as it were, of the passing reality. . ." (3, p. 306), and Faulkner's images of stasis, Adams feels, have a similar "snapshot" quality; in Pylon, for instance, the novelist compares a static image to the frozen quality of a still photograph:

Into the round target of light a hand slid the first tomorrow's gallery: the stilldamp neat row of boxes which in the paper's natural order had no scarehead, containing, since there was nothing new in them since time began, likewise no alarm:-- that crosssection out of timespace as though of a lightray caught by a speed lens for a second's fraction between infinity and furious and trivial dust. . . (14, p. 75).

Another critic who, like Adams, approaches Faulkner's ideas about stasis from a Bergsonian viewpoint is Donald Kartiganer. Kartiganer views Benjy in The Sound and the Fury as Faulkner's "absolutely static man" (20, p. 622), a character who has not gone through "the process of continuous creation which Bergson saw at the core of human duration" (20, p. 622). Kartiganer feels also that the events in Benjy's section are too clear, rather than too jumbled, because Faulkner "opens his story of chaotic movement by composing it from the point of view of stasis" (20, p. 622).

Although Zink does not mention Bergson's ideas about stasis, he does write that the tableau vivant, wherein the still-photograph quality is most apparent, strongly suggests that "we perceive the fluid world in static moments which follow one another in rapid sequence, each one intact and complete in itself--like the still frames of a motion picture" (27, p. 299). Perhaps the most striking image of frozen motion in Faulkner's work occurs in "The Bear" when Boon leaps onto Old Ben stabbing him frantically with his knife: "For an instant they almost resembled a piece of statuary: the clinging dog, the bear, the man stride its back, working and probing the buried blade. Then they went down. . ." (10, p. 241). Faulkner emphasizes the statuesque stiffness of the figures, saying they "fell all of a piece, as a tree falls, so that all three of them, man dog and bear, seemed to bounce once" (10, p. 241). Another example

with which Zink illustrates Faulkner's use of the tableau vivant is that of the Negro and the mule plowing a field in Intruder in the Dust, seen from the window of a car:

. . . but most of all, [Chick Mallison could see] the empty fields themselves in each of which on this day at this hour on the second Monday in May there should have been fixed in monotonous repetition the land's living symbol--a formal group of ritual almost mystic significance identical and monotonous as milestones tying the county-seat to the county's ultimate rim as milestones would: the beast the plow and the man integrated in one foundationed into the frozen wave of their furrow tremendous with effort yet at the same time vacant of progress, ponderable immovable and immobile like groups of wrestling statuary set against the land's immensity. . . (12, p. 147).

The observer sees the image as the dynamic symbol of the land, and, because of its frozen exertion, each group is seen as statuary "tremendous with effort." Zink comments that "the artist's eye here selects from a commonplace scene of human action the moment of dynamic immobility that is characteristic or ideal" (27, p. 291). Still another example of Faulkner's "recognition of the symbolic and universal in the particular and dynamic" (27, p. 291) is the gesture of a character in A Fable:

. . . she [Marya] could already see them--the horse and harrow and the man guiding them. . . and the sister herself moving across the land's panorama like a ritual, her hand and arm plunging into the sack slung from her shoulder, to emerge in that long sweep which is the second oldest of man's immemorial gestures or acts. . . (9, pp. 425-426).

Richard Adams and Karl Zink both note that Faulkner

on an urn. Faulkner, according to Adams, was fascinated enough by Keats' "Ode on a Grecian Urn" to allude to it in Sartoris, Light in August, and Go Down, Moses, in addition to "a number of other places where he mentions urns, vases, statues, or sculptured friezes to suggest the impression of stopped motion" (1, p. 12). In Go Down, Moses, for example, Edmonds is curious to know why Ike McCaslin did not use his gun on the bear when he had the chance. When Ike, honestly baffled, says that he does not know, Edmonds tries to help his kinsman understand himself. He gets down from the shelf Keats' poems and reads "Ode on a Grecian Urn," rereading the third stanza, and repeating, as he puts the book down: "She cannot fade, though thou hast not thy bliss, / Forever wilt thou love and she be fair" (10, p. 297). The implication is that Ike preferred the quest of the hunt itself to the success that would end it in the very process of crowning it. The episode where Cass reads from Keats, occurring in the fourth section of "The Bear," reinforces the entire section, in which, according to R. W. B. Lewis, "everything is potential, unfinished, pushing toward a never-arrived-at completion" (22, p. 214).

Faulkner refers to Keats' poem indirectly in "The Old People" when he describes the wilderness

less than inimical now and never to be inimical again since the buck still and forever leaped, the shaking gun-barrels coming constantly and forever steady at last, crashing, and still out of his instant of immortality the buck sprang, forever immortal. . . (10, p. 178).

Still another allusion to the poem occurs in the first chapter of Light in August wherein Lena Grove sees the last four weeks

backrolling now behind her a long monotonous succession of peaceful and undeviating changes from day to dark and dark to day again, through which she advanced in identical and anonymous and deliberate wagons as though through a succession of creakwheeled and limpeared avatars, like something moving forever and without progress across an urn (13, p. 6).

Harry Antrim points out that Faulkner uses the urn simile to enhance the feeling of suspension: "We are to view Lena as something timeless, moving forever across a landscape yet not progressing, because she is fixed like a figure on an urn--arrested, in fact, by art itself" (2, p. 125). In order to force the reader to contemplate the past events leading up to and conditioning Lena's present condition, Antrim believes, Faulkner momentarily suspends the narrative; thus, as a narrative technique, Faulkner uses urn imagery to dramatize or emphasize the significance of an event.

Besides enhancing urn imagery, Karl Zink feels, the tableau vivant contributes to "the tapestry-like richness of description in Absalom, Absalom! and As I Lay Dying and 'The Bear' " (27, p. 291). For example, among the many beautiful tableaux in Absalom, Absalom!, one of the more memorable is the scene of the octoroon's visit to Charles Bon's grave which

must have resembled a garden scene by the Irish poet, Wilde: the late afternoon, the dark cedars

with the level sun in them, even the light exactly right and the graves, the three pieces of marble . . . looking as though they had been cleaned and polished and arranged by scene shifters who with the passing of twilight would return and strike them and carry them, hollow fragile and without weight, back to the warehouse until they should be needed again. . . (6, p. 193).

Like Zink, Richard Coanda believes that Faulkner uses "a series of tableaux" in Absalom, Absalom! to create "the illusion of static but powerful immediacy" (5, p. 8).

Another example Zink uses to illustrate Faulkner's tableaux is the journey to take Addie's body to Jefferson in As I Lay Dying. The trip is punctuated with tapestry-like images such as Tull's description of the horse

kicking Cash loose from his holt on the saddle. His face turned up a second when he was sliding back into the water. It was gray, with his eyes closed and a long swipe of mud across his face. . . . He looked like he was laying there in the water on his face, rocking up and down a little, looking at something on the bottom (7, pp. 147-148).

Noting the succession of "frozen moments" in As I Lay Dying, Peter Swiggart remarks: "The action described is broken down into a series of flat landscapes or snapshots in which all human reality, in fact all temporal motion, has given way to two-dimensional appearances" (25, p. 129), and Edmond Volpe observes that in Darl's monologues "Faulkner develops the image of stasis at the center of motion, giving it general significance" (26, p. 138).

Ordinarily, Zink stresses, Faulkner narrates the immobilized moments and the reflections on their significance

as occurrences in the minds of his characters (27, p. 299). The most typical static images are those that use motion-in-time that is so slow as to appear motionless to the observer. In Light in August, for example, it is Lena Grove's perception that imports the apparent lack of motion to the wagons:

Though the mules plod in a steady and unflagging hypnosis, the vehicle does not seem to progress. It seems to hang suspended in the middle distance forever and forever, so infinitesimal is its progress, like a shabby bead upon the mild red string of road. So much is this so that in the watching of it the eye loses it as sight and sense drowsily merge and blend. . . . So that at last, as though out of some trivial and unimportant region beyond even distance, the sound of it seems to come slow and terrific and without meaning, as though it were a ghost travelling a half mile ahead of its own shape (13, p. 7).

After Lena mounts the wagon it "moves slowly, steadily, as if here within the sunny loneliness of the enormous land it were outside of, beyond all time and all haste" (13, p. 24). From Lena's point of view, the "fields and woods seem to hang in some inescapable middle distance, at once static and fluid, quick, like mirages. Yet the wagon passes them" (13, p. 24). The reader sees both wagons through Lena's eyes, but the slow-motion images, Zink believes, provide more than point of view. In a sense, "both the placid wagons externalize for the reader Lena's essential nature, which is a tranquil rapport of mind and body, indifferent to time and change. . ." (27, p. 293).

In Zink's opinion, the importance of Faulkner's use of the slow-motion effect is that the detachment it creates isolates the essential meaning of an experience (27, p. 294). In the "Old Man" chapters of The Wild Palms, for instance, it seems to the convict that he "had accidentally been caught in a situation in which time and environment, not himself, was mesmerised. . ." (17, p. 147). In a state of near exhaustion, the convict paddles frantically but automatically, so that

after a while it no longer seemed to him that he was trying to put space and distance behind him or shorten space and distance ahead but that both he and the wave were now hanging suspended simultaneous and unprogressing in pure time, upon a dreamy desolation in which he paddled on not from any hope even to reach anything at all but merely to keep intact what little of distance the length of the skiff provided between himself and the inert and inescapable mass of female meat before him . . . (17, p. 170).

What concerns the convict is not deliverance from the flood water but the relationship between him and the pregnant woman he attempts to rescue.

Another character "mesmerised" by the illusion of slow motion is Darl Bundren in As I Lay Dying. Darl experiences a musing sense of detachment as he contemplates Jewel following 300 yards behind the wagon on his horse. "We go on, with a motion so soporific, so dreamlike as to be uninferant of progress, as though time and not space were decreasing between us and it" (7, p. 101). Although slow-motion images usually refer to external objects, such as wagons and mules, Zink feels that the importance of the effect is psychological

in that "contemplation of the seporific motion consistently induces a dreamy, trance-like state of mind" (27, p. 299) in Faulkner's characters. Detached from time and space, the observer "seems aware of another dimension of reality" (27, p. 299).

The cul de sac or backwater image is another illustration of stasis in Faulkner's prose which Zink feels is significant. Developed most fully in Requiem for a Nun, the cul de sac "acts as a kind of frozen memory, in that values of the past are preserved within the contemporary structure" (27, p. 290). The jail in Requiem for a Nun has survived the forces of change: ". . . by tomorrow the vast bright rush and roar had swept the very town one block south, leaving in the tideless backwater of an alley on a side-street the old jail which, like an old mirror, had already looked at too much too long. . ." (15, p. 222). Only because of its sheltered location and its obsolescence has the jail survived to be a mirror of lost values that are worth preserving.

Zink believes that the cul de sac is also implicit in character (27, p. 299). An anachronism, a teacher of forgotten values, Sam Fathers is "the wild man not even one generation from the woods" (10, p. 246)

whose grandfathers had owned the land long
before the white men ever saw it and who
had vanished from it now with all their
kind, what of blood they left behind them
running now in another race and for a while

even in bondage and now drawing toward the end of its alien and irrevocable course, barren, since Sam Fathers had no children (10, p. 165).

Sam Fathers is an anachronism whose mind contains hunting lore which would otherwise be unavailable to Ike McCaslin. As a living cul de sac, Sam Fathers allows Faulkner to introduce into Go Down, Moses old values which have survived the rush of change. If, as Zink notes, one criterion of the cul de sac image is that it comments "poignantly on the occasional chance survival of something good," (27, p. 298), then Sam Fathers, whose wisdom guides Ike to manhood, is such a cul de sac.

Critics note that Faulkner's variations on the basic image of arrested motion often assert submission to as opposed to transcendence of time. Peter Swiggart, for instance, feels that Quentin Compson's effort in The Sound and the Fury "to reduce time to an immobile instant in which past and present are one" (25, p. 40) is one of the reasons he commits suicide. Quentin associates the static aspect of time with the image of a "gull tilting into the wind" (16, p. 105), of which he is reminded by the tilted hands of a clock. In two later passages involving the poised gull, Quentin associates its image with man's submission to time:

Father said a man is the sum of his misfortunes. One day you'd think misfortune would get tired, but then time is your misfortune Father said. A gull on an invisible wire attached through space dragged. You carry the symbol of your

frustration into eternity. Then the wings are bigger Father said only who can play a harp (16, p. 129).

But it was only a train and after a while it died away beyond the trees, the long sound, and then I could hear my watch and the train dying away, as though it were running through another month or another summer somewhere, rushing away under the poised gull and all things rushing. Except Gerald. He would be sort of grand too, pulling in lonely state across the noon, rowing himself right out of noon, up the long bright air like an apotheosis, mounting into a drowsing infinity where only he and the gull, the one terrifically motionless, the other in a steady and measured pull and recover that partook of inertia itself, the world punily beneath their shadows on the sun (16, p. 149).

The second reflection, Karl Zink believes, "has cosmic dimensions. . ." (27, p. 296). The mechanical rowing of Gerald Bland, like the rowing of the convict in The Wild Palms, parallels the static gull by a motion so monotonous that it too becomes a symbol of stasis. Ironically, Gerald has achieved the transcendence Quentin himself desires. The poised gull itself becomes, James Hutchinson states, "a symbol to Quentin Compson of time's irresistible pull" (19, p. 101).

In another variation on the imagery of stasis, Faulkner uses treadmills or a moving platform, often called a stage. In Requiem for a Nun, for example, Queen Mohataha ratifies her race's dispossession:

. . . it only required the single light touch of the pen in that brown illiterate hand, and the wagon did not vanish slowly and terrifically from the scene. . . , but was swept, hurled,

flung not only out of Yoknapatawpha County and Mississippi but the United States too, immobile and intact--the wagon, the mules, the rigid shapeless old Indian woman and the nine heads which surrounded her--like a float or a piece of stage property dragged rapidly into the wings across the very backdrop and amid the very bustle of the property-men setting up for the next scene and act before the curtain had even had time to fall. . . (15, pp. 221-222).

One example Zink uses to illustrate the moving platform image occurs in Absalom, Absalom!. Thomas Sutpen travels by oxen and cart from the mountain life of his childhood in West Virginia to the tidewater country. Quentin Compson, telling the story of the journey, says that the earth was "rising about them and flowing past as if the cart moved on a treadmill" (6, p. 225).

Zink further points out that some of Faulkner's stasis images involve the observation of motion "as if it occurred behind a pane of glass" (27, p. 297). After Flem Snopes and Eula Varner are married in The Hamlet, V. K. Ratliff recalls "the calm beautiful mask" (11, p. 150) of Eula's face behind the moving train window.

It went fast; it was as if the moving glass were in retrograde, it too merely a part, a figment, of the concentric flotsam and jetsam of the translation, and there remained only the straw bag, the minute tie, the constant jaw (11, p. 151).

What the pane of glass helps Ratliff to discover is that the real issue to be abstracted from the turmoil of the marriage is not Eula's waste, which is "just galmeat he thought" (11, p. 150), but the potential evil that Flem Snopes represents.

Another revelation of truth occurs in The Sound and the Fury when Quentin, contemplating the reasons for the change of his brother's name from Maury to Benjy, remembers:

Dilsey said it was because Mother was too proud for him. They [Negroes] come into white people's lives like that in sudden sharp black trickles that isolate white facts for an instant in unarguable truth under a microscope. . . (16, p. 211).

In his discussion of scenes occurring behind glass, Karl Zink says that "the normal flow of events in time is suddenly seen 'true.' The glass provides the necessary transcendence of the normal flow of events in time for seizing on significance" (27, p. 299).

Michael Millgate and William Nestruck are interested in the way Faulkner often suspends time altogether. Usually devoid of punctuation, the suspended moment, as Millgate observes, is Faulkner's "characteristic device of dialogue, working out in terms of a conflict between two people the various facets of what is in fact one man's problem" (23, pp. 213-214). In The Sound and the Fury, for example, Quentin's problem is made external through remembered (or imaginary) dialogue:

. . . and he we must just stay awake and see evil done for a little while its not always and i it doesnt have to be even that long for a man of courage and he do you consider that courage and i yes sir dont you and he every man is the arbiter of his own virtues whether or not you consider it courageous is of more importance than the act itself than any act otherwise you could not be in earnest and i you are too serious and he i think you are too serious to give me any

cause for alarm you wouldnt have felt driven to the expedient of telling me you have committed incest otherwise and i i wasnt lying i wasnt lying. . . (16, pp. 219-220).

The problem Quentin is trying to work out in the dialogue with his father is his attitude toward Caddy's sex life as it reflects on "Compson honor." Faulkner writes in the "Appendix" to The Sound and the Fury that Quentin

loved not his sister's body but some concept of Compson honor precariously and (he knew well) only temporarily supported by the minute fragile membrane of her maidenhead as a miniature replica of all the whole vast globy earth may be poised on the nose of a trained seal (16, p. 411).

A longer suspended moment than Quentin's conversation with his father is the dialogue between Ike McCaslin and Cass Edmonds in the fourth section of "The Bear." Richard Adams' work suggests that the whole section, devoid of much punctuation and filled with page-long sentences, is perhaps similar to Bergson's idea that sometimes "consciousness contracts in a quasi-instantaneous vision an immensely long history which unfolds outside it" (4, p. 105). William Nestrick feels that in the fourth section of "The Bear," however, Ike's vision internalizes history; he "coalesces all time in an instant of the present" (24, p. 136). Paradoxically, says Nestrick, the fourth section also unites the totality of time into an "instantaneous suspension which the reader must hold in mind at one time" (24, pp. 136-137).

In the fourth section of "The Bear," Ike McCaslin recapitulates Southern, American, and world history in

order, he says, to "explain to the head of my family something which I have got to do which I dont quite understand myself, not in justification of it but to explain it if I can" (10, p. 288). Because it was tainted first by ownership and then by slavery, Ike, at twenty-one, relinquishes the McCaslin land to Edmonds. In Joseph Gold's opinion, Ike "has shifted in time and place [from the hunting episodes] and thus 'stepped out,' as it were, to comment on his own actions" (18, p. 6). R. W. B. Lewis, however, interprets the suspended quality of the fourth section of "The Bear" as a dream:

For what we are given in the fourth section is not so much a narrative of events that have happened, as an intense, translucent vision of the future. Its appearance between the third and fifth sections--between the episodes of Ike's sixteenth and eighteenth years--allows us to suppose that it is a dream. . . . It is a true dream, to be sure, a true prophesy . . . (22, p. 214).

By using long discussions of American history and the Civil War and Ike's discovery of the history of the McCaslin family, Faulkner makes the past real to the reader; the present, the "October mazy with windless woodsmoke" (10, p. 289), is certainly vivid enough; and the future is already known, for when Ike gets down the old ledgers, "he knew what he was going to find before he found it" (10, p. 268). In his analysis of Go Down, Moses, Michael Millgate regards the fourth section of "The Bear" as another step in Faulkner's constant effort to suspend "a single moment of experience,

action, or decision and to explore the full complexity of that moment by considering, in particular, its total context of past, present and future. . ." (23, p. 214). Karl Zink's conclusions about the value of Faulkner's use of stasis in his work are applicable to the device Millgate and Nestrick have identified as the suspended moment. Implicit in each of Faulkner's images of frozen motion-in-time, says Zink, is the assertion "that reality is less a matter of time and space than a condition of the consciousness" (27, p. 299).

CHAPTER BIBLIOGRAPHY

1. Adams, Richard P., Faulkner: Myth and Motion, Princeton, Princeton University Press, 1968.
2. Antrim, Harry T., "Faulkner's Suspended Style," University Review, XXXII (Autumn, 1965), 122-128.
3. Bergson, Henri, Creative Evolution, New York, Modern Library, 1944.
4. _____, The Creative Mind, New York, The Philosophical Library, 1946.
5. Coanda, Richard, "Absalom, Absalom!: The Edge of Infinity," Renascence, XI (Autumn, 1958), 3-9.
6. Faulkner, William, Absalom, Absalom!, New York, Modern Library, 1951.
7. _____, As I Lay Dying, New York, Random House, 1964.
8. _____, Collected Stories of William Faulkner, New York, Random House, 1950.
9. _____, A Fable, New York, Random House, 1954.
10. _____, Go Down, Moses, New York, Modern Library, 1955.
11. _____, The Hamlet, New York, Vintage Books, 1964.
12. _____, Intruder in the Dust, New York, Random House, 1948.
13. _____, Light in August, New York, Modern Library, 1950.
14. _____, Pylon, New York, Harrison Smith and Robert Haas, 1935.

15. _____, Requiem for a Nun, New York, Random House, 1951.
16. _____, The Sound and the Fury, New York, Modern Library, 1965.
17. _____, The Wild Palms, New York, Random House, 1939.
18. Gold, Joseph, William Faulkner: A Study in Humanism, from Metaphor to Discourse, Norman, University of Oklahoma Press, 1966.
19. Hutchinson, James D., "Time: The Fourth Dimension in Faulkner," South Dakota Review, VI (Autumn, 1968), 91-103.
20. Kartiganer, Donald M., "The Sound and the Fury and Faulkner's Quest for Form," ELH, XXXVII (December, 1970), 613-639.
21. Leaver, Florence, "Faulkner: The Word As Principle and Power," William Faulkner: Three Decades of Criticism, edited by Frederick J. Hoffman and Olga W. Vickery, East Lansing, Michigan State University Press, 1960.
22. Lewis, R. W. B., "William Faulkner: The Hero in the New World," Faulkner: A Collection of Critical Essays, edited by Robert Penn Warren, Englewood Cliffs, Prentice-Hall, 1966.
23. Millgate, Michael, The Achievement of William Faulkner, New York, Random House, 1966.
24. Nestruck, William V., "The Function of Form in The Bear, Section IV," Twentieth Century Literature, XII (October, 1966), 131-137.
25. Swiggart, Peter, The Art of Faulkner's Novels, Austin, University of Texas Press, 1962.
26. Volpe, Edmond L., A Reader's Guide to William Faulkner, New York, Farrar, Straus and Giroux, 1964.
27. Zink, Karl E., "Flux and the Frozen Moment: The Imagery of Stasis in Faulkner's Prose," PMLA, LXXI (June, 1956), 285-301.

CHAPTER III

CIRCULARITY

Much of Faulkner's imagery suggests that he often views the nature of time as circular, and many critics focus their attention upon the relationship between Faulkner's concept of circular time and the structure of his novels. Karl Zink, for example, in "William Faulkner: Form as Experience," shows how Faulkner's sensitivity to "the fluid quality of experience in time" (30, p. 385) accounts for two structural features of his novels: accretion or incremental repetition and the psychologically appropriate flashback. Several have noted that Faulkner often associates characters such as Joe Christmas in Light in August with circular imagery to underscore the fact that they are trapped by time. For many, the nature of time in Faulkner's works is cyclical rather than exactly circular; they point out that the cycle of the seasons forms much of the background for the action in Sartoris and The Hamlet, and that those characters in Faulkner's novels who are most aware of the earth's seasonal cycles are more able to accept the changes the passage of time brings.

Although they recognize that Faulkner's circular imagery reflects only one of the facets of time he explores in his fiction, scholars interpret Faulkner's concern with circular (or cyclical) time in a variety of ways. Darrel Abel (1), for instance, approaches the subject by noting parallels between Bergson's image of the circular nature of time and Faulkner's similar image in Light in August. In The Creative Mind, Bergson writes that one's person flowing through time is "like the unrolling of a spool. . . . But it is just as much a continual winding, like that of thread onto a ball" (3, pp. 192-193). Faulkner, Abel notes, uses a similar image in Light in August when he describes the slow approach of a wagon that the observer loses as the senses "drowsily merge and blend, like the road itself, with all the peaceful and monotonous changes between darkness and day, like already measured thread being rewound onto a spool" (11, p. 7). Faulkner uses a related image in As I Lay Dying when Darl Bundren, winding the cord around his brother's broken leg, thinks, "If you could just ravel out into time. That would be nice. It would be nice if you could just ravel out into time" (8, p. 198). The similarity of Faulkner's image of the winding thread to Bergson's implies, according to Abel, that "Faulkner, in representing what Bergson calls 'intuition of duration,' generally uses cyclic figures" (1, p. 41).

Several critics who deal with the relationship between Faulkner's techniques and his concept of circular time, including John Hardy, observe that only rarely does the narrative action in a Faulkner novel follow chronological order; rather, Faulkner in effect "bends" time into circular or cyclical forms. Faulkner often begins his novels at some tentative point of "present" action, and then moves "out in widening circles neither really forward nor backward in time, but only about the subject" (17, p. 139). Hardy contrasts Faulkner's use of circular movement in his narratives to the narrative movement of Ernest Hemingway's novels wherein "everything happens in a straight line of succession and is told about in the same way. . ." (17, p. 139).

Many writers cite the narrative movement of Light in August to illustrate the manner in which Faulkner violates chronological order in his novels and succeeds in "bending" the structure of the narrative into a circular form. The novel begins with Lena Grove's arrival in Jefferson in search of the man who seduced her, and she soon becomes romantically involved with Byron Bunch. Faulkner, however, suspends her story in favor of the central story of Joe Christmas, the man who believes himself to be a Negro, which Faulkner also suspends at many points in the narrative to include several substories. In fact, the main story of Light in August, B. R. McElderry points out, which concerns Joe Christmas' childhood, his search for identity, and his

murder by Percy Grimm, has clustered about it at least four substories of (1) Hightower, the unemployed, discredited preacher who is a friend of Byron's, (2) Joe's bootlegging partner, Brown, who is eventually revealed as Lena' seducer, (3) Joanna Burden, the mistress murdered by Joe Christmas, and (4) the Hineses, grandparents of Joe (21, p. 201).

These substories are the "detours" the narrative takes which alter the chronological order. In effect, Faulkner "bends" chronological time into a circular form using chronologically unrelated substories. Thematically, however, as Edmond Volpe emphasizes, the distinct stories are related. Although a minor story, the romance between Lena and Byron "illumines by contrast the significance of the Hightower, Christmas, and Burden stories" (28, p. 153).

The relationship which many critics feel exists between Faulkner's circular time imagery and his "bending" the chronological order of his narrative into circular form is perhaps most apparent in Absalom, Absalom!. Olga Vickery calls Faulkner's narrative technique in the novel kaleidoscopic; that is, "each successive account of Sutpen is constantly being merged with its predecessors" (27, p. 84). Others, including Edmond Volpe, compare Faulkner's narrative technique in the novel to a series of concentric circles whose center is Sutpen's attempt to form a dynasty. In Absalom, Absalom!, Faulkner surrounds the central figure of Thomas Sutpen with each narrator's "ring of memory" so that

the reader never encounters Sutpen directly; instead, the reader glimpses Sutpen only through filtering media such as Miss Rosa's memories, Quentin's father's memories of General Compson's reminiscences, Shreve's imagination, or Quentin's interpretations. The "rings of memory" and imagination seem to spread out from the central event (Sutpen's attempt to found a dynasty) in concentric circles that eventually merge. Time, in effect, becomes cyclical because the narrative doubles back to encounter the same events again and again, and each narrator is concerned with the same period of time.

Douglas Thomas calls Faulkner's technique of "bending" the chronology of the narrative into circular form, the "chief machinery at work in the novel" (26, p. 19), "memory-narrative." The device, which denies the sense of time flowing in chronological order one encounters in most novels, is deliberately used by Faulkner to withhold important information (Quentin's meeting with Henry Sutpen on his visit to Sutpen's Landing is Thomas' example) until the end of the novel. A "memory-narrative" is

an outflow of incidents from the memory which group themselves as the context around a particular person or event but which, since the mind at first recovers only an essence of that person or event, do not come forth in regular narrative sequence. A moment of importance from the past that is called to mind appears with certain visual-emotional qualities in an almost spatial context, and not immediately as the series of successive events leading up to and including that moment. What the mind

receives is a sudden, five-dimensional picture which has three visual dimensions plus sound and emotion (26, p. 20).

Regular narrative, as opposed to "memory-narrative," depends upon the flow of time in chronological order for its development, so that it can arrive at a particular point. "Memory-narrative" begins at the point and weaves a web of consciousness about the event (26, p. 20).

Many critics, including Thomas, relate their interpretations of Faulkner's "concentric circles" technique in Absalom, Absalom! to one of the images in the novel. Quentin's obsession with the history of the South and the effect of that history on the present in which he lives leads him to the conclusion that the effect of all the events of Sutpen's career are essentially timeless:

Maybe nothing ever happens once and is finished. Maybe happen is never once but like ripples maybe on water after the pebble sinks, the ripples moving on, spreading, the pool attached by a narrow umbilical water-cord to the next pool which the first pool feeds, has fed, did feed, let this second pool contain a different temperature of water, a different molecularity of having seen, felt, remembered, reflect in a different tone the infinite unchanging sky, it doesn't matter: that pebble's watery echo whose fall it did not even see moves across its surface too at the original ripple-space, to the old ineradicable rhythm. . . (7, p. 261).

Critics disagree as to the actual interpretation of Quentin's image of the spreading ripples in a pond in relation to Faulkner's narrative technique in Absalom, Absalom!. If the image is to be made meaningful, to what, for example,

does the pebble correspond in the novel? For James Hutchinson, the pebble is Quentin's "telling of the Thomas Sutpen story to Shreve" (19, p. 94), while for Edmond Volpe it is Sutpen's crime (28, p. 212). If Hutchinson's analogy is pursued further, the first ripple-ring is the story Miss Rosa tells Quentin, the second is what Mr. Compson tells Quentin, the third is General Compson's story as told to Quentin by his father, and the "fourth is Sutpen, who tells his story to the General" (19, p. 95).

Volpe's interpretation of the image, on the other hand, begins with Sutpen's crime, the "inexorable moral consequences of the crime" forming "the umbilical between the ever-widening circles" (28, p. 212). The circles themselves, each with a different molecularity and tone, represent each of the narrators. In addition, Volpe identifies a fifth concentric circle representing the reader, who is "forced to participate in the process of piecing together the evidence and, at the same time, assimilating the effects of the crime. . ." (28, p. 212). Volpe believes that, useful as the image of the pebble dropped in a pool is, the "actual narrative movement of the novel" is toward the center of events, Sutpen's story, rather than away from him, as the image would indicate (28, p. 212). It becomes clear to the reader only after he has encountered the stories of all the different narrators just what kind of man Sutpen actually was. The

paradoxical nature of Quentin's image of the spreading ripples, at least in Volpe's interpretation, is that when the reader first begins to understand Sutpen, he is actually relying upon the most untrustworthy narrators, the ones who represent the outermost "rings of memory." In fact, these characters (particularly Shreve) know fewer actual facts about Sutpen than any of the other narrators.

Faulkner's use of flashbacks, some critics feel, is related to his circular concept of time. In Karl Zink's opinion, Faulkner's sensitivity to the circular experience in time accounts for at least one structural feature of his art: the psychologically appropriate flashback (30, p. 385). Occurring "just prior to some extremely serious decision or act" (30, p. 392), the flashback varies from simple historical "fills" to those that are chapters in length. In Light in August, Zink says, the long flashback telling the story of Joe Christmas' early life is poised in point of time on the moment just before the final and fatal confrontation between Joe and Joanna Burden. Joe is sitting in the shrubbery near Joanna's house when he hears the clock on the courthouse two miles away strike twelve times (11, p. 103). Before the chimes have died away, Joe's whole life has been recapitulated in the next six chapters. The long story of Joe's early life begins, "Memory believes before knowing remembers. Believes longer than recollects, longer than knowing even wonders" (11, p. 104). The circle of recollection is not complete

until it returns, finally, after more than 100 pages, to Joe sitting "in the dense shadow of the shrubbery, hearing the last stroke of the far clock cease and die away" (11, p. 246). He then goes to the confrontation in which Joanna is killed.

Another long, circular flashback which Zink discusses is the brilliant scene in The Hamlet wherein Mink Snopes kills Jack Houston with a blast from his rusty shotgun. Faulkner vividly describes Houston leaving the saddle and flying through the air still alive. "He heard the shot, then an instant later he knew he must have felt the blow before he heard it. Then the orderly sequence of time as he had known it for thirty-three years became inverted" (10, p. 220). Faulkner arranges the chapter, Zink points out, so that

Houston's violent, sympathetic biography precedes and finally fuses with the present, catching up with him as he is blown from his saddle by the blast of Mink Snope's shotgun. But the linear medium of prose is simply incapable of rendering the necessary instantaneousness of flash recapitulation. . . . As time passes within such a flashback it subtly becomes the very recent past, a part of the story not known before and so, structurally, is wedded to the novel. In time it returns in mid-chapter exactly to the present moment abandoned pages ago and re-establishes the old foreground. It is a brilliant narrative device with sound structural and psychological validity (30, p. 392).

The significance of the circular development of the flashback, according to Zink, is that it creates a unique texture or surface in the Faulkner novel, allowing the

writer to transcend the linear confinements of the prose and import powerful meanings by the juxtaposition of events (30, p. 391). Just as Cleanth Brooks indicates that the intensity of Absalom, Absalom! depends to a great extent upon the "deferred resolutions" which the "rings" of narrators provide (5, pp. 323-324), Karl Zink implies that The Hamlet and Light in August would suffer if Faulkner had not used the long, circular flashbacks (30, p. 392). Both critics agree that Faulkner's view that the nature of time is circular has an effect upon the narrative techniques he uses in some of his finest novels.

Many find Light in August a particularly useful novel with which to illustrate Faulkner's concept of the circularity of time. For one thing, Faulkner often uses space in the novel as a metaphor for time. Richard Chase expresses a common view among critics when he notes that in Light in August "things are perceived in space rather than temporally as they are in The Sound and the Fury" (6, p. 210). Critics like Darrel Abel who stress the parallels between Bergson and Faulkner point out that Bergson says in Time and Free Will that a symbolic representation of duration can be "derived from space" so that "duration then assumes the illusory form of a homogeneous medium. . ." (4, p. 110). For Joe Christmas, certainly, time often is mixed up with space. When he leaves his girl Bobbie, he enters "the street which was to run for fifteen years" (11, p. 195).

The length of the street is measured in units of time rather than distance. Later in the novel, the reader learns that the street "had made a circle and he [Christmas] is still inside of it" (11, p. 296). Since time and space are thus often interchangeable, each circular spatial image that Faulkner uses in the novel may be interpreted as an image which implies the circularity of time.

Faulkner, in Light in August, tends to associate each character with spatial imagery (29, p. 63). Most critics who discuss the novel find that a study of the spatial imagery associated with each character illumines the character's attitude toward time. Carolyn Wynne points out that Lena Grove's "straight line of action cuts directly across Joe Christmas' circle, lending moral grandeur to the two paths of action. . ." (29, p. 64). Since Christmas is trapped by time, the spatial image associated with him is, appropriately, circular. Leonard Neufeldt also interprets Christmas' actions in terms of circular images:

He [Christmas] is aware now, more clearly than ever, of the historical circularity in which he has been caught and which he has unwittingly perpetuated. His final flight to Hightower's appears to be as deliberately suicidal as Quentin's leap from the bridge. Whatever his plan or lack of plan, the impulse is to explode the insidious circularity and die with the peace that he momentarily experienced just outside Mottstown (24, p. 38).

Agreeing with Neufeldt, Carolyn Wynne cites the powerful moment in the novel when Christmas is attacked by Percy

Grimm. "Faulkner's method of approaching this moment," Wynne states, is "literally to run Joe Christmas around a circle: whether he runs forward or backward, he will always arrive at the same point, the same moment of death" (29, p. 63). Joe feels himself trapped in a circle: "'But I have never got outside that circle. I have never broken out of the ring of what I have already done and cannot ever undo,' he thinks quietly. . . ." (11, p. 296). By casting his character's experience in a circular form, "Faulkner rendered a passage of time which merges, at its highest moment of perception, with the point of space upon the circle Christmas has run" (29, p. 63).

The focus of critical investigation of Faulkner's use of space as a metaphor for time is not merely upon Light in August, nor is Joe Christmas the only character Faulkner associates with circular images. In The Hamlet, Mink Snopes runs in circles, a process reflected in the "black concentric spiraling" of the buzzards Mink sees "as if they followed an invisible funnel, disappearing one by one below the trees" (10, p. 236). As the sheriff closes in on him, Mink runs more and more frantically in circles, "panting through his dry lips and his dry clenched teeth" (10, p. 256). Finally, he sees and recognizes "the tree behind which he had left the axe, and again it was as if he had retraced and resumed at some dead point in time and only time was lost" (10, p. 256).

Critics such as Edmond Volpe note several passages in Faulkner's novels other than Light in August wherein time is

interpreted in spatial terms (28, p. 138). In As I Lay Dying, for example, Darl sees his family on the opposite side of the river and thinks: "The river itself is not a hundred yards across, and pa and Vernon and Vardaman and Dewey Dell. . . appear dwarfed. It is as though the space between us were time: an irrevocable quality" (8, p. 139). In The Hamlet the teacher Labove waits for Eula Varner to tell her brother about Labove's clumsy attempt at love-making. Waiting for the brother to arrive, Labove watches the clock because he has calculated "time in horse-distance. He would gallop back too, he thought. So he measured the distance the minute hand would have to traverse and sat watching it as it crept toward the mark" (10, p. 123).

Two Faulkner scholars, Vernon Hornback and Maurice Bassan, are concerned with "a form of cyclical determinism" (18, p. 51) in Faulkner's writing which images like the circular dials of clocks and the square in Jefferson symbolize. Although most critics find timepieces to be usually associated with mechanically linear time in their steady measurement of successive moments, clocks in Faulkner's novels often symbolize, Hornback indicates, a cyclical view of time as well as a linear one. Olga Vickery writes that "the clock face disguises its linear quality by assuming the spatial figure of a circle" (27, p. 227). Faulkner sometimes stresses the "ubiquitous and synchronised face" (15, p. 131) of a clock that a character observes to suggest

the mechanically linear time the clock is ticking off (14, p. 105); however, Faulkner just as often associates the circular dial of a clock with the circular nature of time. For example, when the Reporter in Pylon sees a stack of newspapers with a watch on top, the watch reminds him of the cycle of the last few hours as

stooping to lift the facedown watch alone and look at it, he would contemplate the inexplicable and fading fury of the past twenty-four hours circled back to itself and become whole and intact and objective and already vanishing slowly like the damp print of a lifted glass on a bar. . . . He was not even to recognize at once the cycle's neat completion toward which he walked steadily. . . (12, p. 201).

Vernon Hornback examines Faulkner's "cyclical determinism" by approaching Quentin Compson's dilemma in The Sound and the Fury from the point of view of his internal tension between cyclical and linear time. The watch Quentin carries "with its circular dial around which the hands continually swing in an endlessly repeated cycle" is, Hornback says, "a symbol of cyclical time" (18, p. 54). The watch represents cyclical time in another way because it is associated with Quentin's father and grandfather. Quentin's commitment to his father's view of history, a kind of fatalistic determinism, contributes to his view of time as a cyclical trap (18, p. 51).

To support his idea that the courthouse square in Jefferson stands for Faulkner's cyclical determinism in the same manner the clock face does, Maurice Bassan proposes that "Faulkner's picture of the courthouse 'square' is really circular, and reproduces visually and symbolically Quentin's

watch-without-hands" (2, p. 48). Bassan's impression that the courthouse circle is a circle of time is reinforced in Sartoris by many references to the clock at night "yellow and unwinking in the dissolving distance. . ." (13, p. 151). When young Bayard approaches town in his car, "the clock on the courthouse lifted its four faces above the trees. . ." (13, p. 119). Bassan points out that if the courthouse square is considered a symbolic clock, the final scene of The Sound and the Fury becomes even more powerful. When Luster swings the buggy to the left at the monument, Benjy begins to bellow. Benjy's horror results from his finding that his routine has been broken, that he is moving "counter-clockwise, against the current of time, against the direction of hands on an arbitrary dial" (2, p. 50). Although Benjy does not know the difference between clockwise and counter-clockwise, he does know the direction, left to right, that objects viewed from the buggy as it goes around the square are supposed to move. He must travel with time so that every object flows smoothly, "each in its ordered place" (14, p. 401).

James Guetti and William Nestruck believe that Faulkner's view that the nature of time is cyclical influences the language he uses in Go Down, Moses and Absalom, Absalom!. Nestruck finds in the fourth section of "The Bear" that Faulkner uses the "stylistic technique of repeating linguistic elements" (23, p. 136) in order to suggest that time is

repetitious. Speaking to his cousin, Ike McCaslin says the land

was never Father's and Uncle Buddy's to bequeath me to repudiate because it was never Grandfather's to bequeath them to bequeath me to repudiate because it was never old Ikkemotubbe's to sell to Grandfather for bequeathment and repudiation. But it was never Ikkemotubbe's father's father's to bequeath Ikkemotubbe to sell. . . (9, p. 256).

Nestrick demonstrates that Faulkner allows "temporality in language" (23, p. 136) to reach toward both the past and the future, so that the "circular language" reflects Faulkner's concern with the circular aspect of time. In a sense, "repetition reproduces sequences" (23, p. 136) of time: "Dispossessed of Canaan, and those who dispossessed him dispossessed him dispossessed. . ." (9, p. 258). Nestrick comments that "in the cyclic development of the repetitions, it is no longer possible to tell whether the dispossessed man came first or the dispossessing" (23, p. 136). Furthermore, Faulkner deliberately leaves the cycle unfinished by leaving out a final "him," so the cycle is infinite.

Like Nestrick, James Guetti is concerned with Faulkner's handling of language to reflect his view that time is circular. In Absalom, Absalom!, Quentin sets up a cycle not too unlike Ike's when he thinks "'Nevermore of peace. Nevermore of peace. Nevermore Nevermore'" (7, p. 373). Quentin is thinking about his meeting with Henry Sutpen at Sutpen's Landing and the despairing tone of his thought, according to Guetti, "is dramatized as a moment of hypnotic and futile

circularity" (16, p. 82). If part of Quentin's dilemma is his obsession with the circularity of time, as Vernon Hornback suggests (18, p. 54), then Guetti's observation is particularly meaningful. Faulkner molds Quentin's language into a cycle in order to reflect Quentin's concern with the "futile circularity" of time.

Many critics who deal with circular time imagery in Faulkner's works center their attention upon the natural cycles, both monthly and seasonal, that Faulkner uses in his novels. Usually, according to Olga Vickery, monthly cycles are associated with Faulkner's "earth mother" types, the "women of limited intellectual capacities, such as Jenny in Mosquitoes, Lena Grove, and Eula Varner of The Hamlet" who "can be completely absorbed into the rhythms of natural time" (27, p. 229). To Vickery's list James Mellard adds Caddy Compson and Dewey Dell Bundren (22, p. 69). Caddy Compson, Mellard points out, is associated in Quentin's mind with fertility. Quentin thinks, "Because women so delicate so mysterious Father said. Delicate equilibrium of periodical filth between two moons balanced" (14, p. 159). The image Quentin uses "identifies the menstrual cycle with the cycles of the moon and nature in general" (22, p. 69). Caddy, in Mellard's view, is, like the other "earth mothers," associated "with the cyclical time found in nature" (22, p. 69). She becomes, in effect, another symbol of Quentin's preoccupation with the cyclical nature of time.

Quentin is not the only character Faulkner created who is concerned with cyclical time as represented in monthly cycles. In The Wild Palms, Harry Wilbourne notices the connection between time and the menstrual cycle. When Harry and Charlotte escape to the cabin on a lake north of Chicago, completely cut off from civilization, they lose track of the days. Harry decides to make a crude calendar so he

went back to that first morning. . . whose name and number he knew, then he counted forward by reconstructing from memory the drowsing demarcations between one dawn and the next, unravelling one by one out of the wine-sharp and honey-still warp of tideless solitude the lost Tuesdays and Fridays and Sundays; when it suddenly occurred to him that he could prove his figures, establish mathematical truth out of the sunny and timeless void into which the individual days had vanished by the dates of and intervals between Charlotte's menstrual periods. . . (15, pp. 113-114).

Monthly cycles are also Faulkner's concern in The Hamlet. Houston and his bride "would remark how the house had been completed exactly in time to catch the moon's full of April through the window where the bed was placed" (10, pp. 218-219). After Houston's wife is killed by his stallion, he cannot bear to sleep under a full moon. One night he sees the moon as it "used to fall across the two of them while they observed the old country belief that the full moon of April guaranteed the fertilising act" (10, p. 220).

Besides being interested in monthly cycles in Faulkner's work, many critics concentrate upon Faulkner's seasonal

cycles. Olga Vickery, for one, finds that intuitive time in Faulkner's novels "is related to the land and actualized in the steady progression of the seasons. . ." (27, p. 226). Vickery feels that seasonal as well as monthly cycles contribute to Quentin Compson's anguish in The Sound and the Fury (27, p. 228). Mr. Compson tells him that he is still blind "to what is in yourself to that part of general truth the sequence of natural events and their cause which shadows every mans [sic] brow. . ." (14, p. 220).

Many critics find, however, that seasonal cycles have a salubrious effect upon Faulkner's characters. Dale Sorenson points out that Bayard Sartoris, another time-haunted young man like Quentin, tries to regain his equilibrium by returning to the earth (25, p. 266): "He was up at sunrise, planting things in the ground and watching them grow and tending them. . ." (13, p. 203). Bayard becomes used to the earth's rhythm and draws strength from his day to day contact with the land. In fact, "he had been so neatly tricked by earth, that ancient Delilah, that he was not aware that his locks were shorn. . ." (13, p. 204). Although Vickery stresses (27, p. 22) that the cure in Bayard's case is only temporary, he does gain a brief time of contentment before his death.

Dale Sorenson's chief concern is not with Bayard Sartoris' relationship to nature's seasonal cycles, but with the manner in which the structure of the novel Sartoris

is related to the contrast between psychological and natural time. Sorenson emphasizes the role of the seasonal cycles in forming the background of the novel and notes that "the sounds and smells of nature together with the presence of Aunt Jenny, Elnora, the MacCallums, and others, pervade the landscape. . . to make the presence of natural time a counterpoint to doom" (25, p. 264). Bayard's attempt to escape the "doom" he feels associated with the Sartoris family is dramatized by his visit to the MacCallums, a country family who are close to nature's rhythms. The MacCallums are even sensitive to changes in the weather:

"Sure. And we'll get him [the fox], this time. Maybe tomorrow. Weather's changing."

"Snow?"

"Might be. What's it goin' to do tonight, pappy?"

"Rain," the old man answered (13, p. 313).

Sorenson's thesis is that one of the major conflicts in Sartoris is the conflict between the changing cycles of natural time and the Sartoris family's idea that they are independent of the cycle of change. To indicate the contrast between the two views of time, Sorenson points out, Faulkner presents two Christmas scenes in the novel. The first scene, the Sartoris Christmas, "celebrates the past" by focusing on the "heroic death" of the first Bayard who was killed in the Civil War "while riding through enemy lines to get anchovies" (25, p. 264). The second Christmas scene is where young Bayard spends

Christmas eve and day with a Negro family who live in the country. The Negro Christmas, Sorenson says, "observes the present and the timeless cycle of hope significant for all humanity" (25, p. 264). Like the MacCallums, the Negroes Bayard stays with are close to the earth's cycles, and they accept the changes which time causes as natural. Bayard, unresponsive to the seasons' changing "in their repetitive timelessness," goes "to his inevitable death" (25, p. 270).

Go Down, Moses shares with Sartoris a sense that "the pattern of nature" (28, p. 246), as Volpe describes the cycle of seasons, is unalterable. Faulkner makes the point in the novel that natural time (including the cycle of seasons) is clearly independent of human time. A conversation between Ike McCaslin and the camp's Negro cook, Ash, illustrates Faulkner's idea:

"In an hour?" he [Ike McCaslin] said.
 "It aint nine oclock yet." He drew out his
 watch and extended it face-toward Ash. "Look."
 Ash didn't even look at the watch.
 "That's town time. You aint in town now.
 You in the woods" (9, p. 323).

Edmond Volpe notes that Ike, as the novel progresses, begins to learn under the tutelage of Sam Fathers the difference between the timeless cycles of nature and the mechanical time of civilization (28, p. 242). Ike is slowly initiated into the world of nature as represented by the woods and the bear, but although he learns from Sam Fathers to track and move about in the woods as skilfully as any of the other

hunters, Ike finds that he must give up all marks of civilization--not merely his gun--before he can "return to his sources" (28, p. 245).

He stood for a moment--a child, alien and lost in the green and soaring gloom of the markless wilderness. Then he relinquished completely to it. It was the watch and the compass. He was still tainted. He removed the linked chain of the one and the looped thong of the other from his overalls and hung them on a bush and leaned the stick beside them and entered it (9, p. 208).

After leaving behind the watch and compass, Ike enters the woods and sees the bear; he is, Faulkner makes clear, for the first time close to the natural rhythms of the earth, the "deathless and immemorial phrases of the mother who had shaped him if any had toward the man he almost was. . ." (9, p. 326).

By the end of "The Bear," Ike McCaslin can distinctly see the difference between man's mechanical interpretation of time and nature's interpretation as expressed by the endless cycle of seasons:

Then he was in the woods, not alone but solitary; the solitude closed about him, green with summer. They did not change and, timeless, would not, anymore than would the green of summer and the fire and rain of fall and the iron cold and sometimes even snow [of winter]. . . (9, p. 323).

Dale Sorenson and Edmond Volpe are concerned with the role the cycle of seasons plays in only two of Faulkner's novels, Sartoris and Go Down, Moses. James Jackson, in his "Delta Cycle: A Study of William Faulkner," goes farther than Sorenson and Volpe in that he finds that the cycle of

seasons underlies the entire Yoknapatawpha County series. Through Faulkner's work "there runs a structural, and--it might be said--a philosophical device of the greatest importance. It is the device of the seasons" (20, p. 4). The cycle of seasons turns slowly in the fiction which is concerned with Yoknapatawpha County: the dominant season of Absalom, Absalom! and The Unvanquished is spring, which turns in the cycle to summer in Light in August and The Hamlet, and finally to autumn and impending winter in stories like "Red Leaves," "The Old People," and "Delta Autumn" (20, p. 5). Although Jackson's article is more a pastiche of reveries and musings than a thoroughly researched, objective criticism, the essay does underscore the fact that some critics feel Faulkner's imagery strongly implies that for him the nature of time is cyclical.

CHAPTER BIBLIOGRAPHY

1. Abel, Darrel, "Frozen Movement in Light in August," Boston University Studies in English, III (Spring, 1957), 32-44.
2. Bassan, Maurice, "Benjy at the Monument," English Language Notes, II (September, 1964), 46-50.
3. Bergson, Henri, The Creative Mind, New York, The Philosophical Library, 1946.
4. _____, Time and Free Will, London, George Allen and Unwin, Limited, 1950.
5. Brooks, Cleanth, William Faulkner: The Yoknapatawpha Country, New Haven, Yale University Press, 1963.
6. Chase, Richard, The American Novel and Its Tradition, Garden City, Doubleday and Company, 1957.
7. Faulkner, William, Absalom, Absalom!, New York, Modern Library, 1951.
8. _____, As I Lay Dying, New York, Random House, 1964.
9. _____, Go Down, Moses, New York, Modern Library, 1955.
10. _____, The Hamlet, New York, Vintage Books, 1964.
11. _____, Light in August, New York, Modern Library, 1950.
12. _____, Pylon, New York, Harrison Smith and Robert Haas, 1935.
13. _____, Sartoris, New York, Random House, 1962.
14. _____, The Sound and the Fury, Modern Library, 1965.

15. _____, The Wild Palms, New York, Random House, 1939.
16. Guetti, James, "Absalom, Absalom!: The Extended Simile," The Limits of Metaphor: A Study of Melville, Conrad and Faulkner, Ithaca, Cornell University Press, 1967.
17. Hardy, John Edward, Man in the Modern Novel, Seattle, University of Washington Press, 1964.
18. Hornback, Vernon T., "The Uses of Time in Faulkner's The Sound and the Fury," Papers on English Language and Literature, I (Winter, 1965), 50-58.
19. Hutchinson, James D., "Time: The Fourth Dimension in Faulkner," South Dakota Review, VI (Autumn, 1968), 91-103.
20. Jackson, James Turner, "Delta Cycle: A Study of William Faulkner," Chimera, V (Autumn, 1946), 3-14.
21. McElderry, B. R., "The Narrative Structure of Light in August," College English, XIX (February, 1958), 200-207.
22. Mellard, James M., "The Sound and the Fury: Quentin Compson and Faulkner's 'Tragedy of Passion'," Studies in the Novel, II (Spring, 1970), 67-71.
23. Nestruck, William V., "The Function of Form in The Bear, Section IV," Twentieth Century Literature, XII (October, 1966), 131-137.
24. Neufeldt, Leonard, "Time and Man's Possibilities in Light in August," Georgia Review, XXV (Spring, 1971), 27-40.
25. Sorenson, Dale A., "Structure in William Faulkner's Sartoris: The Contrast between Psychological and Natural Time," Arizona Quarterly, XXV (Autumn, 1969), 263-270.
26. Thomas, Douglas M., "Memory-Narrative in Absalom, Absalom!," Faulkner Studies, II (Summer, 1953), 19-22.
27. Vickery, Olga, The Novels of William Faulkner, Baton Rouge, Louisiana State University Press, 1964.
28. Volpe, Edmond L., A Reader's Guide to William Faulkner, New York, Farrar, Straus and Giroux, 1964.

29. Wynne, Carolyn, "Aspects of Space: John Marin and William Faulkner," American Quarterly, XVI (Spring, 1964), 59-71.
30. Zink, Karl E., "William Faulkner: Form As Experience," The South Atlantic Quarterly, LIII (July, 1954), 384-403.

CHAPTER IV

CONTINUITY

The images of flow in Faulkner's work suggest that for him one aspect of time is its continuity. The swollen river in As I Lay Dying, Peter Swiggart proposes, is "a principal time-symbol" (31, p. 123) in the novel. Darl, he continues, feels that "time is itself in motion and not individuals within time" (31, p. 123). Man is merely an impediment "that breaks the flowing surface for a brief moment and then disappears" (31, p. 124). Darl's first description of the river's "thick dark current" (9, p. 134) which

talks up to us in a murmur become ceaseless
and myriad, the yellow surface dimpled
monstrously into fading swirls travelling
along the surface for an instant, silent,
impermanent and profoundly significant, as
though just beneath the surface something
huge and alive waked for a moment of lazy
alertness out of and into light slumber
again (9, p. 134)

foreshadows his conclusion that death is the dissolution of
"the clotting which is you into the myriad original motion
. . ." (9, p. 156).

Roads as well as rivers are often images of flow in
the novels. Observing how objects along the road appear to
drift past her as she sits in the wagon, Dewey Dell Bundren

immediately associates the image of the road "curving away into the trees, empty with waiting" (9, p. 114) with the flow of time. She then remembers a nightmare she once had:

I thought I was awake but I couldn't see and couldn't feel I couldn't feel the bed under me and I couldn't think what I was I couldn't think of my name I couldn't even think I am a girl I couldn't even think I nor even think I want to wake up nor remember what was opposite to awake so I could do that I knew that something was passing but I couldn't even think of time then all of a sudden I knew that something was it was wind blowing over me it was like the wind came and blew me back from where it was I was not. . . (9, p. 115).

For Dewey Dell, the flowing wind, like the road, suggests the flux of time. Lena Grove's perspective in her journey along a road that "unrolls between the limber ears of. . . mules" (13, p. 11) is similar to Dewey Dell's. Lena observes that the "fields seem to hang in some inescapable middle distance, at once static and fluid, quick, like mirages" (13, p. 24). The fluid quality of roads which Lena notices becomes a torrential flow to Joe Christmas. Faulkner renders part of Christmas's life as a memory of "a thousand savage and lonely streets" which "ran as one street" (13, p. 192, 195). Faulkner associates the flow of the street with the rush of time, so that the "length" of the street is measured in units of time. The street Christmas enters "was to run for fifteen years" (13, p. 195).

For many of Faulkner's critics who are aware of his concern with images such as rivers and roads the aspect of

time the novelist is most concerned with is its flow. Their interest in the subject is reflected by the wide variety of their interpretations of the function of the past in the world of Yoknapatawpha County. For example, in his 1939 essay "On The Sound and the Fury: Time in the Work of Faulkner," Jean-Paul Sartre advances the thesis that Faulkner's characters "face backward" and that the

past takes on a sort of super-reality; its contours are hard and clear, unchangeable. The present, nameless and fleeting, is helpless before it. It is full of gaps, and, through these gaps, things of the past, fixed, motionless, and silent as judges or glances, come to invade it. . . . The present is not; it becomes. Everything was (29, p. 89).

Although Cleanth Brooks believes that Sartre's essay "has proved most influential" (5, p. 328), few critics completely agree with Sartre's ideas about Faulkner's use of the continuity of time. Peter Swiggart, for example, feels that Sartre's interpretation "ignores Faulkner's use of a dynamic concept of time" (32, p. 221). As the conflict between Sartre and Swiggart indicates, Faulkner's critics disagree as to the meaning, interpretation, and significance of Faulkner's use of the continuity of time in his novels; yet all feel that in Faulkner's writing the past often seems more real than the present.

One group of critics, Ida Fasel (7), Donald Kartiganer (20), and Elizabeth Kerr (21), note parallels between Henri Bergson's and Faulkner's ideas about the past. Kerr, for

example, points out that "the Bergsonian concept of time underlies Faulkner's fusion of past and present. . ." (21, p. 11). Ida Fasel feels that Bergson's statement that "every feeling. . . contains virtually within it the whole past and present of the being experiencing it" (3, p. 25) is one with which Faulkner agrees (7, p. 233). Fasel also indicates that Bergson's idea that "our past follows us; it swells incessantly with the present that it picks up on its way; and consciousness means memory" (3, p. 12) illumines many of Faulkner's ideas about the continuity of time. In Matter and Memory, Bergson also states that "the totality of our past is continually pressing forward, so as to insert the largest possible part of itself into the present action" (4, p. 219). In similar phrasing, Frederick Hoffman, among others, observes in Faulkner's work a "pressure of the past upon the present" (18, p. 24).

For a number of critics, one important aspect of Faulkner's fiction is the novelist's use of Southern history. In his interviews, Faulkner made clear the "presentness" the past (particularly the Civil War period) had for him. In class conferences at the University of Virginia in 1957, for instance, he said "no man is himself, he is the sum of his past. There is no such thing really as was because the past is" (16, p. 84). When asked specifically in 1958 about the Civil War veterans he knew as a boy, Faulkner related that

they didn't talk so much about that war, I had got that from the maiden spinster aunts which had never surrendered. But I can remember the old men, and they would get out the old shabby grey uniforms and get out the old battleflag on Decoration, Memorial Day. Yes, I remember any number of them (16, p. 249).

Both Carolyn Wynne and Irving Howe use Faulkner's attitude toward history to explain the force the past exerts on the present in his novels. Wynne points out that the South is the section of the United States which has the greatest degree of regionalism. The region is "wrapt in a peculiar cloak of time, for in the South time has stood still. . ." (38, p. 61). One result of Faulkner's growing up in a region where "the preservation of the past has been more important than the present" (38, p. 61) is that his novels have an "odd stillness of stopped time. . ." (38, p. 61). In Faulkner's work, Wynne implies, the past and the present are not clearly differentiated.

For Irving Howe, Gavin Stevens' statement in Requiem for a Nun that "the past is never dead. It's not even past" (14, p. 92) epitomizes Faulkner's attitude toward history. In his book William Faulkner: A Critical Study (19), Howe carefully describes Faulkner's boyhood in Oxford, Mississippi, before he discusses the novels themselves.

As a boy Faulkner did not need to study the history of the South; he lived in its shadow and experienced its decline. There were still many survivors of the war for whom it formed the dominant point of memory: aging veterans whose years after the surrender seemed drab and diminished. Faulkner would later

recall that during his childhood he and his friends had played Civil War games under the guidance of old men who set out "the rules" by telling them exactly how the famous battles had been fought (19, p. 13).

In a chapter called "The Southern Tradition," Howe speculates that the South's isolation from the mainstream of life in the United States contributed significantly to the resurgence of its literature, as exemplified in the work of Faulkner, Erskine Caldwell, John Crowe Ransom, and Allen Tate.

Perhaps because it had so little else to give its people, the South nurtured in them a generous and often obsessive sense of the past. The rest of the country might be committed to commercial expansion or addicted to the notion of progressive optimism, but the South, even if it cared to, was unable to accept these dominant American values. It had been left behind. It was living on the margin of history--a position that often provides the sharpest perspective on history (19, p. 23).

In spite of their stressing the effect of Southern history on Faulkner's work, neither Carolyn Wynne nor Irving Howe forgets that the novelist was not an historian; in fact, Faulkner told Robert Cantwell that he "had read almost no history of the Civil War. . ." (6, p. 175). But Howe and Wynne point out that Faulkner did not need to read about the Civil War to absorb it because, born in 1897, Faulkner had many childhood memories of "the very old men. . . in their brushed Confederate uniforms" (10, p. 129), and many of his memories, particularly those involving his own family, reappear in his fiction. Almost all general introductions to Faulkner, including those by Irving Howe, Cleanth Brooks,

and Michael Millgate, discuss the career of William C. Falkner, the novelist's great-grandfather, evidently the model for some of the characters in Sartoris, The Unvanquished, and The Reivers (5, p. 384; 19, p. 12). In his article "The Faulkners: Recollections of a Gifted Family" (6, pp. 51-66) and in his introduction to the Signet edition of Sartoris (1953), Robert Cantwell thoroughly discusses the life of William C. Falkner and traces the similarities between Faulkner's family and some of his characters. During his brief visit with Faulkner in 1938, Cantwell noticed the way "you can sometimes find in a Southern gathering a layer of 1912 thought, then a layer of 1890 culture," and he concludes that "the tricks that Faulkner plays with time" have "a parallel in a part of Southern life. . ." (6, p. 53).

The past in Faulkner's writing, Frederick Hoffman believes, has at least three layers: (1) the time of Edenic freedom, (2) the ordered antebellum society, and (3) the Civil War, the time of heroism (18, p. 24). Parts of Go Down, Moses, Absalom, Absalom!, and the short stories dealing with Indians ("Red Leaves," "A Justice," and "A Courtship") are concerned with the first two layers, while the Civil War period predominates in The Unvanquished and parts of Sartoris. Other critics who view Faulkner's past as layered include Robert Cantwell, Walter Slatoff, and Donald Sutherland. Slatoff and Sutherland feel that the past in the novels is like the paintings of Pompeii "which

are all as if painted the very day they were buried in ashes" (30, p. 7).

In Intruder in the Dust, Gavin Stevens describes how for a Southerner one of the most vivid layers of the past is the period of the Civil War.

For every Southern boy fourteen years old, not once, but whenever he wants it, there is the instant when it's still not yet two o'clock on that July afternoon in 1863, the brigades are in position behind the rail fence, the guns are laid and ready in the woods and the furled flags are already loosened to break out and Pickett himself with his long oiled ringlets and his hat in one hand probably and his sword in the other looking up the hill waiting for Longstreet to give the word and it's all in the balance, it hasn't happened yet, it hasn't even begun yet. . . (12, p. 194).

Although the Civil War is usually part of the background of the Yoknapatawpha County fiction, three works, "A Rose for Emily," Absalom, Absalom!, and Sartoris, treat the Civil War period as a time of glorious deeds; in contrast, the present in each work seems insipid and lifeless. Several critics note that in each of the three works, Faulkner makes the "present" a time in the early part of the twentieth century; yet the past often strongly overpowers the present. In "A Rose for Emily," the chivalry of Colonel Sartoris overshadows for her the courtesy of the twentieth-century aldermen who try to collect her taxes. For Quentin Compson in Absalom, Absalom!, the romantic figure of Thomas Sutpen is the central character in a drama that is impossible in the twentieth century. The nineteenth century

haunts young Bayard Sartoris in the novel Sartoris because he believes himself cursed with the same recklessness his great-grandfather's brother exhibited in the Civil War.

One of Faulkner's most anthologized short stories, "A Rose for Emily" evokes many different responses from critics. Most agree, however, that one of the central concerns of the story is the influence of the past upon the present through the continuity of time. Paul McGlynn feels that "time is . . . the unseen character that battles, defeats, and mocks everyone" (25, p. 461) in the story. Both McGlynn and Helen Nebeker (27) investigate the tangled chronology of the story which, set in 1928, the year of Emily's death, goes back in time to as early as 1884, when Emily's father dies.

Faulkner's jumbled but carefully constructed chronology in "A Rose for Emily" is for McGlynn and Nebeker one indication of the important role time plays in the story. The past in the narrative is never entirely divorced from the present. For instance, Faulkner often alludes to the Civil War, mentioning the old men at Emily's funeral "in their brushed Confederate uniforms" (10, p. 129) and the town cemetery's "ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson" (10, p. 119). Although he dies in 1884, Emily's father continues to make his presence felt through the crayon portrait "on a tarnished gilt easel before the fireplace . . ." (10, p. 120). Even at Emily's funeral there is "the

crayon face of her father musing profoundly above the bier. . ." (10, p. 129).

The old men who gather at Emily's funeral talk about her

as if she had been a contemporary of theirs, believing that they had danced with her and courted her perhaps, confusing time with its mathematical progression, as the old do, to whom all the past is not a diminishing road but, instead, a huge meadow which no winter ever quite touches, divided from them now by the narrow bottle-neck of the most recent decade of years (10, p. 129).

Ray West, in "Atmosphere and Theme in Faulkner's 'A Rose for Emily'," interprets the story as a conflict between two views of the past: (1) the view of Homer Barron and the modern generation that since time is a mechanical progression the past can never be encountered again and (2) the view of Colonel Sartoris, Emily, and the old men at the funeral that the past is a "huge meadow" (36, p. 265).

For West, the intensity of Emily's attempt to cling to the past is revealed when she denies Colonel Sartoris' death (10, p. 121), refuses to believe her father dead (10, p. 123), and, finally, murders Homer Barron and preserves his corpse in her upstairs room (10, p. 130). West writes that the story "says that death conquers all," that "death is the past, tradition," the "past of the South in which the retrospective survivors of the War deny. . . the passage of time" (37, p. 225). Emily is even more concerned with the past than the Confederate veterans who attend her funeral because, says West, for Emily "there is no bottleneck

dividing her from the meadow of the past" (37, p. 265). In a sense, the upstairs room which contains Homer Barron's corpse becomes for Emily "that timeless meadow" (37, p. 265).

Faulkner, West points out, clarifies the older generation's attitude toward the past by contrasting their view with that of the younger citizens of Jefferson. As mayor, Colonel Sartoris remits Emily's taxes after her father's death, but, thirty years later, the new generation tries to tax Emily because "there is nothing on the books to show" (10, p. 121) that the taxes were remitted. Another instance of conflict between the two generations' views of the past occurs when the smell around Emily's house (caused by Homer Barron's rotting corpse) comes to the attention of the Board of Aldermen. A "younger man, a member of the rising generation" (10, p. 122) wants the Board to order Emily to clean her home, but Judge Stevens, eighty years old, says, "Dammit, sir, will you accuse a lady to her face of smelling bad?" (10, p. 122). Part of the tragedy of the story, West concludes, is that for the young alderman's generation the world of Colonel Sartoris and Judge Stevens is meaningless; the "pragmatic present" conflicts with "the set mores of the past" (37, p. 266).

William Van O'Connor disagrees with those critics who interpret "A Rose for Emily" as "a conflict between the values of the Old South and the new order, businesslike, pragmatic, self-centered" (28, p. 68). O'Connor argues that

"the Old South and the new order are merely a part of the flavor and tone of the story, not the poles of conflict" (28, p. 68). However, O'Connor perhaps tends to overlook one of the basic implications of the story, which, according to Ray West, is that "man must come to terms both with the past and the present" (37, p. 267). Those who ignore the continuity of time, as the young alderman does, are "guilty of a foolish innocence" (37, p. 267), while those who refuse to acknowledge the reality of the present, as Emily often does, can become "monstrous and inhuman" (37, p. 267).

In the opinion of many critics Faulkner rarely expresses his sense of the continuity of time more eloquently than in Absalom, Absalom!, which is in part an intense exploration of the power of the past to affect the present. The novel, says Ruth Vande Kieft, "provides a paradigm for Faulkner's sense of the presentness of the past. . ." (22, pp. 1103-1104). Like Emily, Rosa Coldfield, one of the novel's major characters, seems only partially aware of reality because the past is for her in many ways more significant than the present. Other similarities between the two women are that each is unmarried, lives with her father, and often wears black clothing (10, p. 121; 8, p. 7).

For Melvin Backman, Rosa is a "warped old maid" who is a "romantic defender of the South. . ." (2, p. 109). One indication of her awareness of the continuity of time is that she is "a writer of odes to Confederate heroes" (2,

p. 109). To Quentin, listening to Rosa tell the story of Thomas Sutpen's life, her monologue so evokes the past that she seems to be partaking of the "logic- and reason-flouting quality of a dream. . ." (8, p. 22). Rosa's "dim hot airless" (8, p. 7) office seems to Quentin a place haunted by the past as he listens to the old woman's story:

"Yes," the grim quiet voice said from beyond the unmoving triangle of dim lace; and now, among the musing and decorous wraiths Quentin seemed to watch resolving the figure of a little girl, in the prim skirts and pantalettes, the smooth prim decorous braids, of the dead time (8, p. 21).

Olga Vickery points out that there is about Rosa Coldfield "the fine touch of the Civil War maiden-poetess, untouched by the brutalities of combat and so free to write of gallantry and honor and aesthetically placed wounds. . ." (33, p. 88). To Quentin, she is a ghost "telling him about old ghost-times. . ." (8, p. 9).

Another character in Absalom, Absalom! for whom the past at times seems more real than the present is Quentin Compson himself. Hyatt Waggoner suggests that one of the qualities that makes the novel "a kind of poem on time and death and the presentness of the past" (35, p. 150) is the sensitivity of Quentin to the palpability of the past. According to Waggoner, Quentin's meeting with Henry Sutpen provides "proof that the past is 'real'," (35, p. 163) and is

the shock that motivates the search for understanding [the past]. . . . We discover,

better than if we were told, that the past is still alive, still with us, demanding to be understood (35, p. 163).

Agreeing with Waggoner that Quentin is sensitive to the past, Richard Adams adds that Quentin is "so possessed by the past, and specifically by the Civil War, that he is unable to act in the present" (1, p. 179).

Many feel that Quentin is, in fact, often split between the past and the present. Listening to Rosa tell him about Sutpen, Quentin seems to become "two separate Quentins. . . the Quentin Compson preparing for Harvard" and the Quentin fascinated by "the deep South dead since 1865 and peopled with garrulous outraged baffled ghosts. . ." (8, p. 9). According to Michael Millgate, one reason for Quentin's orientation toward the past is his heritage as a Southerner. Quentin grew up in a world which could not forget the Civil War:

the mere names [of soldiers in the Civil War] were interchangeable and almost myriad. His childhood was full of them; his very body was an empty hall echoing with sonorous defeated names; he was not a being, an entity, he was a commonwealth. He was a barracks filled with stubborn back-looking ghosts still recovering, even forty-three years afterward, from the fever which had cured the disease. . . (8, p. 12).

Millgate says that Quentin "never manages to free himself from these presences to the extent that would permit a radical re-interpretation of the whole Sutpen story and its Southern context. . ." (26, p. 156).

The attitudes of Rosa Coldfield and Quentin Compson toward the past contribute to the feeling of the continuity of time in Absalom, Absalom!. Noting this, Karl Zink states that the present time in the novel "is quite thin compared with the rich substance of the past that clings to it" (39, p. 386). Rosa's and Quentin's reactions to the story of Thomas Sutpen, in Irving Howe's opinion, makes Absalom, Absalom! "not only a review of the past but also an act of staring at it with incredulous anguish" (19, p. 74).

For many critics, Faulkner's third novel, Sartoris, represents one of the novelist's best efforts to demonstrate the presentness of the past. Bayard Sartoris's situation at the end of World War I, says Irving Howe, "is clarified through several contrasts with other Sartorises" (19, p. 35). Faulkner first contrasts young Bayard with his grandfather, also named Bayard, who has lived through the Civil War and the Reconstruction Period, but who "is no longer morally competent to help young Bayard" (19, p. 35). However, Faulkner provides a stronger comparison between past and present when he contrasts young Bayard and still another Bayard, the brother of young Bayard's great-grandfather, John Sartoris. Bayard, the foolhardy brother of Colonel John Sartoris, was killed in the Civil War while on a senseless raid with Jeb Stuart to capture Yankee anchovies. Howe feels, however, that "the contrast between the Bayard of anchovies and the Bayard of airplanes becomes open to an

excessive range and number of interpretations" (19, p. 37). The adolescent daring of Bayard and the career of John--who survived the Civil War to build a railroad, get elected to the state legislature, and be murdered by his former business partner--combine to form a Sartoris legend that haunts young Bayard throughout the novel. Taking issue with Faulkner's treatment of the Sartoris legend, Howe feels that the author's "difficulty in locating or embodying the values of the past troubles the entire novel" (19, p. 38).

Olga Vickery believes that Sartoris is concerned with both the "clash of the legend and the actual experience of war" (33, p. 18) and the history of the Sartoris family, which has become "a legend finer and more glamorous than the reality" (33, p. 18). One indication she finds of the continuity of time in the novel is the repetition of the names John and Bayard through four generations. The names not only "repeat the past verbally but create an obligation for their bearers to do so in action" (33, p. 19).

Both Melvin Backman and Olga Vickery note that one of the main sources for young Bayard's despair is the tension between the "heroic" past and the "mundane" present (2, p. 5; 33, p. 18). The pressures forcing the World War I aviator to live up to the deeds of his Civil War ancestor lead to violent acts. Young Bayard drives recklessly along country roads in a car, gallops through Jefferson on a runaway horse, and crashes an airplane. The past in the novel,

"a time of heroism and purpose" (2, p. 5), haunts the present in the form of the Sartoris legend. The very name Sartoris evokes "a glamorous fatality, like silver pennons downrushing at sunset, or a dying fall of horns along the road to Roncevaux" (15, p. 380).

Michael Millgate calls Sartoris the most explicitly "Southern" of Faulkner's novels because "the sense of the Southern past. . . becomes the strongest of the presences which dominate to an extraordinary degree both the atmosphere and the action" (26, p. 79). The presentness of the past in the novel often threatens to overwhelm the action occurring in the present, casting "over it a certain air of unreality" (26, p. 80). For example, Faulkner refers to the long-dead John Sartoris as an "arrogant shade which dominated the house and the life that went on there and the whole scene itself" (15, p. 113). Millgate points out that the continuity of time is especially felt in the scene where Miss Jenny and Narcissa spend an afternoon in the parlor of the Sartoris house:

But behind those dun bulks [of furniture] and in all the corners of the room there waited, as actors stand within the wings beside the waiting stage, figures in crinoline and hooped muslin and silk; in stocks and flowing coats, in gray too, with crimson sashes and sabers in gallant, sheathed repose; Jeb Stuart himself, perhaps, on his glittering garlanded bay or with his sunny hair falling upon fine broadcloth beneath the mistletoe and holly boughs of Baltimore in '58. Miss Jenny sat with her uncompromising grenadier's back and held her hat upon her knees and fixed herself to look

on as her guest touched chords from the keyboard and wove them together, and rolled the curtain back upon the scene (15, pp. 60-61).

Sartoris, concludes Millgate, has a special richness that "derives from its evocation of the spirit of place and of certain aspects of the Southern past. . ." (26, p. 85).

Like Irving Howe's, William Vann O'Connor's interpretation of Sartoris is based upon an attempt to establish parallels between the Falkners and the fictional Sartorises. O'Connor believes the Falkner family "romantic in Faulkner's eyes. . ." (28, p. 9), and he states that "the youthful Faulkner himself bears more than a slight resemblance to young Bayard. . ." (28, p. 9). Howe feels that old Bayard "is based on an actual person: Colonel Falkner's son, John. . ." (19, p. 12). Howe's thesis is that the novelist

heard an endless number of stories during his childhood about his great-grandfather and other heroes of the South--stories about gallantry, courage, and honor, told with all the greater emphasis as the past seemed less and less retrievable (19, p. 12).

Both Howe and O'Connor stress that Faulkner's sense of the continuity of time is a result of his environment. Oxford, Mississippi, says O'Connor, provides Faulkner with a sense of the past that is responsible for "the relationship of the past to the present" being "one of his frequent themes . . ." (28, p. 14).

Whereas in "A Rose for Emily," Absalom, Absalom!, and Sartoris Faulkner focuses upon the contrast between the

"romantic" Civil War period and the drab present, in Go Down, Moses he often juxtaposes the present with the "Edenic past" (18, p. 27). Both Robert Penn Warren and Gary Hamilton feel that when Faulkner does concentrate upon that part of the past which includes the Civil War, he presents the period as a time of curse rather than as a time of daring exploits. The Edenic past, they continue, is represented by both the wilderness in which Ike learns to hunt and the hunting lore he learns from Sam Fathers. Ike, like Quentin Compson in Absalom, Absalom!, learns about the past by listening to his elders' conversations. In "The Old People," for instance, as Sam Fathers talks to Ike

about those old times and those dead and vanished men of another race from either that the boy knew, gradually to the boy those old times would cease to be old times and would become a part of the boy's present, not only as if they had happened yesterday but as if they were still happening. . . (11, p. 171).

As Ike reaches twenty-one he realizes that the land he is to inherit had been doubly cursed, first by ownership and then by slavery. God, he believes, created man "to hold suzerainty over the earth" rather than "hold for himself and his descendants inviolable title forever, generation after generation. . ." (11, p. 257). Compounding the curse of ownership, men eventually brought slaves to work the land. In Ike's interpretation of the past, the penalty for the curse of slavery was the Civil War. God uses "the evil as doctors use fever to burn up fever,

poison to slay poison" (11, p. 259). Edmond Volpe points out that Ike eventually sacrifices "everything, including his marriage, to expiate the violation of the land and of man. . ." (34, p. 249).

In his article "The Past in the Present: A Reading of Go Down, Moses," Gary Hamilton notes that Faulkner communicates Ike's realization of the continuity of time as much by juxtaposition as by narration. Faulkner does not arrange the chapters of the novel in chronological order; "Was," for example, takes place in 1859, while "The Fire and the Hearth" and "Pantaloon in Black" occur around 1940. "The Old People" and "The Bear" go back to the 1880's, and the last two stories, "Delta Autumn" and "Go Down, Moses" return to 1940. Faulkner arranges the chapters, Hamilton feels, so that the past, in effect, "becomes the framework in which the present is interpreted" (17, p. 175).

Robert Penn Warren takes exception with those critics who believe that Faulkner always views the past, particularly the Civil War period, as a time of brave deeds. Cautioning against "the temptation to take refuge in simplistic formulations" (36, p. 267) when dealing with Faulkner's use of the past, Warren points out that the past for the novelist "may also be the source of doom" (36, p. 267). Warren uses Go Down, Moses to illustrate that the past for Faulkner can be "the source of doom in the historical and moral consequences of the evil men have wrought--specifically slavery"

(36, p. 267), as well as a time of glorious and romantic exploits.

The continuity of time in Faulkner's work, Warren implies, is reflected in the often debilitating effect of the past on characters such as Quentin Compson and Ike McCaslin, both of whom are "mained by a perverted reverence for the past" (36, p. 268). For Warren, Ike is a character

who sees the crime carried by the past and who, out of the wisdom he has learned from the past through Sam Fathers, tries to expiate it, is still enough of a victim of the past to be unable to act for the future. . . (36, p. 268).

The effect of the past on Quentin Compson is also destructive, some critics feel, in that his concern with the past is one reason he commits suicide. Quentin, Perrin Lowrey points out, cannot think of the future because

when he does, he immediately starts to use a jumble of verbs in the past tense. And he is continually changing present tenses into past tenses, especially when he uses the verb "to be" (24, p. 75).

For Melvin Backman, the Quentin of The Sound and the Fury and the Quentin of Absalom, Absalom! are concerned with different pasts. In The Sound and the Fury Quentin is obsessed by his personal past (the loss of "Compson honor" through Caddy's promiscuity), while in Absalom, Absalom! he involves himself with the South's mythic past when he helps narrate the story of Thomas Sutpen. Backman says also that the Quentin of Absalom, Absalom! differs from the same character in The Sound and the Fury in that "his

concern is social" in the former "rather than personal," as in the latter (2, p. 88).

Peter Swiggart prefers to compare the effect of the past upon the Quentin of The Sound and the Fury to the effect upon Hightower in Light in August. Quentin is influenced by his father's argument that "man is what he was, not what he is. . ." (32, pp. 222-223), so that Quentin, in Swiggart's opinion, is forced to seek in the past a "basic moral framework in which to endow honor and glory with permanent meaning" (32, p. 223). In this respect, Swiggart suggests, Quentin resembles Hightower, a man who "lives dissociated from mechanical time" (13, p. 320) and who says that for him reality is "the wild bugles and the clashing sabres and the dying thunder of hooves" (13, p. 432) of General Forrest's Civil War cavalry. Swiggart notes that both characters "have a vision of moral value" which they cannot transfer "out of the past into the present and future" (32, p. 223). Consequently, he concludes, neither can endure present reality.

Unlike Swiggart, Richard Adams compares Hightower's view of the past to that of the Quentin's of Absalom, Absalom!. Both characters are "so possessed by the past, and specifically by the Civil War," that they are "unable to act in the present" (1, p. 179). For Adams, Quentin's paralysis is more serious than Hightower's because he is "haunted not only by his own grandfather but by the whole

class of people" (1, p. 179) like Thomas Sutpen, who tried and failed to establish a lasting aristocracy in the South.

Edmond Volpe and Olga Vickery suggest that many of Faulkner's major characters, particularly those belonging to the aristocracy, "are oriented during childhood toward the past," (34, p. 18) the world of the nineteenth century. Their misfortune is that they reach adulthood in the twentieth century. Vickery feels that the tragedy of such characters as Hightower, Quentin Compson, and young Bayard Sartoris is that they "all identify eternal human values with a specific period of history and thereby replace reality with outmoded gestures" (33, p. 217).

Tragic they may often be, but Faulkner uses these characters who are oriented toward the past to dramatize his sense of the continuity of time. Gavin Stevens, in Requiem for a Nun, reflects the attitude of many Faulkner characters when he says that "the past is never dead. It's not even past" (14, p. 92). In addition, Faulkner also often uses jumbled chronology to emphasize the intimate relationship he feels exists between past and present. The feeling that "yesterday wont be over until tomorrow and tomorrow began ten thousand years ago" (12, p. 194) represents one way in which Faulkner views time. This sense of "the presentness of the past," Marvin Klotz points out, is a "constantly recurring Faulknerian theme" (23, p. 13).

CHAPTER BIBLIOGRAPHY

1. Adams, Richard P., Faulkner: Myth and Motion, Princeton, Princeton University Press, 1968.
2. Backman, Melvin, Faulkner: The Major Years, Bloomington, Indiana University Press, 1966.
3. Bergson, Henri, An Introduction to Metaphysics, New York, Putnam, 1922.
4. _____, Matter and Memory, London, George Allen and Unwin, Limited, 1913.
5. Brooks, Cleanth, William Faulkner: The Yoknapatawpha Country, New Haven, Yale University Press, 1963.
6. Cantwell, Robert, "The Faulkners: Recollections of a Gifted Family," William Faulkner: Three Decades of Criticism, edited by Frederic J. Hoffman and Olga W. Vickery, East Lansing, Michigan State University Press, 1960.
7. Fasel, Ida, "Spatial Form and Spatial Time," Western Humanities Review, XVI (Summer, 1962), 223-234.
8. Faulkner, William, Absalom, Absalom!, New York, Modern Library, 1951.
9. _____, As I Lay Dying, New York, Random House, 1964.
10. _____, Collected Stories of William Faulkner, New York, Random House, 1950.
11. _____, Go Down, Moses, New York, Modern Library, 1955.
12. _____, Intruder in the Dust, New York, Random House, 1948.
13. _____, Light in August, New York, Modern Library, 1950.

14. _____, Requiem for a Nun, New York, Random House, 1951.
15. _____, Sartoris, New York, Random House, 1962.
16. Gwynn, Frederick L. and Joseph L. Blotner, editors, Faulkner in the University: Class Conferences at the University of Virginia, 1957-1958, New York, Vintage Books, 1965.
17. Hamilton, Gary D., "The Past in the Present: A Reading of Go Down, Moses," Southern Humanities Review, V (Spring, 1971), 171-181.
18. Hoffman, Frederick J., William Faulkner, New York, Twayne Publishers, 1961.
19. Howe, Irving, William Faulkner: A Critical Study, 2nd edition, New York, Vintage Books, 1962.
20. Kartiganer, Donald M., "The Sound and the Fury and Faulkner's Quest for Form," ELH, XXXVII (December, 1970), 613-639.
21. Kerr, Elizabeth M., Yoknapatawpha: Faulkner's "Little Postage Stamp of Native Soil", New York, Fordham University Press, 1969.
22. Kieft, Ruth M. Vande, "Faulkner's Defeat of Time in Absalom, Absalom!," Southern Review, VI (October, 1970), 1100-1109.
23. Klotz, Marvin, "The Triumph Over Time: Narrative Form in William Faulkner and William Styron," Mississippi Quarterly, XVII (Winter, 1963-1964), 9-20.
24. Lowrey, Perrin, "Concepts of Time in The Sound and the Fury," English Institute Essays, 1952, edited by Alan S. Downer, New York, Columbia University Press, 1954.
25. McGlynn, Paul D., "The Chronology of 'A Rose for Emily'," Studies in Short Fiction, VI (Summer, 1969), 461-462.
26. Millgate, Michael, The Achievement of William Faulkner, New York, Random House, 1966.
27. Nebeker, Helen E., "Chronology Revised," Studies in Short Fiction, VIII (Summer, 1971), 471-473.

28. O'Connor, William Van, The Tangled Fire of William Faulkner, Minneapolis, University of Minnesota Press, 1954.
29. Sartre, Jean-Paul, "On The Sound and the Fury: Time in the Work of Faulkner," Faulkner: A Collection of Critical Essays, edited by Robert Penn Warren, Englewood Cliffs, Prentice-Hall, 1966.
30. Sutherland, Donald, "Time on Our Hands," Yale French Studies, X (1953), 5-13.
31. Swiggart, Peter, The Art of Faulkner's Novels, Austin, University of Texas Press, 1962.
32. _____, "Moral and Temporal Order in The Sound and the Fury," The Sewanee Review, LXI (April, 1953), 221-237.
33. Vickery, Olga, The Novels of William Faulkner, Baton Rouge, Louisiana State University Press, 1964.
34. Volpe, Edmond L., A Reader's Guide to William Faulkner, New York, Farrar, Straus and Giroux, 1964.
35. Waggoner, Hyatt, William Faulkner: From Jefferson to the World, Lexington, University of Kentucky Press, 1959.
36. Warren, Robert Penn, "Faulkner: The South, the Negro, and Time," Faulkner: A Collection of Critical Essays, Englewood Cliffs, Prentice-Hall, 1966.
37. West, Ray B., "Atmosphere and Theme in Faulkner's 'A Rose for Emily'," William Faulkner: Two Decades of Criticism, edited by Frederick J. Hoffman and Olga W. Vickery, East Lansing, Michigan State College Press, 1951.
38. Wynne, Carolyn, "Aspects of Space: John Marin and William Faulkner," American Quarterly, XVI (Spring, 1964), 59-71.
39. Zink, Karl E., "William Faulkner: Form As Experience," The South Atlantic Quarterly, LIII (July, 1954), 384-403.

CHAPTER V

CONCLUSION

From the present synthesis of critical opinions it seems clear that Faulkner views time from at least three different but interrelated perspectives: his static images reveal time as stasis; cyclical images, as circularity; and flowing images, as continuity. Time for Faulkner is a whole, an indivisible unit; however, as an artist of the twentieth century with some knowledge of modern physics and psychology, he realizes that the moment one person perceives is not identical to the moment observed by another, for science has demonstrated that man's awareness of time has several forms, none complete. The intimate interrelationship of these different views of time may be illustrated by an image of water flowing continuously through a circular coil. The artist may choose to concentrate upon the flowing movement of the water itself, making the image one of the continuity of time. Or, he may examine a single frozen cross-section of the pipe as an example of time as stasis. Finally, the circular nature of the coil and the flow of the water may suggest to the writer that time is circularity, the cycles of moving water corresponding to the cycles of time.

Faulkner believes that one of the aims of the artist is to arrest motion in order to transcend the limitations of time and space and peer behind normal reality. Occurring in almost every short story and novel he wrote, the tableaux capture and hold before the reader a single fragment of life in stasis so that he may contemplate the meaning behind experience. In occasional static images seen through the minds of his characters, Faulkner implies that man is bound and restricted by time. He conveys Lena Grove's sense of time as a "moving through the present placing one foot ahead of the other" (2, p. 23) by opening Light in August with her observation of the apparently static wagon. And, the image of the poised gull in Quentin's section of The Sound and the Fury becomes an important symbol illustrating both Quentin's feeling of being trapped by time and his desire to halt time so that no change can take place. Believing that the only escape from his dilemma is to stop time's progression, he commits suicide. On the day of his death, Quentin thinks, "A gull on an invisible wire attached through space dragged. You carry the symbol of your frustration into eternity" (1, p. 129).

Faulkner's circular imagery often illumines a character's attitude toward time. For example, Faulkner illustrates Joe Christmas's awareness of being caught in "historical circularity" (2, p. 38) with references to the "relentless and savage circle" (2, p. 27) which blocks

all Christmas's attempts to escape his fate. The awareness of Faulkner's characters of the circularity of time is usually limited to a realization that seasonal cycles can provide an escape, if only temporarily, from "linear" mechanical time. In Sartoris, young Bayard Sartoris learns to control his daredevil impulses when he begins to farm the land. However, because he cannot adjust himself to the natural cycle of change, his idyll is brief. Besides using cyclical images such as the cycle of seasons as background, Faulkner also employs them to partially indicate the structure of his novels. For instance, the successive retelling of the story of Thomas Sutpen in Absalom, Absalom! calls to mind the image of a series of concentric circles in which each circle illumines a different aspect of the tale. Quentin himself uses such an image in the novel when he discusses the story with his roommate Shreve.

Faulkner's images of flow, particularly those of road and river, imply that the presentness of the past has a special meaning for him. The present in every Faulkner novel is shadowed by a multi-layered, omnipresent past. Characters such as Emily Grierson and Gail Hightower who sense the flow of time and who cling to their private visions of the past are unable to function effectively in the present. Both are obsessed with the past. Emily refuses to accept the death of her father or the desertion of her lover, and Hightower is a psychological cripple who

is sustained only by the memory of his grandfather's Civil War adventures. Neither can adjust to the natural flow of time and thus view the past in proper perspective.

Previous studies of Faulkner's attitude toward time concentrate upon either a specific image such as the tableau or a certain character's relationship to time. The purpose of this paper, however, has been to examine and integrate into a coherent whole all the various interconnected views of time which occur in Faulkner's novels and short stories. Lacking the range and vitality of clusters of images, the single image, even the powerful tableau, cannot convey the skill or variety with which Faulkner uses time in his work. An examination of his patterns of images reveals that Faulkner consciously uses them to probe more deeply into the psychology of his characters, to explain his concept of reality, and to partially determine the structure of his novels.

Besides illuminating the patterns of time images in Faulkner's work, this thesis resolves several apparently conflicting critical views. For example, Jean-Paul Sartre believes that for Faulkner's characters "the future does not exist" (3, p. 88). Taking exception to Sartre's statement, Peter Swiggart argues that some characters, like Dilsey in The Sound and the Fury, are aware of the "transcendent" (4, p. 236) time which lies behind the apparently linear progression of clock time. Such

characters have balanced views of the past, present, and future. The disagreement between the two critics resolves itself when one realizes that Sartre concentrates upon Faulkner's images of time as flow and stresses the presentness of the past in the novels, whereas Swiggart focuses upon Faulkner's view of time as cyclical. Dilsey's "I've seed de first en de last" (1, p. 371) is one indication that, aware of the constant cycles of birth and death, she is one of the few characters in The Sound and the Fury who have a "normal" attitude toward the passage of time. Since the role time plays in Faulkner's works assumes many forms, Sartre's and Swiggart's views are not mutually exclusive.

This synthesis and critique, therefore, goes beyond merely resolving conflicting views of Faulkner's ideas about time. Even more importantly, by pointing out his refusal to be bound to one aspect of time as well as his skillful use of clusters of time images, it reaffirms the power, subtlety, and complexity of Faulkner's art.

CHAPTER BIBLIOGRAPHY

1. Faulkner, William, The Sound and the Fury, New York, Modern Library, 1965.
2. Neufeldt, Leonard, "Time and Man's Possibilities in Light in August," Georgia Review, XXV (Spring, 1971), 27-40.
3. Sartre, Jean-Paul, "On The Sound and the Fury: Time in the Work of Faulkner," Faulkner: A Collection of Critical Essays, edited by Robert Penn Warren, Englewood Cliffs, Prentice-Hall, 1966.
4. Swiggart, Peter, "Moral and Temporal Order in The Sound and the Fury," The Sewanee Review, LXI (April, 1953), 221-237.

BIBLIOGRAPHY

Books

- Adams, Richard P., Faulkner: Myth and Motion, Princeton, Princeton University Press, 1968.
- Backman, Melvin, Faulkner: The Major Years, Bloomington, Indiana University Press, 1966.
- Bergson, Henri, Creative Evolution, New York, Modern Library, 1944.
- _____, The Creative Mind, New York, The Philosophical Library, 1946.
- _____, An Introduction to Metaphysics, New York, Putnam, 1922.
- _____, Matter and Memory, London, George Allen and Unwin, Limited, 1913.
- _____, Mind-Energy, London, Macmillan and Company, 1920.
- _____, Time and Free Will, London, George Allen and Unwin, Limited, 1950.
- Blocker, Gunter, "William Faulkner," Faulkner: A Collection of Critical Essays, edited by Robert Penn Warren, Englewood Cliffs, Prentice-Hall, 1966.
- Blotner, Joseph L., William Faulkner's Library: A Catalogue, Charlottesville, University Press of Virginia, 1964.
- Brooks, Cleanth, William Faulkner: The Yoknapatawpha Country, New Haven, Yale University Press, 1966.
- Cantwell, Robert, "The Faulkners: The Recollections of a Gifted Family," William Faulkner: Three Decades of Criticism, edited by Frederick J. Hoffman and Olga W. Vickery, East Lansing, Michigan State University Press, 1960.
- Chase, Richard, The American Novel and Its Tradition, Garden City, Doubleday and Company, 1957.

- Church, Margaret, Time and Reality: Studies in Contemporary Fiction, Chapel Hill, The University of North Carolina Press, 1963.
- Edel, Leon, The Modern Psychological Novel, New York, The Universal Library, 1964.
- Emmanuel, Pierre, "Faulkner and the Sense of Sin," Faulkner: A Collection of Critical Essays, edited by Robert Penn Warren, Englewood Cliffs, Prentice-Hall, 1966.
- Faulkner, William, Absalom, Absalom!, New York, Modern Library, 1951.
- _____, As I Lay Dying, New York, Random House, 1964.
- _____, Collected Stories of William Faulkner, New York, Random House, 1950.
- _____, A Fable, New York, Random House, 1954.
- _____, Go Down, Moses, New York, Modern Library, 1955.
- _____, The Hamlet, New York, Vintage Books, 1964.
- _____, Intruder in the Dust, New York, Random House, 1948.
- _____, Light in August, New York, Modern Library, 1950.
- _____, The Mansion, New York, Random House, 1959.
- _____, Mosquitoes, New York, Boni and Liveright, 1927.
- _____, Pylon, New York, Harrison Smith and Robert Haas, 1935.
- _____, The Reivers, New York, Random House, 1962.
- _____, Requiem for a Nun, New York, Random House, 1951.
- _____, Sanctuary, New York, Modern Library, 1932.
- _____, Sartoris, New York, Random House, 1962.
- _____, Soldier's Pay, New York, Boni and Liveright, 1926.

- _____, The Sound and the Fury, New York, Modern Library, 1965.
- _____, The Town, New York, Vintage Books, n.d.
- _____, The Unvanquished, New York, Random House, 1938.
- _____, The Wild Palms, New York, Random House, 1939.
- Gold, Joseph, William Faulkner: A Study in Humanism, from Metaphor to Discourse, Norman, University of Oklahoma Press, 1966.
- Guetti, James, "Absalom, Absalom!: The Extended Simile, The Limits of Metaphor: A Study of Melville, Conrad and Faulkner," Ithaca, Cornell University Press, 1967.
- Gwynn, Frederick L. and Joseph L. Blotner, editors, Faulkner in the University: Class Conferences at the University of Virginia, 1957-1958, New York, Vintage Books, 1965.
- Hardy, John Edward, Man in the Modern Novel, Seattle, University of Washington Press, 1964.
- Hoffman, Frederick J., William Faulkner, New York, Twayne Publishers, 1961.
- Howe, Irving, William Faulkner: A Critical Study, 2nd ed., New York, Vintage Books, 1962.
- Humphrey, Robert, Stream of Consciousness in the Modern Novel, Berkeley, University of California Press, 1954.
- Kerr, Elizabeth M., Yoknapatawpha: Faulkner's "Little Postage Stamp of Native Soil", New York, Fordham University Press, 1969.
- Leaver, Florence, "Faulkner: The Word As Principle and Power," William Faulkner: Three Decades of Criticism, edited by Frederick J. Hoffman and Olga W. Vickery, East Lansing, Michigan State University Press, 1960.
- Lewis, R. W. B., "William Faulkner: The Hero in the New World," Faulkner: A Collection of Critical Essays, edited by Robert Penn Warren, Englewood Cliffs, Prentice-Hall, 1966.
- Lewis, Wyndham, Time and Western Man, London, Chatto and Windus, 1927.

- Lowrey, Perrin, "Concepts of Time in *The Sound and the Fury*,"
English Institute Essays, 1952, edited by Alan S.
Downer, New York, Columbia University Press, 1954.
- Magny, Claude-Edmonde, "Faulkner or Theological Inversion,"
Faulkner: A Collection of Critical Essays, edited by
Robert Penn Warren, Englewood Cliffs, Prentice-Hall,
1966.
- Malraux, Andre, "A Preface for Faulkner's Sanctuary,"
Faulkner: A Collection of Critical Essays, edited by
Robert Penn Warren, Englewood Cliffs, Prentice-Hall,
1966.
- Meriwether, James B. and Michael Millgate, editors, Lion in
the Garden: Interviews with William Faulkner, 1926-
1962, New York, Random House, 1968.
- Millgate, Michael, The Achievement of William Faulkner,
New York, Random House, 1966.
- O'Connor, William Van, The Tangled Fire of William Faulkner,
Minneapolis, University of Minnesota Press, 1954.
- Pouillon, Jean, "Time and Destiny in Faulkner," Faulkner:
A Collection of Critical Essays, edited by Robert Penn
Warren, Englewood Cliffs, Prentice-Hall, 1966.
- Sartre, Jean-Paul, "On *The Sound and the Fury*: Time in the
Novels of Faulkner," Faulkner: A Collection of Critical
Essays, edited by Robert Penn Warren, Englewood Cliffs,
Prentice-Hall, 1966.
- Slatoff, Walter J., Quest for Failure, Ithaca, Cornell
University Press, 1960.
- Swiggart, Peter, The Art of Faulkner's Novels, Austin,
University of Texas Press, 1960.
- Vickery, Olga, The Novels of William Faulkner, Baton Rouge,
Louisiana State University Press, 1964.
- Volpe, Edmond L., A Reader's Guide to William Faulkner,
New York, Farrar, Straus and Giroux, 1964.
- Waggoner, Hyatt, William Faulkner: From Jefferson to the
World, Lexington, University of Kentucky Press, 1959.
- Warren, Robert Penn, "Faulkner: The South, the Negro, and
Time," Faulkner: A Collection of Critical Essays,
Englewood Cliffs, Prentice-Hall, 1966.

_____, "Chronology of Important Dates,"
Faulkner: A Collection of Critical Essays, Englewood
 Cliffs, Prentice-Hall, 1966.

West, Ray B., "Atmosphere and Theme in Faulkner's 'A Rose
 for Emily'," William Faulkner: Two Decades of Criticism,
 edited by Frederick J. Hoffman and Olga W. Vickery,
 East Lansing, Michigan State College Press, 1951.

Articles

Abel, Darrel, "Frozen Movement in Light in August," Boston
 University Studies in English, III (Spring, 1957),
 32-44.

Absalom, H. P., "Order and Disorder in The Sound and the Fury,"
Durham University Journal, LVIII (December 1965-June
 1966), 30-39.

Altenbernd, Lynn, "A Suspended Moment: The Irony of History
 in William Faulkner's 'The Bear'," Modern Language
 Notes, LXXV (November, 1960), 572-582.

Antrim, Harry T., "Faulkner's Suspended Style," University
 Review, XXXII (Autumn, 1965), 122-128.

Bassan, Maurice, "Benjy At the Monument," English Language
 Notes, II (September, 1964), 46-50.

Beja, Morris, "A Flash, a Glare: Faulkner and Time,"
Renascence, XVI (Spring, 1964), 133-141.

Coanda, Richard, "Absalom, Absalom!: The Edge of Infinity,"
Renascence, XI (Autumn, 1958), 3-9.

Fasel, Ida, "Spatial Form and Spatial Time," Western
 Humanities Review, XVI (Summer, 1962), 223-234.

Hamilton, Gary D., "The Past in the Present: A Reading of
Go Down, Moses," Southern Humanities Review, V (Spring,
 1971), 171-181.

Harris, Wendell V., "Of Time and the Novel," Bucknell Review,
 XVI (March, 1968), 114-129.

Hornback, Vernon T., "The Uses of Time in Faulkner's The
 Sound and the Fury," Papers on English Language and
 Literature, I (Winter, 1965), 50-58.

Hutchinson, James D., "Time: The Fourth Dimension in Faulkner,"
South Dakota Review, VI (Autumn, 1968), 91-103.

- Jackson, James Turner, "Delta Cycle: A Study of William Faulkner," Chimera, V (Autumn, 1946), 3-14.
- Kartiganer, Donald M., "The Sound and the Fury and Faulkner's Quest for Form," ELI, XXXVII (December, 1970), 613-639.
- Kieft, Ruth M. Vande, "Faulkner's Defeat of Time in Absalom, Absalom!," Southern Review, VI (October, 1970), 1100-1109.
- Klotz, Marvin, "The Triumph Over Time: Narrative Form in William Faulkner and William Styron," Mississippi Quarterly, XVII (Winter, 1963-1964), 9-20.
- McElderry, B. R., "The Narrative Structure of Light in August," College English, XIX (February, 1958), 200-207.
- McGlynn, Paul D., "The Chronology of 'A Rose for Emily'," Studies in Short Fiction, VI (Summer, 1969), 461-462.
- Mellard, James M., "The Sound and the Fury: Quentin Compson and Faulkner's 'Tragedy of Passion'," Studies in the Novel, II (Spring, 1970), 67-71.
- Molcney, Michael F., "The Enigma of Time: Proust, Virginia Woolf, and Faulkner," Thought, XXXII (Spring, 1957), 69-85.
- Monteiro, George, "Bankruptcy in Time: A Reading of William Faulkner's Pylon," Twentieth Century Literature, IV (April-July, 1958), 9-20.
- Nebeker, Helen E., "Chronology Revised," Studies in Short Fiction, VIII (Summer, 1971), 471-473.
- Nestrick, William V., "The Function of Form in The Bear, Section IV," Twentieth Century Literature, XII (October, 1966), 131-137.
- Neufeldt, Leonard, "Time and Man's Possibilities in Light in August," Georgia Review, XXV (Spring, 1971), 27-40.
- Otten, Terry, "Faulkner's Use of the Past: A Comment," Renascence, XX (Summer, 1968), 198-207, 214.
- Sorenson, Dale A., "Structure in William Faulkner's Sartoris: The Contrast between Psychological and Natural Time," Arizona Quarterly, XXV (Autumn, 1969), 263-270.
- Sutherland, Donald, "Time on Our Hands," Yale French Studies, V (1958) 5-13.

Swiggart, Peter, "Moral and Temporal Order in The Sound and the Fury," The Sewanee Review, LXI (April, 1953), 221-237.

_____, "Time and Faulkner's Novels," Modern Fiction Studies, I (May, 1955), 25-29.

Thomas, Douglas M., "Memory-Narrative in Absalom, Absalom!," Faulkner Studies, II (Summer, 1953), 19-22.

Underwood, Henry, "Sartre on The Sound and the Fury: Some Errors," Modern Fiction Studies, XII (Winter, 1966-1967), 477-479.

Vorpahl, Ben Merchant, "Moonlight at Ballenbaugh's: Time and Imagination in The Reivers," Southern Literary Journal, I (Spring, 1969), 3-26.

Wynne, Carolyn, "Aspects of Space: John Marin and William Faulkner," American Quarterly, XVI (Spring, 1964), 59-71.

Zink, Karl E., "Flux and the Frozen Moment: The Imagery of Stasis in Faulkner's Prose," PMLA, LXXI (June, 1956), 285-301.

_____, "William Faulkner: Form As Experience," The South Atlantic Quarterly, LIII (July, 1954), 334-403.