TIME-PERCEPTION
IN
LIGHT IN AUGUST, THE SOUND AND THE FURY
AND AS I LAY DYING

by

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ABSTRACT

It becomes apparent in three of his major novels that William Faulkner is very interested in the relationship between an individual's perception of time and his effectiveness as a human being. The characters he portrays as perceiving time as statically repetitive or as a mechanical progression of discrete moments are Faulkner's losers. They destroy themselves or are destroyed. Their faulty perceptions of time negate life's potential. Those characters who perceive time as fluid are his creators. They endure. Their immersion in the accumulating, ongoing present affirms life's potentiality.

A study of Faulkner's writing reveals that he conceives of real time as fluid where the past accumulates around and gives significance to the present. Both flow endlessly into the future. His belief is rooted in his philosophy of change without cessation.

William Faulkner's concepts of time and change closely parallel those of Henri Bergson. Both men insist on change as the principle of reality and both dislike stasis and rigidity as distortions of reality.

In his fiction it emerges that Faulkner agrees with Bergson in the importance of intuition in perceiving the reality of time and change. He, like Bergson, is suspicious of the intellect as a distorter of reality.
Faulkner's affirmation of the endurability of a consciousness which intuits and perceives the fluidity of time and change corresponds with Bergson's theory of creative evolution. His destroyed characters are those who do not or cannot exert their inherent free will to break from rigid formulations of experience and distortions of time.

In this thesis I examine time-perception in three of William Faulkner's major novels, *Light In August*, *The Sound and the Fury* and *As I Lay Dying*. 
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INTRODUCTION

William Faulkner's dramatic use of significant time images in three of his major novels emphasizes the importance of examining time in his fiction. In *Light In August* the thematic importance of time emerges in the repeated and reshaped wheel, circle, and urn imagery. The wheel and the circle are traditional symbols of time. The wheel suggests an accumulating, progressive passage of time; the circle, a repetitive, relentless time pattern. In *The Sound and the Fury* another traditional time symbol, the shadow, has thematic relevance. The shadow is a symbol of man's time-limited and body-bound existence. In *As I Lay Dying* the juxtaposition of a coffin, a symbol of death and final isolation, and a river, a traditional symbol of ongoing time, has thematic implications.

William Faulkner's concept of time colors his characterizations and his style and emerges as a dominant aspect of the thematic statements which unify each novel. In the three novels Faulkner describes the relationship between the infinite passing of time and various individuals' perception of that inevitable progression of time. He also details the relationship between each individual's perception of infinitely passing time and his effectiveness as a human being. His portrayals are necessarily multidimensional. He perceives each individual's overall perception of time or his time-sense as being related in
part to his particular perception of past, present and future time and in part to his sense of social time. Historical as well as personal past time are involved in the person's perception of time. Faulkner also relates the individual's time-perception to his sense of association with natural time rhythms and with nature. Finally he correlates the character's general time-sense with the nature of his awareness of mechanical or "clock" time. At the roots of his concern about time-perception is his philosophy that change is the universal principle, the ultimate reality and that life is motion, a ceaseless flow of reality. He suggests that perception of this reality centers upon time-perception.

A person's perception of time includes past, present and future time. Faulkner argues in the three novels that there are creative ways and non-creative ways of integrating the three; through character development he illustrates various effective and ineffective modes of perceiving the flux of past, present and future time. The uncreative characters are those who habitually interpret present experience on the basis of outmoded concepts and abstractions rooted in the past, historical or personal, or who, conversely, try to ignore and deny the influence of the past on the present moment, or who, alternately, attempt to move back into past time, defying inevitable change. They destroy themselves or are destroyed in their failure to perceive
change as inevitable in the continuous flow of time. Faulkner believes that "yesterday today and tomorrow are Is: Indivisible: One." Creative individuals in Faulkner's fiction experience an ongoing present where the past accumulates around and gives dimension to the present. Together past and present move endlessly into the future. His creative characters intuitively experience time as a continuous present, but a present in which the past is continuously influential, similarly influencing but not determining the future.

However, because man is a social being, Faulkner does not ignore the fact that social time also makes demands on the individual. Communal living is inherent to man's life. Unless he is in touch with the communal time-sense, meaningful communication with fellow human beings is hampered and distorted. Joe Christmas, in Light In August, finds a temporary peace isolated from society, but he is a member of the human race, and that solitary peace is not lasting. Individuals must find their places in the human community. And that, Faulkner comments, is one of life's most demanding tasks:

Man . . . is free and he is responsible, terribly responsible. His tragedy is the impossibility -- or at least the tremendous difficulty -- of communication. But man keeps on trying endlessly to express himself and to make contact with other human beings.

He suggests that unless an individual incorporates in his personal time-sense the ever-changing social time sense,
he becomes locked in and trapped by time. That kind of stasis makes it impossible for the individual to understand current social and moral codes. If he threatens with outdated concepts the present concepts of communal behavior, the threat boomerangs. Compassion for human needs and griefs is difficult when individuals are out of time with society. And that commitment to mankind and sense of relatedness to other human beings derived from being in time with them are what affirm the positive potential of life in Faulkner's Yoknapatawpha.

Faulkner includes in his consideration of time-perception the significance of a character's sense of relatedness to natural time rhythms. Like other animals man is born, reproduces and dies. He is physically committed to a sequence of natural events. Man can accept his animality, frailty and transience when he keeps these conditions in perspective. But, Faulkner intimates, if an individual attempts to reject or to deny his bondage to natural rhythms, the impossibility of the attempt miserably distorts his self-concept and cripples his ability to make contact with life, his own and others'. Natural time is marked by shortening and lengthening shadows, light and dark, changing seasons. The unit of measurement is large, but the inexorable progression of natural time can be as mesmerizing and incapacitating for Faulkner's characters as the audible sounds of mechanical time, man's way of measuring natural time, if this progression is not accepted
as an inevitable condition of life.

Mechanical time can pound loud in the ears of a person mesmerized by its sound and abstract significance. He cannot stop, reverse or quicken the regular ticking of the clock which marks off the seconds, minutes and hours of life. Such an individual seems forced to regulate his life by mechanical time. Consequently he becomes, in Faulkner's fiction, a victim of the deliberate, steady progress of abstract time which is based on the unreal premise that time is one instant merely replacing another.

Faulkner suggests in these three novels that individuals who intentionally or unintentionally become trapped in a sense of static human-time or preoccupied with mechanical time or fixated on natural designations of passing time, cease to relate to fellow human beings. Faulkner's losers are those who chose exclusivity and refuse their place in humanity or refuse to accept their own humanity. Their negative impulses are destructive of themselves and others. He emphasizes that an understanding, accepting and adapting to the inevitable passing of time is essential for an individual to transcend a mechanical, tunnelled, linear existence. It evolves in Faulkner's novels that a character's perceptions of time, his adaptation to time, are intimately related to his achieving a meaningful relationship to the reality of change without cessation. Faulkner emphasizes that it is impossible for an individual to buy immunity from natural time, human time,
social time or historical time or from his basic humanity and from society. Likewise it is impossible for him to mold society by his own desires or unwillingness to change with time.

William Faulkner echoes Henri Bergson in his insistence on the desirability of each individual experiencing fluid time where past, present and future unite to give reality to the experience of the moment. He goes beyond Bergson in portraying in fiction the tensions experienced by individuals trying to integrate their various time-perceptions. Faulkner suggests that the experiencing of fluid time is a prerequisite to the integration of and adaptation to social time, mechanical time and natural rhythms.

It is not surprising, in light of the many similarities between Faulkner's presentation of time-perception in fiction and Henri Bergson's study of time-perception in philosophical tracts, that Faulkner, in a conversation with Loic Bouvard, gives credit to Henri Bergson for shaping some of his thoughts on time:

In fact I agree pretty much with Bergson's theory of the fluidity of time. There is only present time, in which I include both the past and the future and that is eternity.

I was influenced by Flaubert and by Balzac. And by Bergson, obviously.

I cannot assert a direct, definitive influence of Bergson on Faulkner, but certainly many of Bergson's philosophical views are exemplified in Faulkner's writing. To give an
impression of how closely Faulkner mirrors Bergsonian philosophy, I would like to turn briefly to a consideration of Bergson's philosophy of change as the principle of reality, a dynamism inherent in the consciousness, and his corresponding dislike of stasis and rigidity as distortions of reality. I believe that such a study will extend the significance of Faulkner's interest in time-perception and distrust of stasis in his style, characterizations and themes.

Henri Bergson begins with the premise that there is an external reality which is given immediately to our mind. This reality is mobility. The mind has as its main function the representation of "states" and "things" since the intellect proceeds by natural bent toward solid perceptions and stable conceptions. The problem of perceiving reality arises from the application of the intellect, which likes solidity, to the fluidity of reality. Although abstracts may be extracted from mobile reality, we cannot reconstruct mobile reality with fixed concepts. But intuition added to intellect can lead us to the reality of mobility. Bergson emphasizes repeatedly that the apparent stability produced by the intellect is misleading.

It is not the "states," some snapshots we have taken once again along the course of change, that are real; on the contrary, it is flux, the continuity of transition, it is change itself that is real.

By studying consciousness as a whole, Bergson propounds, we find the key to reality. For Bergson and for the
twentieth century in general, the new concept of reality is one "with which life and consciousness are identical, as distinct from the older concept of a reality independent of life and conditioning it, upon which it depends." It is clear in the following comment that Faulkner's alliance of time to consciousness is a Bergsonian emphasis:

The fact that I have moved my characters around in time successfully, at least in my estimation, proves to me my own theory that time is a fluid condition which has no existence except in the momentary avatars of individual people.

In *Time and Free Will* Bergson delineates time as either scientific, chronological time or true time (duration). The first views time as a measurable divisible quantity and is essentially misleading. Duration is the time fundamental to consciousness. It is immeasurable and indivisible. Real concrete time or duration is known immediately in the consciousness as the indivisible qualitative totality, an interpenetration of past and present essential to consciousness. Although the intellect cannot grasp duration, by intuition we know it and live it. (I think Faulkner would argue with Bergson that not everyone knows and lives duration.) According to Bergson's theory the past is incorporated in the consciousness as memory. Duration is memory plus the present mental state.

My mental state as it advances on the road of time, is continually swelling with the duration which it accumulates; it goes on increasing - rolling upon itself, as a snowball on the snow.
He speaks of active memory, which becomes one with present action, and dream memory, which is capable of producing the entire past, irrelevant to present action. The cerebral mechanism is arranged so that only past events which throw light on the present situation are admitted.

Bergson's philosophy is thoroughly dynamistic. "The truth is that we change without ceasing, and that the state itself is nothing but change." If an ego or psychic state does not change it does not "endure". For our duration is not merely one instant replacing another; if it were, there would never be anything but the present - no prolonging of the past into the actual, no evolution, no concrete duration. Duration is the continuous progress of the past which gnaws into the future and which swells as it advances. And as the past grows without ceasing, so also there is no limit to its preservation.

He pictures the past leaning over the present which, itself, is about to become past. It is interesting to compare and see the similarities between the ideas above and those of Faulkner contained in the following statements: "life is in constant flux and in constant change" and "the only alternative to change and progress is death."

Bergson uses the verb "endure" to describe a living object which changes or even creates in time, extending his application from the individual to the whole universe. The universe endures. The more we study the nature of time, the more we shall comprehend that duration means invention, the creation of forms, the continual elaboration of the absolutely new.
Faulkner's terse description of Dilsey in the Appendix to The Sound and the Fury, "They endured."
, is a comprehensive comment in light of Bergson's philosophy.

Important to Bergson's philosophy, then, is his sense of self-creation.

Thus our personality shoots, grows and ripens without ceasing. Each of its moments is something new added to what was before.

He suggests that "we are creating ourselves continually." In Creative Evolution, Bergson states that "for a conscious being, to exist is to change, to change is to mature, to mature is to go on creating oneself endlessly."

Faulkner echoes Bergson in his praise of creativity, making it a chief value of mankind: "What is important is that man continues to create." He applies creativity as the gauge of any man's achievement.

Corresponding to Bergson's concept of change as the principle of reality is his criticism of stasis and rigidity (philosophical, intellectual, moral, linguistic or artistic) as distortions of reality. Intellect proceeds mechanically, treating "becoming" as a series of states, incapable of thinking "mobility."

intellect turns away from the vision of time. It dislikes what is fluid, and solidifies everything it touches. We do not think real time. But we live it, because life transcends intellect.

Intellect is only a portion of a more comprehensive consciousness. Therefore, it can not comprehend the totality.
Intellect cannot, without reversing its natural direction and twisting about on itself, think true continuity, real mobility, reciprocal penetration, - in a word, that creative evolution which is life.

Bergson credits intuition, rather than intellect, with leading man to the perception of change as the universal principle: "The intellect is characterized by a natural inability to comprehend life." Bergson feels that if we could ask instinct, it could give us the most intimate secrets of life. It carries out the vital processes of life and is a vital bond of the conscious creature with reality. However, instinct by its very nature cannot reflect upon itself. Intuition is a kind of enlarged instinct which can reflect upon life. it is to the very inwardness of life that intuition leads us, - by intuition I mean instinct that has become disinterested, self-conscious, capable of reflecting upon its object and of enlarging it indefinitely.

Bergson senses that intuition can establish a sympathetic communication between the consciousness of an individual and the rest of the living. By expanding the consciousness it "introduces us into life's own domain, which is reciprocal interpenetration, endlessly continued creation." Intuition, then, is a simple, immediate consciousness of life -- an immediate, emotional synthesis of life. This view of, and emphasis on, intuition is one of the basic tenets of Bergson's philosophy, for only by intuition can
man grasp duration and thus dynamic reality.

Bergson's philosophical views have formed no discrete current of influence, but have become generally integrated with both science and philosophy to form a modern climate of opinion whose emphasis is always and thoroughly dynamistic. He was an influential spokesman of a general view whose peculiar emphasis on consciousness, on memory, on change and on time are echoed, as I intend to indicate in this paper, by Faulkner in three of his major novels. So as to avoid imposing the Bergsonian philosophy on Faulkner's creations, however, I plan to allude to Bergson very seldom in my specific analyses of the three novels. In my conclusion I will draw parallels between specific experiences in the novels and Bergson's philosophical views. Let it suffice, at present, to say that I find in Faulkner's novels that he has attempted to capture the complexity and inclusiveness of the flux of change, emphasizing the tension of life-in-motion, which Bergson delineates in his philosophical texts.

I have already introduced Faulkner's suggestion that experiencing "fluid time" (duration) is important to an individual's self-concept and self-creation. It will be the comparison and contrast of the effectiveness of various individual's orientations in time which will dominate my study. However, Faulkner's belief in the dynamic fluidity of life is embodied not only in his themes and characterizations but also in the form -- the style and structure --
of his novels. Bergson says "The most living thought becomes frigid in the formula that expresses it. The word turns against the idea." Faulkner, too, distrusts rationality or extreme conceptualism as distorting the individual's grasp of reality and his adaptibility to change. However, Faulkner's medium is words, which by their very nature, tend to assign instances of experience a static logicality and ordered sequence of details which they do not possess. Words congeal the fluid processes of thought. It is not surprising, then, to find a unique Faulknerian style emerging in his novels as he attempts to capture in words the complexity and fluidity of moments of experience, as he tries "to get the whole nuance of the moment's experience." His involute style and his innovations in form are intended to convey, and simultaneously to overcome the difficulty of articulating, a non-verbal reality, the elusive process of change. He attempts to represent the motion of reality while at the same time arresting that motion for examination. Speaking of writing he said:

"My ambition ... is to put everything into one sentence - not only the present but the whole past on which it depends and which keeps overtaking the present, second by second." He went on to explain that in writing his prodigious sentences he is trying to convey a sense of simultaneity, not only giving what happened in the shifting moment but suggesting everything that went before and made the quality of that moment.

He seldom presents his fictional world chronologically.
Faulkner suspends

the crux of his plot while he weaves a circle around other groups of events that throw additional light upon the essence of the plot. The reason for Faulkner's dislocations of time is that all time included in his books is brought into the present; in order to collect the fragments of modern life, Faulkner dips into an even larger reality, the past, because, as he puts it, "yesterday today and tomorrow are indivisible: One."

Faulkner portrays the inner tensions of his characters in a variety of ways so as to represent the total picture of the consciousnesses of the individuals involved. However, because he believes that serious introspection, self-awareness and self-analysis are not common experiences, he does not often approach the question of time-perception from an intellectual point of view as do many existentialist writers. No doubt, a Bergsonian suspicion of intellect, too, influences his mode of characterization. He usually deals with the complexity of the conscious experiences of the individual and the interplay between human beings without the added dimension of deep self-analysis. He believes in the heart rather than in the intellect as the significant determiner of actions and thoughts.

Q. Mr. Faulkner, what do you think is man's most important tool - the mind or the heart . . . ?

A. I don't have much confidence in the mind. I think that here is where the shoe fits, that the mind lets you down sooner or later, but this doesn't.

In his portrayal of Dilsey he describes the workings of
the heart in such a way as to suggest Bergsonian intuition.

Faulkner sums up his ambition as a writer in a talk with Jean Stein:

> The aim of every artist is to arrest motion, which is life, by artificial means and hold it fixed so that a hundred years later, when a stranger looks at it, it moves again since it is life.

Bergsonian dynamism infuses Faulkner's style, his characterizations and his themes. In illustrating this idea, my emphasis will be on content, especially characterization, using as a starting point the relation of the individual consciousness to time. I wish to show that Faulkner makes a dramatic distinction between those characters who destroy themselves or are destroyed and those who "endure" and "prevail" by their failure or success in achieving a harmonious, meaningful relationship to time and change.
TIME IMAGERY IN *LIGHT IN AUGUST*: The Circle, the Wheel and the Urn

Byron Bunch counts the minutes; Reverend Hightower daily awaits the hour which hurls him back decades. Joe Christmas is chained to a succession of days and nights which are like a picket fence; Lena Grove experiences the peaceful passing of weeks as though, in fact, the passing were timeless. In *Light in August* Faulkner ponders the relationship between the infinite passing of time and various individuals' perception of that inevitable progression of time. The circle and the wheel, symbols of the orderly, inexorable, eternal movement of time, are dynamic images in Faulkner's novel. Juxtaposed to the wheel and circle imagery is imagery based on the classic urn, a symbol of the eternity of temporality. The image of Joe Christmas envisioning himself trapped within a circle intensifies the image of Hightower's release from the wheel of thought. They both extend the image of Joanna Burden as the center of a wheel, the spokes radiating from her house. Lena's progress is compared to the frieze on a classic urn. The cracked urns of Joe Christmas and the desired vase entombment ("enwombment") by Hightower are very powerful contrasting images. Each character relates differently to past, present and future time and its measured progression, and each, as a result, relates to other human beings and to his own humanity in diver-
sified ways and adapts with varying effectiveness (or ineffectiveness) to his life as an individual in a human community.

The mental anxiety and turmoil manifesting themselves in the actions and thoughts of Christmas and Hightower are magnified by and surrounded by the tranquil, peaceful, seeming timelessness of Lena Grove. Not only do the descriptions of Lena structurally embrace those of other characters, but also Lena thematically cocoons the plights of the others in fecund detachment. The novel opens with a brief recounting of Lena's life up to the point where she is seeking the father of her child-to-be. There is nothing frantic about her search. She is mantled by the vague complacency of a pregnant woman near term. Time is not her enemy. Her notion is to be with the father of the child when her time for delivery comes, since she believes a family should be together at that time. The passing of days and the terrifically slow plodding of the mules pulling the various wagons which aid her progress do not unsettle her.

Recall, for contrast, Joe's frantic expenditure of energy and posture of terrific speed even after the white mare has stumbled her last forward step on the night of Joe's flight from McEachern. Time is his foe, and his thwarted movement through space and away from his past results in the futile and destructive activity of beating the horse about the head. Joe's future flights from
responsibility for his past lead him to similar empty streets and to emotional stoniness.

Save for the rise and fall of the stick and the groaning respirations of the animal, they might have been an equestrian statue strayed from its pedestal and come to rest in an attitude of ultimate exhaustion in a quiet and empty street splotched and dappled by moonshadows.

The peaceful, undemanding harmony between Lena and time are reflected in her experiences with her child-in-utero, her fellow human beings and her environment. She has no need for a pocket watch at her side ticking off the minutes or a clock in her head to mark the hour of dusk and an event of the distant past. The day of the week is irrelevant to her experience of life.

The novel closes with Lena, three weeks a mother, peacefully resuming her travels. Ironically, there is more purposeful movement in her seeming motionlessness than in the frantic activity of Joe Christmas and Joe Brown. The emotional upheavals of Byron Bunch and Reverend Hightower for which she is inadvertently responsible do not penetrate the inwardness of her experience of giving birth. She gives life not only to the infant but likewise, unconsciously, to Bunch and Hightower who come in contact with Lena as Mother-Archetype. The emotional and actual sterility of Joanna Burden and Joe Christmas are set in dramatic juxtaposition to the life-giving forces of Lena and the changes in Hightower and Bunch. The rootless,
running Lucas Burch (Joe Brown) seems not human enough to suckle life from Lena. Faulkner designates him beast in a sphinx riddle image late in the novel (406). The image serves to accentuate the timelessness of Lena. The contrasts between characters force comparisons of the preoccupations, habits and attitudes of the opposed individuals. The time images used by Faulkner in portraying these individuals suggest that time-perception is intimately related to the evolution of their personalities and, hence, their attitudes, identities and patterns of behavior.

Lena's motion through space and time is compared to the timeless motion of figures on a classic urn, to a captured moment of experience:

Behind her the four weeks, the evocation of far, is a peaceful corridor paved with unflagging and tranquil faith and peopled with kind and nameless faces and voices. . . 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. (4-5)

The image suggests that Lena unconsciously experiences the fluidity of time and psychically transcends temporality. The currentness of reality is her reality. The past flows into the present and hence into the future and is inseparable from both. For Lena life hangs "suspended in the middle distance forever and forever." There is a perfect fusion between time as succession and time as duration. The urn
captures movement and gives it duration. She is immersed in the ongoing significance of events around her. Bunch, Christmas and Hightower, on the other hand, are too caught up in mechanical time, in fleeing from past time and in rushing to past time to know that "inescapable middle distance at once static and fluid, quick like mirages." (24-5) She is intuitively a part of the NOW events and consequently can without effort participate in the NOW moments of characters she encounters. She unconsciously draws them to the ongoing present and gives them vibrant life in the present in place of distorted senses of time.

Lena's tacit acceptance of fluid time as the only realistic time to operate within, contrasts significantly with Darl's intellectual struggle with time in *As I Lay Dying*.

And since sleep is is-not and rain and wind are was, it is not. Yet the wagon is, because when the wagon is was, Addie Bundren will not be. And Jewel is, so Addie Bundren must be. And then I must be, or I could not empty myself for sleep in a strange room. And so if I am not emptied yet, I am is.

Darl lacks a sense of continuous time. He tries to parcel time into past and present and loses himself in the process. Lena's unintellectual, unmindful harmony with continuous time attracts and renews life; Darl's intellectual fumbling with fluid time isolates and takes from life. He moves away from a positive sense of self and away from positive contact with others. Tull says of Darl "he just
thinks by himself too much." Darl views himself as though in a vacuum of time on the river's bank opposite his pa, Vernon, Vardaman and Dewey Dell.

Yet they appear dwarfed. It is as though the space between us were time: an irreducible quality.

Just as Lena's psychic time-sense is in harmony with her environment, so her inner rhythm of time is perfectly attuned to the natural rhythms of her physical environment:

... as if she were listening to something very far away or so near as to be inside her. Her face has drained of color, of its full, hearty blood, and she sits quite still, hearing and feeling the implacable and immemorial earth, but without fear or alarm. 'It's twins at least,' . . . (26)

Faulkner suggests she has a complete acceptance of her own basic humanity. This acceptance without fear or alarm contrasts vividly with Joe's lack of acceptance and figurative attempt to escape his essential humanity. So too, her sense of continuous and aggregating time opposes his flat, savagely repetitive time-sense. The urn images significantly concentrate and capsulize the time-senses which dictate the lives of Joe Christmas and Lena Grove.

Joe's first anticipated union with Bobbie is frustrated by menstruation, a symbol of the fertility cycle, potential conception. As far as Joe is concerned he "bought immunity from it for too long now for it to be
alive". His thwarted eagerness and reintroduction to a fact of life for which he has paid the price of immunity manifests itself in a headlong flight into the woods. There the trees are described in male terms: "hard trunks . . . hard-feeling, hardsmelling". In their midst are a row of cracked urns:

In the notseeing and the hardknowing as though in a cave he seemed to see a diminished row of suavely shaped urns in moonlight, blanched. And not one was perfect. Each one was cracked and from each crack there issued something liquid, deathcolored, and foul. He touched a tree, leaning his propped arms against it, seeing the ranked and moonlit urns. He vomited. (177-8)

The powerful combination of cave, tree and urn imagery damns Joe Christmas as a positive participant in life. The intact singular urn as an image suggests duration and eternity for moments of experience, a blending and arresting of flowing time and the possibility of momentarily transcending temporality. It is also suggestive of the mother-archetype - womb of new life. Joe's feeling of affinity for the trees stresses his rejection of the male counterpart, female. The cave imagery recalls Plato's cave. I shall examine each of these points in more detail.

Not one of Joe's urns is perfect. Each is marred by an ugly crack. The ranked urns are like Joe's succession of days and nights marked off like a picket fence. He is locked in the habit of perceiving time as being flat and repetitive. Past, present and future are all the same:
The dark was filled with the voices, myriad, out of all time that he had known, as though all the past was a flat pattern. And going on: tomorrow night, all the tomorrows, to be a part of the flat pattern, going on . . . since all that had ever been was the same as all that was to be, since tomorrow to-be and had-been would be the same. Then it was time. (266)

Joe is obsessed with the implications of his unknown past and rather than trying to integrate and reconcile disparate elements of his life, he attempts to run from them. Consequently, since he cannot escape his past, he feels a victim of his past:

he believed with calm paradox that he was the volitionless servant of the fatality in which he believed that he did not believe. (264)

Just as all the urns are the same, so are his past, present and future days. They are endlessly lined up and forbidding, forboding because ruptured. A victim of fate, a mere instrument does not experience time as a progression of enduring, novel moments. As he desperately flees his past, Joe's sense of progressive time is interrupted by fissures in his perception of himself as an integral, volitional being in the human community. Fluidity of time escapes him; the female image threatens him.

Joe cannot come to terms with the female archetype as symbolized in part by the urn and in other sections of the novel by a sheep, by food prepared by women and by the negro, who for Joe becomes inseparable from Female: "On all sides, even within him, the bodiless fecundmellow
voices of negro women murmured. It was as though he and all other manshaped life about him had been returned to the lightless hot wet primogenitive Female." (107) As a result he cannot realistically assess himself as male counterpart. Mankind's bondage to mortal flesh and natural rhythms suffocates Joe. He blatantly and symbolically refuses woman-food. He tries to buy immunity from female menses. He is terrified of being dragged under by woman, of losing his identity to the female. He hangs tightly to the male hard trees and later in the novel seeks solace in the horse stable: "it was toward the stable that he went. . . . 'Why in hell do I want to smell horses?' Then he said, fumbling: "It's because they are not women. Even a mare horse is a kind of man." (101) Neither of Joe's two women, Bobbie or Joanna, is particularly feminine. On the contrary, they are described in male terms. The Eula Varners of the world do not attract him. Joe is not a progenitor. The closest he comes is with Joanna misinterpreting menopause as pregnancy.

The suggestion of the urns in a cave elicits thoughts of Plato's cave, the cave of the shadows of a limited reality. Joe does not accept and hence deal with the ambiguity of his origin or of his emotions. Each day he fights the same battle against himself and makes no progress. For thirty years he obsessively seeks peace from his turmoil, but never realistically assesses his situation.
Emerging from Freedman Town he seems to say all he ever wanted was to live like a white man whom he associated with maleness: "That's all I wanted," he thought. 'That don't seem like a whole lot to ask.''' (108) During his 'timeless' week of fleeing he thinks all he ever wanted was to be grey -- half way between white and negro -- never being either.

He breathes deep and slow, feeling with each breath himself diffuse in the neutral grayness, becoming one with loneliness and quiet that has never known fury or despair. 'That was all I wanted,' he thinks in a quiet and slow amazement. 'That was all, for thirty years. That didn't seem to be a whole lot to ask in thirty years.' (313)

Mingled with this desire to be grey is the desire to isolate himself from his fellow human beings. He wishes for the identity of the shadow he has been for years -- grey isolate. With reference to the cave imagery, the many allusions to Christmas as a shadow take on more significance. He is like one of the figures in Plato's cave watching his own shadow flicker against the wall as though he has no control over his own fate, but is a mere spectator or victim. Before murdering Joanna Burden, Joe perceives the act as already accomplished and himself as an instrument of a power beyond his control. Like the figures in the cave, he is afraid to leave the cave and look at the sun, to face the hard realities of the society in which he lives and to take responsibility for his own creation as an individual. The implications of Joe's
fears are voiced in Bergson's *Creative Evolution:* "for a conscious being, to exist is to change, to change is to mature, to mature is to go on creating oneself endlessly." Joe is a shadow moving among the people of Jefferson, lost and lonely.

he contrived somehow to look more lonely than a lone telephone pole in the middle of a desert. In the side, empty, shadow-brooded street he looked like a phantom, a spirit, strayed out of its own world, and lost. (106)

Isolated from the movements of the social environment during his flight, he temporarily takes on the dimensions and substance of a self-motivated individual. He briefly leaves, on the paved streets he has pounded for thirty years, the shadow which is Joe Christmas. For seven days he travels an unpaved street, a street beyond the immediate control of society. He experiences more than he has in all his thirty years, but tragically never gets outside the circle traced by the paved streets of his life. He tries and fails to step outside the relentless demands that mechanical time has habitually made on him. He attempts to create his own self-concept and is defeated by his habit of assigning himself the role he has fled from and at the same time has inflicted on himself in the name of society:

It seemed to him that he could see himself being hunted by white men at last into the black abyss which had been waiting, trying, for thirty years to drown him and into which now and at last he had actually entered, bearing now upon
his ankles the definite and ineradicable
gauge of its upward moving. (313)

He is defeated by his unwillingness to accept himself as
a human being with human needs. He opts for mechanical
time, mechanical rituals and victimhood.

The urgency of fleeing preempts Joe's usual exact
awareness of the orderly sequence of days and nights.

When he thinks about time, it seems to
him now that for thirty years he has
lived inside an orderly parade of named
and numbered days like fence pickets,
and that one night he went to sleep and
when he waked up he was outside of them.
(314)

Lena finds peace outside the orderly parade; Joe panics.
"the name of the day of the week seemed more important
than the food." His days are filled with fleeing and
urgency, more, it seems, because "Time, the spaces of
light and dark, had long since lost orderliness" than
because he is being hunted. Outside the habit of co­
ordinating his rituals of cleanliness, sleep, sex and work
with mechanical time, Joe's life lacks form. He seems
frightened by the prospect of being responsible for his
own acts when outside the flat, repetitious sequence of
days. In self-created time he cannot assign to fate the
responsibility for his actions. When Joe enters time
again, time being a named day of the week, his sense of
urgency recedes. A "peace and unhaste and quiet" settle
over him as he thinks he can deny his basic humanity, his
need to eat and sleep. At first he thought the peace
derived from associating with his native earth. But, tragically, he recognizes that he is a foreigner not only to his fellow human beings, but also to nature:

He had grown to manhood in the country, where . . . his physical shape and his thought had been molded by its compulsions without his learning anything about its actual shape and feel. For a week now he has lurked and crept among its secret places, yet he remained a foreigner to the very immutable laws which earth must obey. (320)

His peace is found in a denial of his human frailties and in a denial of his capacities as a human being to direct his own fate.

'I have never broken out of the ring of what I have already done and cannot ever undo,' he thinks quietly, sitting on the seat, with planted on the dashboard before him the shoes, the black shoes smelling of negro; that mark on his ankles the gauge definite and ineradicable of the black tide creeping up his legs moving from his feet upward as death moves. (321)

He might use the time-perspective he gains from waking up outside the 'orderly parade' to realistically assess warring elements in himself -- instead he panics. He does not break out of the circle of static, repetitive time, the circle of habit, the circle of self-inflicted social codes. His circle relentlessly repeats itself. He finds peace only in negating life's difficulties and rewards.

he is entering it again, the street which ran for thirty years. It had been a paved street, where going should be fast. It had made a circle and he is still inside of it. Though during the last seven days he has had no paved street, yet he has travelled further than in all the thirty
years before. And yet he is still inside the circle. (321)

As intimated previously, Christmas seems aware of the possibility of choosing a Lena-like time-consciousness. For thirty years he "lived inside an orderly parade of named and numbered days." One morning when he wakens, he is outside of them, experiencing briefly Lena's sense of time and self-direction. Earlier, he might have, but did not allow Joanna to assign him a victim role: "If I give in now, I will deny all the thirty years that I have lived to make me what I chose to be." (250-1) His murdering Joanna is a perverse plea for deciding his own fate, but, ironically, the act serves to reinforce his fatalistic view of life. One might speculate that he could fight his case on grounds of self-defence. However, in the end he renounces his possibilities as a human being. His circle becomes a repetitious cage much like the cage he imagined many years before: "He felt like an eagle: hard, sufficient, potent, remorseless, strong. But that passed, though he did not then know that, like the eagle, his own flesh as well as all space was still a cage." (150-1) He chooses the victim role out of the arbitrary moral and social categories assigned by society to those who assign it the power. If Joe wishes to be victim, society is only too willing to affirm the reality of its myths and codes in actual experience. The victim affirms such myths; the self-motivators, the Lenas of the world, dispel them. He abandons the
possibility of directing his own fate and adopts the role assigned him by Mottstown and Jefferson citizens. He is caged by the circle. Ironically, the circle is a "double-edged symbol of both wholeness and nothingness." It embodies the choice Joe struggles with and loses: the choice of wholeness of being, experienced in self-direction or that of the worthlessness (nothingness) of being, experienced in victimhood.

Joe Christmas plays the victim role consistently until life rushes from his body. He is the hunted, he is directed by Mrs. Hines (he ironically seeks refuge in the male house of Hightower) and he relinquishes his life to Grimm. After years of rejecting his inevitable bondage to cycles of nature as a mortal human being, he naturally achieves humanity in his death. He is "the man" (emphasis is mine).

Hightower never aspires to be a part of the flow of life and time. On the contrary, he desires entombment in "a classic and serene vase." To escape the horror and fear of living as a phantom child with his phantom mother and father, Hightower seeks a physical identity through the ghost of his grandfather. Phantoms have no physical existence; they are an illusion. Ghosts are the disembodied spirits of dead people. The negro woman in Hightower's childhood gives reality to the grandfather through story telling while the father remains elusive in his detachment:
Its no wonder that I had no father and that I had already died one night twenty years before I saw light. And my only salvation must be to return . . . (452)

Hightower becomes obsessively locked in past time to escape the horror of phantomhood. He views the church as a shelter against life in fluid time and visualizes himself protected in a womb-like urn, the church:

He believed with a calm joy that if ever there was shelter, it would be the Church; that if ever truth could walk naked and without shame or fear, it would be in the seminary. When he believed that he had heard the call it seemed to him that he could see his future, his life, intact and on all sides complete and inviolable, like a classic and serene vase, where the spirit could be born anew sheltered from the harsh gale of living and die so, peacefully . . . (453)

He fails to recognize that the church is the people who perpetuate it and, hence, is very much dependent on NOW. He expects to isolate himself from inevitable social changes because the church, he thinks, is a preserver of static life. For a long while, the church seems to serve his purpose, because he is so intent on holding fast to the past that he never sees the faces of those around him. He sees but a reflection of himself: "The faces seem to be mirrors in which he watches himself." (462) He feels enclosed and immune "as though he were a fish in a bowl." (462) Hightower cannot move himself beyond his Grandfather's chicken house raid and into the flow of time and life "as though the seed which his grandfather had transmitted to him had been on the horse too that night and had
been killed too and time had stopped there and then for the seed and nothing had happened in time since, not even him." (59) Just as Joe felt he could buy immunity from menstruation, a rhythm natural to human life, so Hightower thinks he can pay his price for immunity from life. Any threat of involving him in present time results in Hightower's having a physically manifested desire to escape the circumstances. When Byron brings details of Lena and of Christmas, Hightower panics. "He sits rigid; on his face now that expression of denial and flight has become definite." (82) "Then there seems to come over his whole body, as if its parts were mobile like face features, that shrinking and denial, and Byron sees that the still, flaccid, big face is suddenly slick with sweat." (83)

Hightower's psychological entombment is manifested physically. He has "that smell of people who no longer live in life; that odor of overplump desiccation and stale linen as though a precursor of the tomb." (300) He and his stale house echo his belief that "I am not in life anymore."

As discussed before, Faulkner seems to choose not to portray intellectually active individuals. Hightower is the closest to intellectualism that Faulkner comes in Light In August. Although Hightower is locked in past time, he is self-consciously mumified. His re-entry into life through involvement with Lena Grove is not unconscious. In fact, he tries to resist involvement, as if he knows that once he commits himself to facts in present time, he must
swing into the flow of life and time, see himself on the wheel of time.

Hightower's bid for life is symbolized in a complex wheel image. The traditional connection between time and the wheel, the wheel imagery associated with Lena Grove (timeless wagons on wheels) and the related circle imagery associated with Joe Christmas (the circle from which he could not escape) make the reading of the Hightower section both rich in meaning and difficult to interpret. It is worth noting that the wheel suggests purpose and that the circle, the double edged symbol, suggests a rootlessness and a bodilessness, a lack of purpose. All Lena's expenditure of energy is purposeful. There is purpose in Hightower's introspection. Any purpose in Christmas' active show of energy is lost in ambiguity. The purposeful energies of Joanna, who is described as being the center of the wheel, are without force because they are locked in the relatively immobile center.

Events disturb Hightower's contrived and controlled sense of peace in the past. His involvement in the birth of Lena's baby awakens him to the fertility and vitality of the earth:

"I must do this more often," he thinks, feeling the intermittent sun, the heat, smelling the savage and fecund odor of the earth, the woods, the loud silence. (384)

Unlike Joe, he does not feel like a foreigner to the natural world, but rather, like someone who has been lost,
returning. His commitment to life follows as he intellectually examines his distorted time-sense.

His "wheel of thinking" slows as Hightower considers his past relationship to the church ("Perhaps I accepted more than I could perform . . .") and to his wife ("You took her as a means toward your own selfishness,""). He speaks of himself in the third person as if he would prefer not to see the connection between himself and others. He does not want to lose his sense of immunity from life by recognizing his responsibility for the death of his wife and his failure in the church. If he is forced to realize that he infringed on the lives of others to accomplish his own ends, he can no longer find peace in the "vase". He can no longer consider his immunity bought and paid for. Hightower attempts to excuse his behavior: "'But I was young then,' he thinks. 'I too had to do, not what I could, but what I knew.'" (464)

Introspection draws Hightower toward reality. There is a time lag between intellectual awareness and a total, gut reaction to the ideas Hightower examines. Faulkner portrays Hightower's gradual realization processes in wheel, axle and vehicle imagery. The vehicle seems to represent the unphilosophical, common, sensational experience of life. The wheel of thought imposes values and order on the general processing of experience:

Thinking is running too heavily now; he should know it, sense it. Still the vehicle is unaware of what it is approach-
ing. 'And after all, I have paid. I have bought my ghost, even though I did pay for it with my life. And who can forbid me doing that? It is any man's privilege to destroy himself, so long as he does not injure anyone else, so long as he lives to and of himself -' He stops suddenly . . . He is aware of the sand now; (464)

How Hightower evaluates his interaction with his wife and the church in terms of his present isolation from life bears heavily on his future life. With horror Hightower realizes how he involved his wife and congregation in his own bid for ghosthood. The sand (the thoughts and ideas) which slowed the wheel are still on the wheel. One cannot buy immunity from the past. "Progress now is still progress, yet it is now indistinguishable from the recent past like the already traversed inches of sand which cling to the turning wheel" (464) He knows: "I dont want to think this, I must not think this. I dare not think this". Just as when Byron tries to draw Hightower into the present, now sweat pours from him as his conscious mind cannot avoid considering the implications of his new awareness of past events:

Out of the instant the sand clutched wheel of thinking turns on with the slow implacability of a mediaeval torture instrument. (464-5)

Insight makes turning back impossible: "I am . . . instrument of someone outside myself." (Compare with Joe thinking he was "the volitionless servant of the fatality"). Hightower can no longer be a "single instant of darkness in
which a horse galloped and a gun crashed." At this instant of Hightower's self-involvement "The wheel, released, seems to rush on with a long sighing sound." Past thoughts have been distorted, locked in time and crippled by the necessity of avoiding this dangerous, self-incriminating territory. Now sweat pours from and cools his body. It flows. It is moving, fluid. He is alive and free of a long standing burden. "The wheel whirls on. It is going fast and smooth now, because it is freed now of burden, of vehicle, axle, all." (465) When Hightower, figuratively speaking, joins the living and the present, he no longer needs divisions and separations in mind and time to avoid seeing reality. Free of the burden of fabrication he sees faces and not mirrors.

The wheel spins without progress. Hightower moves momentarily beyond time and has a glimpse of eternity as he experiences death which has been variously interpreted as death of his living death and rebirth in time or as physical death. "so that it can be now Now" ("Now" is suggestive of eternity; "now," of temporality.) The final flood rushing from his body perhaps suggests physical death since Joe's death is described in similar terms. The difference is that Hightower acknowledges life's challenge and recognizes fleetingly the temporal "now" giving way to an eternal "Now". Joe denies life. His death marks the consciousnesses of others, "the man seemed to rise soaring into their memories forever and ever," but there is no
mention of a personal epiphany. Joe, the self-assigned victim affirms his loneliness; Hightower is "reaffirmed in triumph" as he experiences Lena's now, but the tranquility of Lena is not his to share. He is filled with and haunted by past responsibilities, collective and personal.

With all air, all heaven, filled with the lost and unheeded crying of all the living who ever lived, wailing still like lost children among the cold and terrible stars . . . , I wanted so little. I asked so little. (466)

The horses and men "rush past, are gone" as though for the last time. Previously the thunder and noise were mere whispers -- they were never realized and never could be or the instant of focus for Hightower would be gone forever. Now he can let the moment pass without fear of disintegration. He HEARS the wild bugles and the clashing sabres and the thunder of hooves. Now realized, they move out of his life and are gone forever. Perhaps the wheeling rush of consciousness and the passing of the sabres and horses herald the death of his obsessive and controlled and impossible life in the past. His reaffirmation is in life in the present.

Hightower contrives an artificial peace by supposing he can live in the past; Byron Bunch contrives an artificial peace by becoming a human clock. Before being drawn by Lena away from his careful, orderly mode of maintaining an apparent control of his life in the mobile
human community, "he is an isolate 'keeping his own time to the final second'." He experiences a rapid series of frozen moments that tick by with the regularity of the tick-tock of his pocket watch. He is locked in a sense of the present as mechanized order. The significance of the flowing, continuous time measured by his watch is lost to him. He later recognizes his ironic dependence on High-tower to help him study the interrelatedness of events: "It's like I not only can't do anything without getting him mixed up in it, I can't even think without him to help me out." (396)

On the day of the trial, Byron Bunch stands motionless in the town square surrounded by human activity. He is like one figure on the urn frozen and detached from the continuum of life. On that morning Bunch slowly puts together the events of the week and learns that he has no need to wind his internal clock which for years has timed his mechanical rituals. He has shattered the habitual, clock-timed patterns of his life and says "now I can go away."

He could feel himself breathing deep, as if each time his insides were afraid that next breath they would not be able to give far enough and that something terrible would happen, and that all the time he could look down at himself breathing, at his chest, and see no movement at all, like when dynamite first begins, gathers itself for the now Now NOW, . . . (394-5)

Sparked by Lena's unconscious involvement in fluid time and ongoing life, Bunch fills with the breath of life and
is "walking among the people" without the face of his pocket watch mesmerizing his sight. He recognizes his dependence on Hightower to pull together the meaning of unplanned moments in his life, and with the recognition frees himself. As the day passes and as he makes contact with other human beings outside his former ritualistic contacts, his time perspective broadens and his view of himself in relationship to life and time changes accordingly. At first his attitude is fatalistic, but when he volitionally turns to look back at the cabin where Brown is once again taking leave of Lena, that fatalism dissolves and he takes command of his own life: "a cold, hard wind seems to blow through him. It is at once violent and peaceful blowing hard away like chaff or trash or dead leaves all the desire and the despair and the hopelessness and the tragic and vain imagining too." (402-3) He engages in battle the rootless, beast-like Brown and loses the fight but wins the seed of a new sense of time and commitment to Lena's vitality. The novel closes on Lena and Bunch travelling together, Bunch very much the pupil as Lena seems to be trying to slow him to her rhythmic tempo. 9

Like Hightower, Joanna Burden's orientation is in past time. Interestingly, Faulkner describes Joanna's activity as being the center of a wheel. She is captured in the nearly immobile center of motion by the outdated attitudes of her father. She has "burdened" her life with
his feelings about the negro in the south and the white
man's relative position. She ceases to relate to time and
people as real and changing but sees them only in terms of
her father's ideas:

What I wanted to tell him was that I must
escape, get away from under the shadow,
or I would die. "You cannot," he said.
"You must struggle, rise. But in order
to rise, you must raise the shadow with
you. But you can never lift it to your
level. . . . The curse of the black race
is God's curse. But the curse of the
white race is the black man who will be
forever God's chosen own because He once
cursed Him." (239-40)

Faulkner portrays Joanna's obsessive preoccupation with
past time in negative terms. She is emotionally and physi­
cally sterile. Her warped feelings for fellow human beings
manifest themselves in emotional aberrations played out
with Joe Christmas valued for his supposed negro blood.

In her relationship with Christmas she
passes through three stages of absurd re­
sistance to her past. First is the man­
like sexual contention with Joe, in which
she will not have to discard her combined
role of "priest and banker and trained
nurse," yet hopes to move out of the mono­
tonous and frustrating pattern of her life.
Then comes a wildly self-affirmative and
masochistic nymphomania, when she seeks to
break entirely out of the barren circle of
her life . . . Finally she passes into a
monotonous sexlessness in which she appears
to have come about full circle. Now she
seeks to avoid the flat circle, however, by
trying to foist upon Christmas the accept­
ance of a determined condition . . . to the
extent that Joe will bow underneath her
fate she can step out from under it.

When Joanna tries to make Joe Christmas pray, asking
for absolution of their past, she attempts to make Joe be
something he has frantically avoided being for thirty years. His whole orientation is threatened by her attempt to assign him a role. Joanna, trying to escape her past by meeting the requirements of her father's dictum, threatens Joe's attempt to avoid coming to terms with his past. Faulkner grotesquely pictures Joanna's failure to come to terms with time in her blanketed corpse, the body facing one way, the severed head the opposite.

*Light In August* is a study in time awareness. Faulkner seems to be saying that pathological awareness of time negates life's potential. Immersion in the accumulating, ongoing present affirms the positive aspects of life. Lena's sense of time is universally available to individuals who do not lock themselves in a contrived time awareness and hence distort their relationship to nature, society and self. Hightower's culminating vision of time is more difficult and fleeting. It is available to only a privileged few. The urn imagery and circle-wheel imagery give focus to the variant time-perceptions. Although burdened by the past, man has the potential of creating and recreating himself in fluid time.
It has been suggested in the discussion of *Light In August* that Faulkner posits a direct relationship between an individual's perception of time and his acceptance of himself as a human being involved in the endless cycle of birth, growth and death. In his fiction he suggests that, since man's instinctive drives and cyclical nature are what preserve the continuity of the race, it is important for participants in life to accept and synthesize either intuitively or rationally both their sense of temporality and their instinctive responses to experience. It is worth reemphasizing that Faulkner puts more faith in an intuitive synthesis of the two conditions. He implies that the effectiveness with which the individual integrates his perception of his temporality and of his unconscious or instinctive drives with other aspects of his life is directly related to his time-sense. Faulkner's use of the shadow motif in the Quentin section of *The Sound and the Fury* dramatically emphasizes his belief in their interdependence.

A shadow cast on the earth by the sun confirms one's temporal and physical existence. The lengthening and shortening of the shadow reflects man's temporality; the presence and movement of the shadow gives him a reassuring affirmation of his physical actuality. The shadow is an
imposing symbol of an individual's time-limited and body-bound existence. In *The Sound and the Fury* the shadow adumbrates a meaning on the literal as well as the symbolic level -- the literal suggesting and emphasizing the symbolic as Faulkner examines in his four part novel the various time-senses of his characters and the resulting repercussions on their individual effectiveness as human beings.

In the opening chapter of *The Sound and the Fury* the elusive time sequence of Benjy's stream of sensations and our urge to give order to this chaotic sequence demands of us an awareness of time. Benjy is incapable of perceiving the chronology of events. He experiences time as pure duration. He does not differentiate between past and present. His oblivion to shifts in linear time, the arbitrary measurement and division of irreversible time, contrasts vividly with an automatic attempt on the part of the reader to arrange chronologically the approximately nineteen events ranging over thirty years. Faulkner makes it impossible for his reader to ignore time in the Benjy section of *The Sound and the Fury*.

The dominant time-oriented shadow motif in the second section of the novel confirms the thematic importance of time in the novel. By extending the implications of the shadow for Quentin to the other characters, it is possible to compare the effectiveness of the different time-orientations of Benjy, Quentin, Jason and Dilsey. Therefore, I have chosen to use the shadow motif as a key to the
subtleties of the time theme in *The Sound and the Fury*.

The shadow, then, represents two basic realities of life, temporality and instinctuality, neither of which can be denied, rejected, ignored or repressed. Those in Faulkner's work who see their shadow, symbolically speaking, as representing antagonistic forces in themselves will destroy themselves. Those who accept their shadow as representing aspects of their basic humanity discover they are in harmony with the world around them.

In this novel, only Dilsey benefits from an intuitively realistic experience of time. She transcends clock time and self, and she responds with love to her fellow human beings. She is neither taunted nor dominated by linear time as are Quentin and Jason, but integrates her emotional time sense with her intellectual awareness of arbitrary clock time or social time as J.C. Gatlin, Jr. calls it in his article "Of Time and Character in *The Sound and the Fury*":

... all of us ... know how thoroughly the surface of our lives is ruffled by the hands, the ticks, and the alarms of a clock. It would not be a misnomer to call this sort of predictable, measurable time social time; it is the time which practically, we all are forced to acknowledge and in varying degrees to conform to.¹

Benjy, who instinctively yields to a realistic flow of time, is not capable of personally benefiting from his time-sense, but he does automatically gauge the extent to which others are capable of relating positively to time and
to life-encouraging forces. Quentin, who tries to stop and push back clock time and to escape from his discontinuous, oppressive psychic time-sense, flounders and permanently terminates the struggle in suicide. Jason, who opposes himself to the emotional burden of memories of the past on grounds of impracticality, is a self-deluded victim of linear time.

I would like to begin my study of *The Sound and the Fury* by examining Faulkner's repetitive use of the shadow in the Quentin section. Then I will apply the shadow-implications of this section to the other three sections.

On the day of his suicide Quentin's stream of consciousness is wrought with turmoil. He uncontrollably moves between present and past and is sometimes hard pressed to distinguish between the two. Many of his time switches are triggered by his obsessive awareness of his shadow, the shadow he tries to trick, to stomp into the ground. He races back in time to memories which cluster around shadow-oriented images. His shadow seems to symbolize for him aspects of his personality, as well as past and present events, which he cannot accept as part of his life and subsequently incorporate into his experience of present reality. The June 2, 1910 events which elicit recollections of the past events must be seen as clues to the aspects of those past events which haunt Quentin. He seems to be trying to stop time and push it backward to
his subjective and arbitrary point of departure from life-in-time, Caddy's loss of virginity. Caught in the dilemma of realistically assessing his father's cynicism, his idealistic version of Southern honor codes, life as he perceives it and his personal abhorrence for his own physical drives, he gropes for a way to escape coming to terms with what seem to be incompatible concepts. As he loses touch with reality in present time, he grabs desperately for Caddy, the one person he loves in the Compson family; figuratively speaking, he transfers his psychic turmoil to her. He rationalizes that her regaining of virginity would restore his stability in the world which confuses him unbearably. Obviously, Quentin's solution is impossible. By choosing suicide he permanently terminates his contact with the real world where shadows confirm the flow of life and time. The shadow images, repeated and reshaped by Faulkner in the Quentin section, reflect the complexity of Quentin's dilemma. They symbolize what Quentin cannot accept in himself: his enforced participation in ongoing time and his human sexuality, his unconscious instinctual drives. In her article, "Quentin and the Walking Shadow: The Dilemma of Nature and Culture," Louise Dauner comments: "He cannot see either himself or Caddy as humanly subject to the common denominators of nature and instinct."²

June 2, 1910, Quentin wakens, sees the shadow of the
sash on the curtain and hears his watch: "then I was in time again." In the hours following, Quentin is obsessively aware of shadows, primarily his own, naturally designating the passing of time. He checks his calculations against the church clock, the tram schedule and the college chimes. He is mesmerized by the ticking of his pocket watch. Linear time intrudes on his consciousness. He deliberately shatters and dismembers the watch handed by his grandfather to his father and then in turn to him. The history and function of the watch confront him with the inexorable passing of time. The breaking of the watch coincides with confused and tormented thoughts regarding incest, Dalton Ames, Caddy and his proposed suicide. If time could be stopped and he could move back in time, he might subtract from experience all his shattered and impossible ideals. But the breaking of the watch does not stop time for Quentin, although it does sadly foreshadow his permanent escape from time through suicide. Until he ironically affirms his temporality in suicide, however, he is haunted by inescapable time.

He feels the relentless pressure of passing time and himself caught in time. His obsession with sitting on the left side of the tram symbolically reflects his desire to move back in time. Things would flow from right to left (anticlockwise) when he looks out the window. The signif-
The significance of Quentin's obsession is emphasized in section four when Luster swings Queenie to the left rather than to the right of the monument. Benjy reacts with horror to a visualization of reversed time. I shall discuss this episode in detail later.

Influenced by his father, Quentin imagines his life on earth as being like a "gull on an invisible wire attached through space dragged." Quentin is an unwilling participant in life feeling like a toy of time tricked even by his own body:

> There was a clock, high up in the sun, and I thought about how, when you don't want to do a thing, your body will try to trick you into doing it, sort of unawares. (102)

Quentin's despair emanates from his reluctant realization that the past is irretrievable. Only the burden of his ancestors' errors, felt by all Southerners according to Faulkner, is what is left of Quentin's idealized version of past honor codes and fine traditions. He is susceptible to the mesmerizing qualities of the loud ticking of clock time. He is quite unlike Sutpen in *Absalom! Absalom!* although ultimately both are destroyed by flawed senses of time. Sutpen doggedly pursues his grand scheme of recapturing outmoded traditions and social codes determinedly oblivious to changing cultural and social patterns.

In a complicated image following Quentin's admiration of the trout, which "hung, delicate and motionless among the wavering shadows," he visualizes how he too might find
equilibrium in the stream of life, poise in time, such as
the trout symbolizes. The vision is distorted by Quentin's
warped sense of time, his feeling that he should be able to
back up in time. In this vision time rushes away as he
imagines the deification of Gerald, who is to Quentin a
symbol of the old order of things, abstractly idealized.

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, 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 it-
self, the world punily beneath their
shadows on the sun. Caddy that black-
guard that blackguard Caddy (139-40)

Reflected in Quentin's version of Gerald and the gull
casting shadows on the sun rather than the sun casting
their shadows on the earth is Quentin's impossible dream
of escaping the human condition. The image of the creat-
ive energy of the noon sun shadowed by a gull and Gerald
powerfully emphasizes Quentin's strong denial of his own
shadow, his own humanity. To cast a shadow on the sun
would require a greater source of energy than the sun. He
sees the gull motionless and Gerald partaking in inertia
as they "mount a drowsing infinity." Quentin seems to
make a mad plea for all time to stop as he approaches his
planned suicide. It is ironic that in suicide Quentin sinks
to the bottom of the trout's river. He does not transcend time and space; he flounders and is submerged. It should be noted, however, that Quentin does recognize, in his own limited way, the endurability and reality of what the trout symbolizes, equilibrium in the flow of life and time: "don't catch that old fellow down there. He deserves to be let alone." (139) What eludes him is that the trout symbolizes something that can not be "caught". Quentin's admiration for the trout meaningfully precedes his stubborn and unrealistic attempt to create a personal eternity where Gerald rows "up the long bright air like an apotheosis". Jesus walks down the light rays in Quentin's mind: "Like Father said down the long and lonely light rays you might see Jesus walking." (96) Gerald, representative of the old order, not Jesus, is for the moment Quentin's God. However, the vision of the deification is shattered by "Caddy that blackguard that blackguard Caddy".

Gerald Bland, the gentleman, and Dalton Ames, Caddy's "seducer", are confused in Quentin's mind. Gerald cannot be worshipped for his old order honor and codes since those same codes, paraded by Mrs. Bland's admiration of her son's sexual prowess and originally embodied in Gerald's counterpart, Ames, are what thrust upon Quentin the discrepancy between real life and his abstract idealization of life. "Did you ever have a sister? did you? and when he said No, you hit him." Quentin reinacted with Gerald his fight with Dalton Ames in defence of his sister's honor. At this
point the two aspects of the shadow merge. The fight with Gerald is motivated not only by a desire to back up in time to erase intervening events, but also and more specifically by Quentin's frantic effort to hide from and reject his own sexuality. Gerald, in person, thrust upon Quentin the impossibility of his earlier deification of an idealized Gerald, the impossibility of his desire for static time and his personal unreconciled abhorrence for sex.

Quentin finds that his natural sexual desires are distasteful to him on the day that Caddy discovers Quentin and Natalie "dancing sitting down" in the Barn. It is not Caddy's discovering him which upsets Quentin, but Caddy's refusal to condemn him: "I don't give a goddam what you do." (157) Quentin reflects his own abhorrence for his sexuality by plunging into the hogwallow, but he would be able to relieve this feeling of repugnance if he could make Caddy condemn him and hence agree with him that sex is muddy, dirty, stinking. Caddy's refusal to "care" precipitates a forced sharing of his aversion for sexuality by smearing mud on her too. "I'll make you give a damn." (156) Here Quentin physically projects his abhorrence for his own sexuality onto his sister. In the years between the barn incident and June 2, 1910, it seems that Quentin is able to complete and sustain his projection on an abstract level as long as he is not reminded by the physical world of his own physicality. He does so by assigning the sexual urge
to his sister, who in the 1910 episode he, in his turmoil, confuses with the little Italian girl: "Poor kid, you're just a girl . . . Your're just a girl. Poor kid . . . Nothing but a girl. Poor sister." (157)

If an early event at the branch is considered, Quentin's attempt to wash the hogwallow "mud", his sexuality, off is impossible. "We better try to wash it off in the branch." Recall Caddy's muddied drawers on the day of Damuddy's death and Dilsey's remark: "It done soaked clean through onto you." (93) The branch did not wash away the mud which symbolically stained the bottom of Caddy. Sexuality is an inescapable and necessary aspect of human life which stands for involvement in the temporal and physical world. It is significant that Caddy, the one member of the Compson family who has the ability to love unconditionally those around her, grows to accept and enjoy her own sexuality.

It is interesting to note that water symbolizes the unconscious in many psychological systems, one of them Carl Jung's: "Water is the commonest symbol for the unconscious." In light of water's symbolic significance, Faulkner implies in the branch episodes that the sexuality of a participant in life cannot be successfully pushed into the unconscious mind. It cannot be permanently repressed without expressing itself in some way. Certainly the second section of The Sound and the Fury dramatically portrays the anxiety experienced by Quentin as he unsuccessfully
grapples with his repressed and projected sexuality.

The 1910 event with the little girl which makes Quentin recall the barn incident, where his abhorrence for his instinct-driven body is actively demonstrated, indicates that Quentin associates his shadow with the instinct which disgusts him. The sexual desire aroused by Natalie is associated with the shadow which "paced" him. Quentin, very aware of the shadow "dragging its head through the weeds," (152) first recalls the honeysuckle "all mixed up in it [Caddy's sexual life] as though it were not enough without that, not unbearable enough. What did you let him for kiss kiss" (152). Quentin's recollection of Caddy's affairs and his condemnation of her elicits memories of the Natalie incident: "I didn't kiss a dirty girl like Natalie anyway." Then: "The wall went into shadow, and then my shadow, I had tricked it again." (153) The juxtaposition of the past and present events and Quentin's confusing of the two suggest that the shadow is for Quentin his personal sexual desires. Several years before, Quentin had tried to trick instinctive aspects of his personality by symbolically immersing them in the waters of the branch. Now he tries again to trick those same parts of his personality, this time symbolized by his shadow. He tries to drown his shadow: "if I only had something to blot it into the water, holding it until it was drowned" (109). All his attempts to deny the instinctive aspects of his personality, are equally futile.
Again it is interesting to look at a quotation from Jung since he includes in his system an archetypal shadow:

> The shadow is a living part of the personality and therefore wants to live with it in some form. It cannot be argued out of existence or rationalized into harmlessness.

Jung's concept of the shadow is more comprehensive than I am suggesting is Faulkner's use of the shadow as a symbol in the Quentin section. Jung writes:

> The shadow coincides with the "Personal" unconscious (which corresponds to Freud's conception of the unconscious) . . . The shadow personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly . . .

It does, however, add emphasis to Quentin's dilemma. He cannot escape his essential humanity. He cannot rationalize away or project onto someone else what is a "living part of the personality".

The self-disgust Quentin displays in the barn incident also sheds light on his later reactions to Caddy's promiscuity and his associating her with the shadow. (173) As a boy he allows his instinct-driven body to dictate his experience in the barn with Natalie. The experience makes him feel dirty. By making virginity a virtue, Quentin would not have to submit to or deal with sexuality. The southern gentleman, however, "is ashamed of being a virgin." (97) Therefore, Quentin has to project his concept of virginity as a virtue onto a female with whom he can identify. Caddy is the logical embodiment of his abstract concept. To
avoid colliding head on with the sexuality from which he wishes to escape, therefore, he has to coerce Caddy into conforming with his ideas regarding virginity. In time his concept of Compson honor becomes enmeshed in his involved system of rationalizations and projections.

Quentin III. Who 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. (9)

When Caddy loses her virginity, Quentin's protection against his unconscious drives collapses. Caddy's inevitable and natural involvement in circumstance and time impinges on the world Quentin tries to hold in defiance of experience and change:

And Father said it's because you are a virgin: don't you see? Women are never virgins. Purity is a negative state and therefore contrary to nature. It's nature is hurting you not Caddy and I said That's just words. (135)

His protection against himself gone, Quentin feels taunted by Caddy's

poor Quentin . . . you've never done that have you yes yes lots of times with lots of girls then I was crying . . . (170)

The degree to which Quentin feels threatened by Caddy's "sympathy" is indicated by the 1910 event which makes him recall this interaction with Caddy:

But still I couldn't stop it and then I knew that if I tried too hard to stop it
I'd be crying and I thought about how I'd thought about I could not be a virgin, with so many of them walking along in the shadows and whispering with their soft girl voices lingering in the shadowy places and the words coming out and perfume and eyes you could feel not see, but if it was that simple to do it wouldn't be anything and if it wasn't anything, what was I . . . (166)

Quentin's total self-identity is in jeopardy.

Desperate to continue to avoid acknowledging the shadow in himself, Quentin tries to pull Caddy away from her shadow, her sexuality, back into his world which circumvents experience. On the literal level he attempts to sacrifice her; on the symbolic level, to commit incest. He is incapable of realizing his plan on either level. To do so would involve Quentin in the reality of physical experience. Neither death nor incest can be a substitute for the protection against the "loud world" Quentin is deprived of when Caddy loses her virginity and betrays his paradise.

However, if he can convince himself that Caddy "died" when "they touched her" she would not be a non-virgin. His warped interpretation of his father's comment about virginity gives him the excuse to equate loss of virginity and death. "it's like death: only a state in which others are left and I said, But to believe it doesn't matter and he said, that's what's so sad about anything" (97). Also recall Mrs. Compson's reaction to seeing "one of them kissing" Caddy: "all next day she went around the house in a black dress and a veil and even Father couldn't get her
to say a word except crying and saying her little daughter was dead . . ." (247) However, Quentin knows the illusion of death cannot be sustained.

Quentin's third attempt to sublimate his own shadow, which had become inextricably associated through projected abstractions with Caddy's shadow, is when he confesses to his father that he and Caddy have committed incest. This attempt is equally futile.

Quentin seeks isolation for himself and for Caddy, who is essential in his world, by burning away the flesh with a mental flame. "If it could just be a hell beyond that; the clean flame the two of us more than dead." (135) The fact that Quentin is attempting to escape from his basic humanity is emphasized by his father's reply:

you are still blind to what is in yourself to that part of general truth the sequence of natural events and their causes which shadows every man's brow even benjys you are not thinking of finitude you are contemplating an apotheosis in which a temporary state of mind will become symmetrical above the flesh and aware both of itself and of the flesh it will not quite discard you will not even be dead (195-6)

On the day of his suicide Quentin is still contemplating the desirability of his "apotheosis" which would free him
of his flesh and his bones. Three times he anticipates the desirable disintegration of his body and the rising of the flatiron on "the Day." Once, Quentin hopes that his eyes "will come floating up too, out of the deep quiet and the sleep, to look on glory" when "He says Rise." (135) He goes beyond considering the freeing of his mind and ironically anticipates sainthood.

On June 2, 1910, Quentin's temporary avoidance of the shadow by "stopping inside the door" (100-1) makes him recall the "shadow" he had made a last desperate attempt to avoid seeing by putting the mirror between himself and the bride, Caddy. The mirror symbolizes Quentin's persistent need to keep his abstract version of Caddy intact, but she runs "out of the mirror" leaving Quentin with "smells roses roses the voice that breathed o'er Eden" (101) and a vision of Caddy "like a cloud, the floating shadow of the veil running across the grass, into the bellowing." (101) The roses are a symbol of Caddy's sex, her promiscuity and her "unforgivable sin." Quentin is irrevocably betrayed by her world: "Roses. Not virgins . . . Roses. Cunning and serene." (96) There are several indications in Quentin's stream of consciousness that he associated Caddy with Eve, the betrayer of all mankind:

the curtain leaning in on the twilight
upon the odour of the apple tree her
head against the twilight . . . the
voice that breathed o'er eden . . . (124-5)

On a symbolic level, Quentin's identifying Caddy with Eve
indicates his yearning to return to the innocence of man before the fall. Mythically, one might say, he feels the oppression of bearing the ever-increasing burden of the past. On a literal level, he would like to return to the innocence of childhood.

When Caddy runs "out of the mirror," Quentin's version of Caddy, too, runs "out of the mirror," his mirror, his consciousness which, to this point, has rationalized away her promiscuity and his own shadow. Her marriage challenges and defeats Quentin's means of ignoring his own sexuality. His world shattered and its alternative unacceptable, Quentin finds himself in the twilight zone "neither asleep nor awake looking down a long corridor of grey halflight where all stable things had become shadowy paradoxical." (188) He is psychically paralyzed by a discontinuous bombardment of memories of the past, and present obsessions, all of which are confined by the relentless, mechanical measurement of time.

The shadow which haunts Quentin on the day of his suicide symbolizes what he cannot accept in himself and in Caddy. It represents his instinctive sexuality from which he tries to free himself:

my shadow leaning flat upon the water,
so easily had I tricked it that it would not quit me . . . if I only had something to blot it into the water, holding it until it was drowned (109)

And it represents Caddy's sexuality: "I walked upon the belly of my shadow" is a quotation preceded by a recalled
discussion of Caddy's pregnancy. (115) The shadow marks and, for Quentin, symbolizes the steady passing of time from which he would like to escape: "I walked upon my shadow, trampling it into the dappled shade of trees again." (139) The shadow represents "the sequence of natural events and their causes which shadows every man's brow even benjys." In other words, the shadow which mocks Quentin by reminding him of his temporal and physical existence is, in fact, what guarantees the continuance and orderly succession of physical phenomena upon which mankind depends for endurance. The sun casting the shadow is the original source of all creative energy. Man's shadow, on the symbolic level, is an affirmation of his procreative potential; on the literal level, it is an affirmation of physical being and motion cast on the earth by the sun. Quentin's suicide removes him from the flow of time and the flow of life. He destroys the creative potential he as a human being embodies.

Because Quentin cannot accept his shadow, he is not free to accept others as individuals, to love, to feel compassion or to find peace. Determined to rationalize and argue away his unconscious self, he can see others only in terms of the abstractions heformulates to protect himself from himself. His consciousness, which is bent on destroying a "living part of his personality," becomes so obsessed with trying to accomplish the impossible that it destroys him. He seems incapable of synthesizing and balancing his anxious experience of psychic time and his felt pres-
sure of clock time. The equilibrium between the two time senses symbolically attained by the trout eludes Quentin. The trout which can keep its "nose into the current", poised and motionless in the flow of the river, representing traditionally time and life, is not caught; it endures.

The relatively few shadow images in Benjy's section seem somewhat insignificant in isolation. However, reexamined after a close analysis of the shadows in Quentin's section, they gain some status on an interpretive level. Benjy, who has been "three years old thirty years," instinctively experiences past and present time as present reality, as if all events were part of a timeless eternity. His shadow, as a symbol of his special time-sense, simply is. "We went along the brick walk, with our shadows." (54) "Our shadows were on the grass." (73) Although Faulkner applauds the consciousness which experiences the fluidity of time, obviously the Benjy-like time-sense, purely durational, is inadequate for an independent existence. Clock time is socially practical and the ability to make relationships gives significance and meaning to the flux of fluid time. However, Benjy's responses to various experiences register positive and negative time experiences.

If the court house circle can be accepted as an image for a clock face there is, in a comparison of two incidents in the novel, a dramatization of Benjy's instinctive distinction between positive movement in time and negative movement in time. Before proceeding with my interpretation,
however, I would like to refer to a note by Maurice Bassan, since we draw opposing conclusions from the same incidents. Bassan emphasizes the movement of the carriage; I feel the perceived movement of the outside "shapes" is more relevant. Bassan writes:

movement in a clockwise direction (monument on the right) suggests an entry into the world of time and reality which is at once impossible and agonizing . . . His movement must always be counter-clockwise, against the stream of time.

I disagree with this analysis because the descriptions in the novel suggest that the relative movement of the objects outside the carriage are what Benjy focuses on:

I could hear Queenie's feet and the bright shapes went smooth and steady on both sides, the shadows of them flowing across Queenie's back. They went on like the bright tops of wheels. Then those on one side stopped at the tall white post where the soldier was. But on the other side they went on smooth and steady, but a little slower. (31)

As they move around the monument the shadows on the right flow in a clock-wise direction, from left to right. Benjy is quiet. In the last incident in the novel Luster swings Queenie to the left of the monument. The monument is again still and movement is on the left. As the carriage moves things flow, from Benjy's point of view, from right to left, in an anti-clockwise direction. Ben "bellowed" -- "it was horror; shock; agony eyeless, tongueless;" (335)

My interpretation is that Benjy feels agony in a Quentin-like concept of time -- Quentin feels the relentless pressure of passing time and himself caught in that time. He
wishes to move back in time or to stop time. Recall again Quentin’s obsession with sitting on the left side of the tram. Things flow by in an anti-clockwise direction. When Queenie moves to the right of the monument, "cornice and facade flowed smoothly once more from left to right," in a clockwise direction. "Ben hushed ... his eyes were empty and blue and serene." (336)

If the shadow as a symbol for natural and instinctive sexuality can be extended somewhat to include most instinctive responses to situations in life, the inseparableness of Benjy from his shadow is apparent. His responses to the world and the people around him are instinctive. They are unaltered by conscious reasoning and abstract moral codes. He is incapable of recognizing his shadow, his instinctive responses to life around him, as a threat to a world of ideas which defies the world of experience as does Quentin. Distinctions between moral and immoral, spiritual and physical, mind and body, rational and irrational, conscious and unconscious are outside the world of Benjy. Because his responses to experience are primitive or innocent, he seems to make only one basic distinction in his world. He automatically distinguishes between forces which encourage the advancement of life’s potential and forces which distort and destroy life’s potential; he responds positively to the former, negatively to the latter. Life-encouraging forces -- warmth of fire, sleep, love, compassion, regular motion in time, and people like Dilsey and Caddy -- give order to
Benjy's world and he responds to them positively. Life-injuring forces -- anger, absence of love, selfishness, death, chaotic movement against time, violence, and people like Jason and Mrs. Compson -- produce chaos in Benjy's world and he responds negatively to them. (I shall comment on his negative responses to Caddy's sexuality in a moment.) Benjy's moments of serenity and peace are encompassed by love, warmth and a sense of community between human beings. His tendency to register with serenity positive participation in life climaxes in the crescendo of the Easter service where time coalesces. Distant past and present are momentarily inseparable, and the Christian Easter heritage is a present reality personally experienced by each member of the congregation as they instantaneously transcend temporality: "Jesus! I sees, 0 Jesus!" (Notice the present tense.) "In the midst of the voices and the hands Ben sat, rapt in his sweet blue gaze." (313) I shall discuss the significance of the Easter service to *The Sound and the Fury* in more detail later.

Because Benjy makes only the one basic distinction between positive and negative life forces, he instinctively indicates which of the opposing forces each character embodies. He measures the extent to which each character is able to recognize and accept positive life forces within himself. Acceptance of one's own humanity seems to be a prerequisite for recognizing and loving the humanity of other human beings. Therefore, he also registers the
extent to which each character is able to feel compassion for others.

Caddy, as reflected in the Benjy section, possesses a life-encouraging consciousness. She has the courage to encompass her instincts and her temporality, her shadows, as natural and inevitable parts of her life. She can love, as individuals, those around her. Benjy's crying when Caddy loses her virginity does not reflect a moral judgment and condemnation on Benjy's part as Quentin suggests: "He took one look at her and knew. Out of the mouths of babes." (119) It reflects an inevitable change in Caddy. She no longer smells like trees or of innocence. It also reflects the naturally selfish and egotistical demands of a child before socialization modifies his behavior. Part of maturation is learning not to respond immediately and fully to stimuli but to modify that behavior according to intellectual awareness of circumstances surrounding the stimuli. Benjy's responses are those of a child, as yet innocently egotistical, instinctively self-protective. He responds negatively to Caddy's sexual experiences not only because they change Caddy, but also because they distract her attention from him and his selfish demands on her time and energies. He does not intellectualize the change. It is, however, Caddy's ability to love and to mature which takes her from Benjy. Her response to his crying is a reflection of her love being pulled in two directions.
Dilsey, too, is reflected by Benjy as being free to feel compassion and love for others. Interestingly, there is an indirect reflection and foreshadowing by Benjy of Quentin's dilemma: "He was chunking into the shadows where the branch was." (42) Jason's entry into Benjy's environment is usually signalled by crying emphasizing Jason's cold, unloving, dehumanized and destructive attitudes.

Faulkner, in his portrayal of Benjy, the "natural", seems to indicate that man has an innate ability to find order in a seemingly chaotic world. Obviously, the instinctive selfishness of the child undergoes socialization before he can live in a human community satisfactorily. However, Faulkner implies that if an individual is guided, not ruled, by his instinctive reactions to life's experiences, he may develop a kind of rapport with the natural rhythms of the physical world and, with ease, accept the cyclical nature, too, of himself. Conversely, by rationally repressing his instinctive responses to experience, the individual may be blind to his innate capacity to respond to life creatively.

Shadows are significantly not mentioned in connection with Jason. He is oblivious to the possibility that he may embody unconscious or irrational impulses. Time to him is mechanical, linear time, that time being meaningful to Jason only in terms of money. Natural rhythms, suggested
by the gentle lengthening and shortening of shadows, do not make money but, in Jason's scheme of things, probably cost money and therefore are of no account. Recall his hatred of the yearly return of the sparrows. Jason is so time-equals-money oriented that to him the past, with the exception of memories of uncollected debts, is only a nuisance. It has no commercial value and therefore, once past, should be forgotten, just as once the stock market closes, the day's report has little relevance to the present and future. Obviously Jason cannot escape his past which presses on him in the persons of Mrs. Compson, Benjy, Dilsey and Quentin Jr., but he can do his best to isolate himself from its emotional claims. Gatlin comments:

For conscience to Jason is the legacy of the past, of that durational past which, once acknowledged as an arbiter of present value, imposes, drags with it into the present contingency all sorts of impractical notions such as honor and honesty and compassion.

Jason ridicules Earl for his sense of relatedness and obligation to the past: "I'm glad I haven't got the sort of conscience I've got to nurse like a sick puppy all the time." (246)

Jason Compson is always far too preoccupied with what he thinks is a rational and logical approach to life to ever have time to recognize and hence acknowledge his own humanity with its instinctive and irrational aspects. He seems unconsciously to avoid accepting in himself that
part of his mind which may cause him to act irrationally. He does this by convincing himself that he alone has a firm, conscious grasp on reality and that the people around him are illogical and irrational. In other words, he unconsciously sublimates his personal fear of unconscious forces which may cause him to act irrationally by projecting them onto people around him and then by criticizing those people for what he cannot see in himself:

They were all in town for the show coming in in droves to give their money to something that brought nothing to the town and wouldn't leave anything except what those grafters in the Mayor's office will split among themselves; and Earl chasing back and forth like a hen in a coop . . . (213)

Jason's obsession with his own unique ability to act rationally makes it impossible for him to anticipate the acts of others.

Jason guards himself against the possibility of responding instinctively to life's situations to such an extent that he loses what Faulkner implies to be an innate ability to find poise in a world which makes multiple demands on the individual. He consequently visualizes himself the victim of circumstance. Any event which exposes his lack of rationality or defies a monetary explanation makes him feel the dupe of the whole world. He feels as though he is a lone protagonist opposing all time and all life: "and it seemed to him that the fact that the day was clearing was another cunning stroke on the part of the foe, the fresh battle toward which he was carrying ancient
wounds." (322) Constantly measuring and balancing credit and debit, he imagines himself the ignored creditor. Isolated by his warped concept of life Jason feels that he is mocked by the physical world and by individuals living in that world.

Fenced by his certainty that cold logic and money alone are to be trusted, he is cut off from the humanity in both himself and others. Subjective claims are not tolerated in his world:

I never promise a woman anything nor let her know what I'm going to give her. That's the only way to manage them. Always keep them guessing. If you can't think of any other way to surprise them give them a bust in the jaw. (210)

Jason is so busy maintaining his "sane" approach to life that he is not free to feel love, compassion or pity. He is blinded by his inability to see past his own selfish needs and designs. Dilsey points her finger at Jason's fervent self-isolation as a negation of his basic humanity:

"You's a cold man, Jason, if man you is," she says. "I thank de Lawd I got mo heart dan dat, even ef hit is black."

Even Mrs. Compson, who dotes on Jason, recognizes his lack of compassion for others: "You'd be too brutal with her." (240)

It seems appropriate that during his mad pursuit of his niece on the day of the show Jason is blinded by the sun, a symbol of reality and the caster of shadows. The reality of experience eludes Jason. Later Jason sits quietly in his car, his version of reality challenged and
proved inaccurate.

Some looked at him as they passed, at the man sitting quietly behind the wheel of a small car, with his invisible life raveled out about him like a worn out sock. (329)

Jason's system crumbles leaving him temporarily unwound. But in the final scene he is pictured as having pulled his mechanical self back together and as continuing to destroy the positive forces within him by insisting on the superiority of his cold, logical and impersonal world. Jason's last act in the novel is one of restoring order to Benjy's world. He hurls Luster aside and swings Queenie about to the right of the monument. Jason selfishly resents the disruption of his now "re-ordered" world. His reactions to the interference are violent and without compassion, dictated to by a non-changing premeditated selfishness. His mode differs considerably from Benjy's. Benjy's selfishness is instinctive and self-preserving in a primitive or innocent way; Jason's is mechanical, cold and destructive.

Faulkner's mode of fiction in the final section of The Sound and the Fury serves to distance the reader from the streams of consciousness of individual characters. The diversified responses of the various players, particularly Dilsey, to the events of April 8, 1928 are objectively juxtaposed. Faulkner uses the omniscient point of view as opposed to the more intimate first person point of view of the other three sections. This chapter is often referred
to as the Dilsey section because Dilsey is here portrayed as compassionately transcending the faulty time-senses and selfishness of the Compsons. By employing the omniscient point of view, Faulkner can emphasize the working of the heart as opposed to the machinations of the mind. He sides with the Dilsey-like consciousness which is rooted in the heart. In his appendix to *The Sound and the Fury* he sums up Dilsey's ability to find poise in the ongoing life process in two words: "They endured."

Dilsey's endurance contrasts vividly with the failure and deterioration of the Compson family. Jason and Quentin find life "full of sound and fury,/ Signifying nothing."

\[...
Out, out brief candle!
Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing . . .
\]

The use of "shadow" in the Shakespeare passage elicits thoughts of Plato's Cave imagery which was discussed earlier in the *Light In August* chapter. Life is viewed realistically by neither Quentin nor Jason. The sun, symbol for reality, is seen as antagonistic to both of them although in different ways. Their life schemes are based on illusions. Faulkner suggests that life signifies nothing to those who are threatened by the realities of time and who intellectually reject the realities of their basic humanity. Benjy bellows dejectedly over his family's figurative loss of life based on those realities on April
8, 1928. He instinctively reacts against the destructive qualities displayed by his family and reaches out to Caddy, represented by the old satin slipper, to bring life back to the Compsons:

"Hush. Dilsey got you." But he bellowed slowly, abjectly, without tears; the grave hopeless sound of all voiceless misery under the sun. Luster returned, carrying a white satin slipper. It was yellow now, and cracked and soiled, and when they placed it into Ben's hand he hushed for a while. (332)

He responds positively to Dilsey, too, to whom life has significance and meaning: "You's de Lawd's chile, anyway. En I be His'n too, fo long, praise Jesus." (333)

Symbolically speaking Dilsey embraces her shadow, her temporality and her basic humanity. The slow, one-handed Compson clock is significantly out of time with reality. However, it does not distort Dilsey's realistic integration of past and present time. She symbolically translates the incongruous striking of the clock into the approximate time of the community.

"Eight oclock," Dilsey said. (290)

Dilsey is not mesmerized by time nor is she haunted by its passing. She realistically assesses the changes in her self and the Compson family wrought by time: "I seed de beginnin, en now I sees de endin." Dilsey, sensitive to people as fellow human beings feels compassion for the
members of the Compson family who are incapable of love and communication. However, she does not retreat into memories of a better past. She draws on the past to pull into perspective the sad truth of the present and the possibilities of the future.

The stove was almost cold. While she stood there the clock above the cupboard struck ten times. "One o clock," she said aloud, "Jason aint comin home. Ise seed de first en de last," she said, looking at de last." She set out some cold food on a table. As she moved back and forth she sang a hymn. (316)

The Compson stove is cold, but Dilsey's warmth, symbolized by food and song, and earlier by the hot water bottle and Bible, is compassionately extended.

Faulkner's portrayal of Dilsey refutes Sartre's comment that Faulkner decapitates time by depriving it of its future. Dilsey is not pounced upon by present events for lack of considering the future. She is portrayed as intuitively following what Sartre in his criticism of Faulkner recommends:

And if we steep ourselves thus in the future, is not the formless brutality of the present thereby attenuated? The single event does not spring on us like a thief, since it is, by nature, a Having-been-future.

Where the two writers seem to differ is in approach. Faulkner avoids as dehumanizing the intellectualizing of experience; Sartre does not. It seems Sartre overlooks Dilsey as a Faulknerian heroine in his criticism of Faulkner's metaphysics.
The Easter Service emphasizes the losses of the Compson family and the strength of Dilsey. It is a superb climax of time experienced as fluid and eternal within the framework of a service tied to clock time for social convenience. The congregation individually and simultaneously experience the Christ story as a present reality intimately affecting their lives. Reverend Shegog moves them to a communication beyond the need for words.

With his body he seemed to feed the voice that, succubus like, had fleshed its teeth in him. And the congregation seemed to watch with its own eyes while the voice consumed him, until he was nothing and they were nothing and there was not even a voice but instead their hearts were speaking to one another in chanting measures beyond the need for words, . . . (310)

The image is a powerful one. Faulkner suggests that the body and the voice are a possible means of transcending time and self to a point where individuals can communicate truthfully heart to heart. By describing the voice as succubus-like he emphasizes his bias against the intellect-controlled voice as an ultimately meaningful mode of communication between human beings. In the midst of this congregation transcending time and words sit Ben and Dilsey. Ben responds instinctively to the positive experience; Dilsey responds with her heart and mind to the Easter Service and communion of human beings:

In the midst of the voices and the hands
Ben sat, rapt, rapt in his sweet blue gaze. Dilsey sat bolt upright beside,
crying rigidly and quietly in the annealment and the blood of the remembered
It is suggested that Dilsey and Ben embody Christ-like qualities in a passage echoing several passages discussed in the Quentin part of the paper. "As they walked through the bright noon, up the sandy road..." (313 emphasis mine) Faulkner applauds the Dilsey-like consciousness. Her capacity to love, to feel compassion, to act spontaneously, to see all who are around her as individuals and yet to recognize their common humanity is hers because she is able to accept herself for what she is, a human being with unpredictable emotions and drives, intuitive wisdom, reasoning ability and temporality. Her transcendence is joyfully intuitive, not abstractly intellectual. It is not an escaping from time but an acceptance and integration of past, present and future time.

In his novel Faulkner counterpoints negative and positive responses to life. The title shows how Macbeth's "sound and fury" has been altered to balance "de power en de glory." (313) The Quentin-like and Jason-like consciousnesses which distort time and unconscious aspects of the personality as antagonistic forces in themselves, ultimately destroy themselves in the process of destroying their innate capacity for finding order, love and peace in the temporal world. They experience life as full of "the sound and the fury". Those who accept their shadow as a "living part of the personality" discover they are in harmony with the world around them. Dilsey experiences "de power en de glory"
Faulkner's affirmation of the endurability and beauty of the Dilsey-like consciousness is clear in a consideration of the time theme in The Sound and the Fury as a universal theme. However, the affirmation is somewhat overcast by the title of the novel. Faulkner, in the closing vociferous remarks of Jason, draws his reader back to the problems of the southern society he portrays in his novel. Nevertheless, when the novel is seen as more than a story of the south, Faulkner's thematic statement is optimistic about man's future. Benjy's serenity, once order is restored to his world, mutes the fury and cruelty of his Snopes-like brother. Only when the novel is viewed as a commentary on the south, is Faulkner's statement pessimistic, pessimistic regarding the future of the southern society. Kerr interprets the general theme of Faulkner's works as follows:

The myths and legends by which the Southern aristocrats seek consolation and compensation for the loss of their prestige and prosperity paralyze them and leave the initiative in modern society to the Snopeses.

If the initiative is left to the cold, impersonal, time-equals money oriented Snopeses, the culture's future is bleak. For an individual to avoid a dehumanized life full of sound and fury Faulkner seems to plead for him to adopt a philosophy of life which restores the human values and qualities he later voiced in his Nobel Prize Address: "love and honor and pity and pride and compassion and sacrifice."
I believe that man will not merely endure; he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance.

He implies in *The Sound and the Fury* that an individual might attain the ideal by learning a Dilsey-like sense of time and sense of self in relationship to that time. Margaret Church observes: "Dilsey is able to accept and then transcend time because she is essentially not a part of the society with which Quentin has to cope." I argue that Dilsey is faced with southern problems equally as difficult as those Quentin faces. If *The Sound and the Fury* is seen as a novel about the south only, it thematically isolates the southern dilemma; if it is seen as universally applicable, it thematically affirms man's endurability when he accepts and synthesizes his sense of temporality and his instinctive responses to life.
THE COFFIN IN AS I Lay DYING

As I Lay Dying revolves around a journey which symbolically resists the inevitable flow of time. Complying with the request of Addie Bundren, the Bundren family transport her coffined corpse to Jefferson where her family, long dead, are interred:

And when Darl was born I asked Anse to promise to take me back to Jefferson when I died, because I knew that father had been right, . . .

Figuratively speaking, Addie asks Anse to move her back in time. The journey would in effect turn back the clock so that no intervening experiences could challenge her belief in her father's dictum "that the reason for living was to get ready to stay dead a long time;" (461). Traditionally her burial place would be near the Bundren property, but her request minimizes the hold family ties have on her. The journey back in time seems an attempt to erase her membership in the Bundren family.

Midpoint in the novel Faulkner juxtaposes the flow of the swollen river and the coffin containing Addie Bundren's corpse. In this juxtaposition is the thematic axis of the novel. The river is a traditional symbol of the flow of time; the coffin is a symbol of the irreversible isolation of death. Addie's request involves her family in the symbolically life-destructive task of resisting time to support a static view of life. The coffin, however, is also imbued with a strange life force of its own. It is
equated with the living Addie; her influence is transferred to the coffin. Manifest in the powerful interplay between the animation of the coffin and its representation of death and isolation is the dynamically destructive influence Addie has on the Bundren family.

*As I Lay Dying* is composed of sixty brief chapters apportioned among fifteen characters. Each section describes aspects of either the events and preparations preceding Addie's funeral or the procession to Jefferson. Accordingly, facets of the private experiences of each character as they relate to Addie's death and the journey are explored. When the many sections are seen as the conscious streams of the characters in the novel, a theme of the universal and inevitable isolation of the individual emerges. Calvin Bedient's article "Pride and Nakedness: *As I Lay Dying*"² points to the inexorable isolation of the individual consciousness as the axis of the novel. However, Faulkner, at crucial points in other novels, posits the potentiality and desirability of individuals transcending the loneliness of isolation and intuitively experiencing communion with fellow human beings. From a less conventional approach to *As I Lay Dying*, the isolation theme can be seen to revolve around only one individual and reasons for this isolation reinforce thematic statements by Faulkner that I have already examined in chapters one and two of this thesis. I feel that the narrator of the novel is Addie Bundren, and that the private worlds tapped in the
novel are her versions of what might be the experiences of the other characters involved in the tale. Her imaginative entries into their conscious streams yield a flow of insights into herself and her influence on others. Addie's tendency to minimize and disperse these insights constitute the tragedy of *As I Lay Dying*. She has no sense of communion with fellow human beings. She seems aware of her influence on those around her and yet tries to ignore the significance of her influence and sadly chooses not to register rebound effects on herself. Her intentional exclusivity, her static concepts of life and her attempt to move against the flow of time blind her to the potential of transcending individual isolation.

I have proposed that there is within *As I Lay Dying* supportive evidence for reading the novel as Faulkner's portrayal of the conscious stream of the dying Addie Bundren. She seems to absorb and reconstruct events before her death and to create in her imagination events surrounding her death and the activities following her death. Her thought patterns are somewhat stylized in that she arbitrarily focuses on one individual at a time. Realistically the stream of thought could jump in a less organized fashion from subject to subject. Thematically, however, there may be some significance in the compartmentalizing technique she uses. The tone throughout the novel is consistently that of the woman revealed in the Addie section. I agree with David Monaghan, author of "The
Single Narrator of *As I Lay Dying,* that the intrusive voice is "that of a woman who is manufacturing a pseudo-objective version of experience out of her own consciousness." The theme of the self-destructiveness and other-destructiveness of stasis and isolation is dramatically emphasized when Addie is seen as the single narrator.

Various elements in the novel support the single narrator theory of *As I Lay Dying.* The title is the most obvious. If Faulkner were exploring individual reactions to Addie's death, why *As I Lay Dying* (emphasis mine)? It is, in fact, Addie who "lay" dying. It seems quite reasonable that she occupies her mind with thoughts of what might occur after her death. She has extracted from Anse his promise to bury her in Jefferson as opposed to where she traditionally belongs, near her family and home. It is a request which she means to be her revenge against him: "my revenge would be that he would never know I was taking revenge. And when Darl was born I asked Anse to promise to take me back to Jefferson when I died" (464). As she lies dying she seems to be projecting beyond her death to measure the effectiveness of her revenge. The overneat resolution of her revenge plot, the glorification of Jewel, the stereotyping of Anse and the commitment of Darl to Jackson all seem to be products of Addie's wishful thinking as opposed to an unravelling of what may realistically follow her death. However, these imaginative entries into the minds of the others force her to see how ineffective,
in fact, her revenge is. Not liking what she discovers she rationalizes away the insights obtained.

The peculiarly similar descriptions of Anse throughout the novel suggest a single categorizer, Addie:

Dewey Dell: He looks like right after the maul hits the steer and it no longer alive and don’t yet know it is dead. (381)

Tull: and Anse standing there like a scarecrow, like he was a steer standing knee-deep in a pond and somebody come by and set the pond up on edge and he ain’t missed it yet. (390)

Darl: He stops for a while and looks at us, hunched, mournful like a failing steer or an old tall bird. (456)

Addie: so that he looked already like a tall bird hunched in the cold weather on the wagon-seat. (462)

The diction of each character varies as it very well might as Addie imaginatively puts herself in the place of these characters. However, there are unaccountable lapses in diction, particularly in the Vardaman sections. That is, they are lapses if Addie is not the fabricator of the various points of view. The following passage seems quite beyond the scope of the boy portrayed in other Vardaman passages:

It is as though the dark were resolving him out of his integrity, into an unrelated scattering of components -- snuffings and stampings; smells of cooling flesh and ammoniac hair; an illusion of a coordinated whole of splotched hide and strong bones within which, detached and secret and familiar, an is different from my is. (379)
Although many of the words used in this passage resemble those used by Darl more than they do those used by Addie, I believe her background indicates she is capable of fabricating the language used by Darl and of using Darl-like diction for Vardaman, who she knows idolizes Darl.

I feel the single narrator theory better accounts for Darl's version of what takes place during his and Jewel's absense than the usual explanation of Darl being capable of clairvoyance. Addie as narrator also gives significance to lapses in the chronological presentation of events -- particularly the Cora-Addie-Whitfield narrations following the crossing of the river. These three flashback sections are a commentary on the stasis and isolation of Addie Bundren already symbolically presented in the crossing of the river. It seems as if Addie is trying to justify her request. Addie as fabricator also helps explain Cash's puzzling reference to the house where Anse borrows the shovel as Mrs. Bundren's house: "He set that way all the time we was in front of Mrs. Bundren's house, hearing the music, . . ." (512)

When I read the novel as Faulkner's portrayal of a single woman's fabrication of details surrounding her death, I feel a kind of Bergsonian dynamism in its style, in its immediacy and a Bergsonian abhorrence of stasis as life-destructive in its theme. The direct, non-interpreted presentation of Addie's conscious stream gives the novel the realistic immediacy of pseudo-consciousness. The
reader is directly involved with her perceptions of the world and people around her as she faces death. This dynamic immediacy allows the reader to experience, as opposed to being told about, the static rigidity of the narrator as she distorts reality in her inability to adapt to change.

Addie's attempt to prove her philosophy of individual isolation and to deny her ties with the Bundrens manifests itself in the narrative style. She compartmentalizes each character she speaks through. She presents her version of the personality of each individual, adjusting it to justify and rationalize her rigid concepts of life. Each person is, in effect, put in a box, a compartment, or, I might add, a coffin. Darl who intuitively breaks down the communication barriers is damned in the narration by its creator, Addie. I shall discuss this point in more detail later.

Disquieting perceptions of time and space thrust directly at the reader the turmoil of Addie Bundren as she makes futile attempts to give shape to or to justify her life through her family, particularly through Darl. Tension arises in the disconnection of time and space. It seems that Addie's inability to flow with time makes it impossible for her to feel the relationship between time and space. Notice the frieze-like description of the Bundrens travelling the empty road to Jefferson:

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.  

(413)

The wagon is like an unlidded coffin in the desolate landscape. It is worth noting that Jewel is not in the wagon but, in contrast, is moving past the wagon on his horse. Addie exempts him from the immobilized action.

Darl's complicated consideration of time at the river, likewise, reflects Addie's struggle with the concepts of time and space:

It is as though the space between us were time; an irrevocable quality. It is as though time, no longer running straight before us in a diminishing line, now runs parallel between us like a looping string, the distance being the doubling accretion of the thread and not the interval between.  

(443)

Addie is reluctant to let time flow and imaginatively freezes action to stop the flow of time, but time necessarily moves on. The turbulent river suggests an inevitable, relentless, violent passing of time. The water is endowed with a disturbing life-force of its own:

The water was cold. It was thick, like slush ice. Only it kind of lived.  

(436)

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.  

(438-9)

The "river of time" seems opposed to the Bundren's movement against time, action precipitated by the request of Addie. Her imaginative entries into the minds of other
characters force her to testify against herself, but as the fiction progresses, she rationalizes away the destructiveness of her influence.

Addie imagines Darl, standing on one side of the river looking at Tull and three members of his family on the other and thinking:

The river itself is not a hundred yards across, and pa and Vernon and Vardaman and Dewey Dell are the only things in sight not of that single monotony of desolation leaning with that terrific quality a little from right to left, as though we had reached the place where the motion of the wasted world accelerates just before the final precipice. Yet they appear dwarfed. It is as though the space between us were time: an irrevocable quality.

She learns that he intuitively recognizes the destructiveness of going against time. He is haunted with the unnaturalness of opposing the flux of time and with a vision of the "final precipice". It follows that the processes of fighting the currents to take the coffin across the river and of transporting it to Jefferson effectively immobilize and isolate Cash, Darl and Jewel. The same resistance to the natural flow of time has repercussions on Dewey Dell and Vardaman as well. It is as if each is eventually surrounded by the coffin planks. Cash all but loses his leg and, as it is, will be unable to walk for over a year; Darl is dispatched to Jackson. In the last Darl section, the narrator reports:

Our brother Darl in a cage in Jackson where, his grimed hands lying light in the quiet interstices, looking out he foams. (527)
Jewel moves further into the cold isolation of a person who has learned no way to communicate except through violent action; Dewey Dell faces the confinement of pregnancy alone. Anse only seems to be immune to the destructiveness of Addie's request.

Both Cash and Darl challenge the destructiveness of the movement against time. Darl attempts to burn the coffin and corpse; Cash sees the significance of the attempt:

But I thought more than once before we crossed the river and after, how it would be God's blessing if He did take her outen our hands and get shut of her in some clean way, and it seemed to me that when Jewel worked so to get her outen the river, he was going against God in a way, and then when Darl seen that it looked like one of us would have to do something, I can almost believe he done right in a way. (510)

As recorded in the quotation above, Cash had tried to bring about the same during the river crossing, but was also foiled by Jewel.

Not only are common perceptions of time and place disrupted in Addie's story, but so also are the senses confounded in the unusual flux between the animate and inanimate. The coffin seems more alive than did Addie before her imagined death:

The wagon is hauled clear, the wheels chocked (carefully; we all helped; it is as though upon the shabby, familiar, inert shape of the wagon there lingered somehow, latent yet still immediate, that violence which had slain the mules that drew it not an hour since) above the edge
of the flood. In the wagon bed it lies profoundly, the long pale planks hushed a little with wetting yet still yellow, like gold seen through water, save for two long muddy smears. (452)

The coffin, intact except for "two long muddy smears," is described as the source of violence in the river crossing. Compare with "her face is wasted away so that the bones draw just under the skin in white lines. Her eyes are like two candles when you watch them gutter down into the sockets of iron candle-sticks." (342) Even when Cash is building the coffin it emanates a vitality of its own to contrast vividly with the strange immobile statuesqueness of its living maker. After death Addie seems to imagine herself forcefully and violently imposing herself in the consciousness of each of her family members similar to the way in which she violently imposed herself upon the minds of students when she was teaching. But actually and ironically she has the reverse effect; she is successfully erasing all but the horror of the journey from their minds.

There is a dream-like quality to the reciprocal movement between frozen time and time in flux, between dimensional and non-dimensional space and between the animate and inanimate. It seems at times that the action of the novel is under water where components scatter and reassemble unpredictably. At other times it seems as if the action freezes and holds. The unusual disruptions of perception suggest a narrator alternately freed from and tied to the restrictions of time and space. They render a feeling of
immediacy by directly reflecting the state of mind of the narrator. They also suggest, particularly in the animate-inanimate transitions, a narrator who is struggling to maintain her own sense of being. On one level she may be considering the implications of death. On a more significant level she is attempting to justify her whole life. It is as if her justifying of her life’s actions is failing and the world is disintegrating around her. However, she chooses in the face of contrary evidence to remain statistically and emphatically sure of her exclusivity. Her refusal to acknowledge her essential relatedness to others hurts not only her but also those around her. In the process of rationalizing her own separateness, she effectively dehumanizes others. Although limited insights into her destructive influence on others are forced upon her by her imaginative entry into their consciousnesses, she minimizes the intrusion of these insights upon her philosophical set.

Addie Bundren’s intentional and non-changing choice of exclusivity leaves her dead, in Faulknerian terms, long before physical death threatens her. Influenced by her father’s dictum "that the reason for living was to get ready to stay dead a long time" (461), she clings rigidly to her aloneness. As a teacher she considers only violence can link two individuals together:

I would look forward to the times when they faulted, so I could whip them. When the switch fell I could feel it upon my flesh; when it welled and ridged it was my blood that ran, and I would think
with each blow of the switch. Now you are aware of me! Now I am something in your secret and selfish life, who have marked your blood with my own for ever and ever. *(462)*

Addie seems to be pleading for someone to violate her aloneness. The very term, violation, predetermines her negative emotional set -- that violence is the only way to break down the barriers of isolation. In violence are the roots of her concept of violation. Her whole notion is self-defeating as indicated in the passage regarding Cash's birth: "My aloneness had been violated and then made whole again by the violation." *(464)* On a literal level, she is not alone during pregnancy; after birth she is alone. Birth, when pregnancy is perceived as a violation, terminates that violation and emphasizes reinstated aloneness. Addie seems to lose any sense of being emotionally tied to Cash. If she did feel these ties, they would negate her sense of isolation. Later she speaks of being three, the first time referring to Cash, Darl and herself and the second, to Cash, Jewel and herself. She also speaks of her children all being hers alone, but she leaves no room for them to emotionally "violate" her impenetrable isolation. The birth of Cash convinces Addie that "Life is terrible" as her father said. She is figuratively "encoffined" by the rigidity of her emotional set of impenetrable aloneness.

The imposition of self through violence is extended to its grotesque limit in Jewel's treatment of his horse.
He projects Addie's treatment of himself to the horse. "that's why ma always whipped him and petted him more." (349) The change in subject and object, Jewel for Addie and the horse for Jewel, reflects the dehumanizing effects of using such a limited type of communication. There is an ironic twist in Jewel's equating his mother with his horse. Following the twist, the original perpetrator of violence, Addie, is likewise dehumanized.

Addie's determined isolation is based largely on her desire for relationships which are experienced rather than those which are sterilized through abstractions. It is her unchanging conviction that language prevents any real communication. Olga Vickery comments: "The birth of Cash confirms her feeling that words are irrelevant and that only physical experience has reality and significance." There is, however, a culpable gap between Addie's ideal and her reality. It is her own abstractions regarding family members and friends which isolate her from the experience she desires and which prevent her from seeing the ongoing flow of life. Time and again she immobilizes those around her. They solidify in her gaze. Simon suggests that "Everything" and, I will add, everyone, "solidifies while seeming in motion."5 In spite of Addie's determined rigidity in her philosophy of life, words do have repercussions in the world of experience. Faulkner suggests in other works that there can be a balance between experience and abstractions, but that abstractions should adapt to the
realities of experience. In *As I Lay Dying* he shows the extremes of the two modes in Darl and Jewel. Darl is bound up in words and ideas to the extent of being immobilized by the collage of impressions which bombard him. Jewel is the man of action divorced from words and thought. With reference to the novel Vickery says:

The word by itself leads to a paralysis of the ability to feel and act; the act by itself results in excessive and uncontrolled responses to various stimuli, both internal and external.

Addie's inflexible philosophy idealizes Jewel's mode. She does not adapt her patterns of thought in the face of experience which shows how dehumanizing Jewel's mode is. Instead she expresses through Jewel a yearning for isolation from the experience which disproves her philosophy:

> It would just be me and her on a high hill and me rolling the rocks down the hill at their faces, picking them up and throwing them down the hill, faces and teeth and all by God until she was quiet (347-8)

The focusing on "teeth" adds an odd quality to the violent image. Usually eyes are the focal point on a face. Jewel avoids the eyes, the mirrors of emotions. The faces and teeth loom up on Jewel as if they were making impossible, overbearing demands on Addie. They are construed as nightmarish. Through Jewel, Addie makes a dramatic plea for quiet isolation.

By leaving no room for revision of her stereotyping and by clinging to her exclusivity, Addie is self-victimized. She herself reveals the destructiveness of her way of
thinking by imaginatively taking to its conclusion her re­
venge plot against Anse. For Addie, Anse died after the
birth of Darl: "And then he died. He did not know he was
dead." (466) He is a frozen, empty, classified human being
for whom she leaves no room for change. Her descriptions
do not even allow for movement, for animation. He is to
her, inanimate.

It is as though upon a face carved by a
savage caricaturist a monstrous burlesque
of all bereavement flowed. (394)

he looks like a figure carved clumsily from
tough wood by a drunken caricaturist. (457)

Ironically, Addie troubles Anse least of all the family
members. By cutting him off she effectively protects him
from her influence. Her tendency to distort and destroy
does not seem to touch him, but it does effectively erase
her from the minds she wishes to violate. The final scenes
of As I Lay Dying indicate Addie's perception of Anse's
freedom from her cold touch. He happily takes a new wife,
and Addie is forgotten. The second Mrs. Bundren is ac­
cepted casually. And, significantly, music comes to the
Bundrens.

In her fervent desire to set Jewel up as the child
most worthy of her love, Addie characterizes Darl as
victimizing Jewel:

"IT'S NOT YOUR HORSE THAT'S DEAD, JEWEL,"
(405)

"JEWEL," I SAY, "WHOSE SON ARE YOU?" (494)

"Your mother was a horse, but who was your
father, Jewel?" (494)
It seems that Darl, of all her children, most threatens her conviction that Jewel, born of Addie and Whitfield in defiance of words, embodies the value of her philosophy of life. Darl's ability to negotiate the space between individuals disproves her unyielding belief in individual isolation. Darl and Cash speak without words; Darl and Dewey Dell have wordless exchanges; Darl and Vardaman are in tune with each other. Tull says of Darl: "It's like he had got into the inside of you, someway. Like somehow you was looking at yourself and your doings outen his eyes."

(426) Addie does her best to belittle and fragment this unique ability of Darl's to break down the walls of individual isolation. She shows that the Dewey Dell-Darl communications taunt Dewey Dell. She buries the affection supposed by others (voiced by Cash) to exist between the two in her creation of Dewey Dell's fantasized murdering of Darl and in her creation of Dewey Dell as the betrayer of Darl.

And then I always kind of had a idea that him and Dewey Dell kind of knowed things betwixt them. If I'd 'a' said it was ere a one of us she liked better than ere a other, I'd 'a' said it was Darl. But when we got it filled and covered and drove out the gate . . . when they come out and come on him and he jerked back, it was Dewey Dell that was on him before even Jewel could get at him. (513)

Cash is later portrayed as impersonally preferring the commitment of Darl to Jackson to facing being sued by Gillespie for the burning of his barn. In the one gesture Addie fragments the Cash-Darl relationship.
In the fury of the river crossing Darl jumps away from Cash and Jewel and is carried to the rest of his family. It is as if Addie is pushing his unaloneness, his disproving of her static version of aloneness, away from "her family," herself, Cash and Jewel. Ironically, Cash builds the coffin to contain the corpse, and Jewel saves his mother from the river for further deterioration. The coffin and the putrefaction dramatize the sad extension of intentional self-isolation. Total decomposition takes place before Addie narrates herself interred. The odour and ordeal cancel Addie, the person, in the minds of her family. Her isolation is complete. By following her own fabrication to its logical conclusion, Addie perversely supports her father's declarations.

Darl is revealed, mainly through his exchanges with Jewel, as yearning for a real mother-son relationship to help him pull together his many intuitions, but Addie never forfeits her original reaction to Darl's birth:

Then I found that I had Darl. At first I would not believe it. Then I believed that I would kill Anse. It was as though he had tricked me, hidden within a word like within a paper screen and struck me in the back through it. (464)

She emotionally assigns Darl the role of perpetrator of words divorced from action. He flounders in his inability to integrate his multiple levels of awareness. He is caught in the bind of seeing the "myriad original motion" without the capacity of giving it coherence and meaning:
it is as though it had severed them both at a single blow, the two torsos moving with infinitesimal and ludicrous care upon the surface. It looks peaceful, like machinery does after you have watched it and listened to it for a long time. As though the clotting which is you had dissolved into the myriad original motion, and seeing and hearing in themselves blind and deaf; fury in itself quiet with stagnation. (458)

The integration seems to require real human contact. Addie's Darl projection indicates that she recognizes Darl's needs but cannot let go of her need for isolation. She denies him the contact he desires. Darl is caught in an existential dilemma of "amness." In his need for a sense of his common humanity, he figuratively concludes that Addie is not his mother. "That's why I am not is. Are is too many for one woman to foal." (409) He significantly dehumanizes Addie and her children in the use of the verb "foal" and recognizes the unintegrated and multiple levels of his consciousness in "are". In the same way Darl is unable to experience the flow of time. He views past and present as separate. If something "is" it cannot be "was". Addie seems to stand in his way as he tries to integrate his experiences. He expresses a yearning to be part of the flux of life, to flow in time. "If you could just ravel out into time. That would be nice. It would be nice if you could just ravel out into time." (492) Instead he fights to find meaning in the static, unrealistic time sense of Addie: "How do our lives ravel out into the no-wind, no-sound, the weary gestures wearily recapitulant: echoes of
old compulsions with no-hand on no-strings: in sunset we fall into furious attitudes, dead gestures of dolls." (491) How do lives ravel out into the dead past when life is time-bound?

Vickery suggests that "The circumstances of the birth of each of the children establish the level of their awareness of her and the mode of their participation in her burial." I argue that the participation level and awareness level of each child are products of Addie's wishful thinking. The grotesqueness of the extensions of their birth circumstances suggests a subjective wish fulfilment on the part of Addie. In the river crossing incident there is a kind of reenactment of her psychological reactions to the births of her children. Vardaman and Dewey Dell are not hers but Anse's. Hence, they are with him. Darl swims away from the action, the coffin, Cash and Jewel. Cash assumes the responsibility for Addie, but fails to save her (perhaps intentionally, as indicated earlier). Jewel in superhuman exertion saves Addie's corpse and Cash.

Jewel, according to Addie, is the one in her family who matches impulse to action without interfering conceptualization. He translates emotion to action. Thoughts do not intrude on the immediate translation. In the evolving narrative, Addie either attempts to condemn the rest of the characters for not recognizing this unique quality in Jewel, or, more significantly, sadly recognizes the isolation factor in Jewel's violent behavior. Everyone
sees Jewel as wooden and two-dimensional:

his pale eyes like wood set into his wooden face, he crosses the floor in four strides with the rigid gravity of a cigar-store Indian (339)

then he springs out like a flat figure cut cleanly from tin (498)

He has cold, non-penetrable eyes which effectively exclude interpersonal communication. Jewel is a lonely, animalistic isolate with small hope of ever intuitively recognizing the potential of fellowship in the human community. In Addie's world words unconditionally separate and drive from reality the potential of any valid relationship.

I knew that it had been, not that they had dirty noses, but that we had had to use one another by words like spiders dangling by their mouths from a beam, swinging and twisting and never touching and that only through the blows of the switch could my blood and their blood flow as one stream. (463)

Violent emotions which manifest themselves in action replace in her system any other means of communicating truthfully and meaningfully with another individual. The closeness of Jewel and Addie is based on this kind of communication. Interestingly the experience seems too overwhelming for Jewel. He redirects his energies to his wild horse. The whirling, mean, elusive, instinct-driven horse reveals the inhumanity of the extension of Addie's warped ideal. The substitution of the horse for Addie as mother likewise emphasizes Jewel's dehumanization. Later Addie seems to try to erase this insight in having Jewel
magnanimously give up his horse. However, Jewel's lack of "intellectual perspective" "confirms his virtual dehumanization."

The two children to whom Addie seems least accessible, least real, have the most difficulty acknowledging her death. They are Anse's children according to Addie. Dewey Dell confronting a problem of her own says: "I heard that my mother is dead. I wish I had time to let her die. I wish I had time to wish I had (422). The emotional ties between Addie and Dewey Dell are unreal, formalized. The death has little impact on the daughter. Vardaman confuses the catching and killing of a fish with the death of Addie. To understand her death he equates it with that of the fish and then confusedly states his mother is a fish. He successfully dehumanizes Addie, the non-mother.

The process of death visualized by Addie erases her from the minds of her family. "She" becomes "it". "Who" becomes "what".

"Then what is your ma, Darl?"
"I haven't got ere one," Darl said,
"Because if I had one, it is was, and if it is was, it can't be is."

Addie is forced into the minds of her children in a negative sense only. Her push back in time does not preserve her or her ideas, but successfully dehumanizes both her and her family.

Although Addie's insights are limited and, to a large extent, rationalized away, without them, there would not
be an atmosphere of tragedy in the novel. Viewing the family procession through the eyes of "friends" and acquaintances, Addie acknowledges the grotesqueness of her request. By overdoing Jewel's savior role, she belittles his efforts. Her narrative indicates that she sees the horrific rebound effects of her revenge plot and her exclusivity, but that she is too caught up in defending her justification in rejecting and revenging her life as a Bundren to transcend her long held views.

The final Darl passage solidifies the tragedy of the Bundren family. The passage can be read in two ways. Either, Addie has Darl objectify himself, or, she speaks directly to the reader for the first time outside her own section. In the second possibility lies a climax to the tragic aspects of the novel -- Addie's recognition and acknowledgment of Darl's insights.

Darl has gone to Jackson. They put him on the train, laughing, down the long car laughing, the heads turning like the heads of owls when he passed. (526)

Simon concludes that all "the images about which Darl may be laughing show humanity in a particularly dehumanized form." Darl's laughter isolates the dehumanization of the Bundrens by Addie. Addie's entries into Darl's mind yield the insights most disturbing to her philosophy of life. He is the one closest to discovering a sense of fluid time which is directly opposed to Addie's static time-sense. He is disturbed by the idea of bucking the river currents to transport the coffin, symbolizing a dead,
abstracted concept of life, to the other side. He negotiates the river, symbol of flowing time and life, by going with the currents. Darl challenges Addie's concept of ravelling "out into no-wind, no-sound" with ravelling "out into time". In order to hold her static version of life intact, Addie fabricates Darl's being sent to Jackson and effectively disposes of a force which contradicts her abstractions. She "gets shut of" him "in some clean way," to paraphrase Cash's thoughts about Addie earlier. She handily and tragically escapes the challenge of the insights derived through her identification with Darl by claiming through Cash that "This world is not his world; this life his life." (532)

*As I Lay Dying* is a novel exploring the complexities and limitations of the mind of Addie Bundren. As Addie approaches death, time and space have less hold on her mind. Her explorations beyond the conventional limitations of time and space permit her insights which she seems unwilling to register. Therefore, these insights do not constitute the type of epiphany Hightower experiences in his trance-like transcendence near the end of *Light In August*. Nor does she transcend her separateness to feel a part of the human community as does Dilsey near the end of *The Sound and the Fury*. Her sense of isolation remains unbroken. She reveals that she has become a coffined individual while her body is still animate. Addie clings to her own abstractions to avoid self-disintegration. If any
of the tenets of her static philosophy should be disproved, her whole system would crumble. Her distortions of reality to preserve her views, however, are ironically paralleled by the decomposition of her dead body during the imagined journey to Jefferson. The irony of the paralleled events emphasizes the self-destructiveness of clinging to abstractions which derive from past time and have not changed to adapt to the flux of life and time. Addie is trapped by a rigid philosophy of life, purposeful exclusivity and a refusal to interpret experience correctly as pointing to the interdependence of human beings. The self-destructiveness and other-destructiveness of her selfish exclusivity determine the grimness of *As I Lay Dying*.

Judith, in *Absalom! Absalom!* is much closer to the truth in recognizing the interdependence of man:

> you are born at the same time with a lot of other people, all mixed up with them, like trying to, having to, move your arms and legs with strings only the same strings are hitched to all the other arms and legs and the others all trying and they dont know why either except that the strings are all in one another's way like five or six people all trying to make a rug on the same loom only each one wants to weave his own pattern into the rug

A thematic image already quoted from *As I Lay Dying* contrasts vividly with Judith's insight:

> How do our lives ravel out into the no-wind, no-sound, the weary gestures wearily recapitulant; echoes of old compulsions with no-hand on no-strings; In sunset we fall into furious attitudes, dead gestures of dolls. (491)
The only "string" Addie visualizes is the thread holding the dangling spider-bodies of individuals to a beam (see quotation on page 98 above). She emphasizes her abhorrence for words as a means of communication by symbolizing the "dolls" as dangling by their mouths, making speech impossible. The rigidity of Addie's own attitudes and abstractions in the face of the inevitable mobility of experience solidify the flow of life and time around her. Addie successfully drives the coffin sides between herself and all the members of her family as well as between the family members themselves.
Consistently, Faulkner portrays his unsympathetic characters as emotionally cold, fatalistic, self-destructive and isolated in direct ratio to their inability to experience fluid time. They are all characterized as being obsessed by a distorted sense of time. Conversely, he portrays his sympathetic characters as compassionate, self-directed and creative in proportion to their experiencing or coming to experience fluid time. These individuals are also characterized as sensing their common human heritage. Joe Christmas, Joanna Burden, Jason Compson, Quentin Compson and Addie Bundren are the self-deluded isolates in the three novels examined; Lena Grove and Dilsey, who intuitively perceive the reality of durational time and the arbitrary dehumanizing aspects, as well as the purely social, practical utility of clock-time, are most successful as human beings in the novels. Reverend Hightower and Byron Bunch each experience transitions from an obsessive awareness of a distorted time-sense to a sense of fluid time. Their modes of learning new orientations in time are highly individualized. Benjy Compson never benefits personally from his instinctive experience of fluid time. His immediate responses to events and people around him, however, do gauge automatically the extent to which others participate in a realistic flow of time.
Faulkner has assigned to characters different time-perceptions and allowed them to interact on a fictional level. It is almost as if he has put Bergson's philosophical ideas to the human test. Bergson philosophically explains the difference between real and unreal time-perceptions and the implications of being dictated to by either one or the other; Faulkner dramatizes various ways of perceiving time and the outcomes of head-on collisions of characters embodying different time-senses.

In concluding, I would like to examine Faulkner's "losers" and "creators" in the light of a few of Bergson's general philosophical tenets, to show how close Bergson's and Faulkner's conceptions of endurance and disintegrative stasis are.

Faulkner's portrayal of Benjy as instinctively distinguishing between forces which encourage the advancement of life's potential and forces which distort and destroy life's potential correlates with Bergson's concept of instinct. Instinct "carries out further the work by which life organizes matter."\(^1\) It is essentially self-preserving and self-enhancing. Benjy, an instinctive primitive, responds positively to life-encouraging forces.

In the separation of Faulkner's losers from his endurers, I think it can be argued that all of his losers adhere in one way or another to either a Bergsonian radical mechanism or a Bergsonian radical finalism. The actions of Addie, Jason and Joe indicate mechanistic views
of life. They act on the premise that all in life is repetition, "all is given". They do not perceive that "if everything is in time, everything changes inwardly, and the same concrete reality never recurs. Repetition is therefore possible only in the abstract."\(^2\) Joe's sense of endless repetition in his life intimates a cessation of maturation on his part. Only when he wakes up outside the "orderly parade" is he free of the fatalistic view of a radical mechanist. Joe's concept of endless, flat repetition makes him the victim of fate, deprives him of a sense of self-direction, since such a concept presupposes an already determined future.

The essence of mechanical explanation, in fact, is to regard the future and the past as calculable functions of the present, and thus to claim that all is given ... past present and future would be open at a glance to a super human intellect ... The fatalist denies his ability to create and recreate himself in time for "time is here deprived of efficacy, and if it does nothing, it is nothing."\(^4\) Joe's mechanistic view of life paralyzes his sense of self-creation.

Jason doggedly uses his sense of past and future being "calculable functions of the present" to run his life. He is proportionately an emotionally cold, mechanical human being. However, he is able to function within society using his faulty time-perception. Of all the "losers" in Faulkner's three novels he is the only one who
survives, but as a self-deluded, lonely isolate. His mechanistic philosophy negates self-creation. He does not act with the freedom of a unified self, evaluating each experience as novel. Implicit in his characterization of Jason is Faulkner's pessimistic prediction for the South.

Addie Bundren cannot permit the idea of continual change to permeate her philosophical structure since her present experience is dictated to by abstractions out of her past, her father's terse, negativistic statements regarding life. To admit change would be to invalidate the applicability of her father's cynical philosophy to present experience. Only a mechanistic concept of endless repetition can allow her to negate the possibility of change in herself and others. Her self-destruction derives from her rigidity and stasis.

Joanna Burden, trying to meet the requirements of a past philosophy of life in order to escape from the past, must believe in a changeless society and self. She solidifies time, as does Addie, in an attempt to justify her abstractions.

Bergson defines radical finalism as being "inverted mechanism" — "again it is supposed that all is given." The difference is that finalism "holds in front of us the light with which it claims to guide us, instead of putting it behind. It substitutes the attraction of the future for the impulsion of the past." "The universe as a whole is the carrying out of a plan." Quentin, likening him-
self to the gull being dragged through space, adheres to radical finalism. He speculates on the possibility of rising up "to look on glory" to give meaning to his sense of discontinuity. Such a proposal suggests a doctrine of finality, an overall predetermined plan for life. In finalism, Bergson says:

"time is reduced to a confused perception, relative to the human standpoint, a perception which would vanish, like a rising mist, for a mind seated at the center of things."

Bergson proposes that "both doctrines are reluctant to see in the course of things generally, or even simply in the development of life, an unforeseeable creation of form." To follow either doctrine is to distort reality. Bergson contends

"As soon as we go out of the encasings in which radical mechanism and radical finalism confine our thought, reality appears as a ceaseless upspringing of something new, which has no sooner arisen to make the present than it has already fallen back into the past."

Bergson credits man with divinity. His divinity is merited by his continuity and by his furtherance of the \textit{élant vital}. God "is unceasing life, action, freedom." Faulkner claims his deity to be similar to Bergson's in his conversation with Loic Bouvard. "When I asked if he were thinking of the God of Bergson, he said, 'Yes, a deity very close to Bergson's'." His fictional portrayals in the three novels examined bear out his statement. He seems to agree with Bergson's argument that finalism and
mechanism defy the idea of the divinity of man.

Faulkner's destroyed characters are those who do not or cannot exert their inherent free will to break from rigid formulations of experience and distortions of time. By adhering to either the doctrine of radical mechanism or that of radical finalism, each forfeits his freedom and his self-creating potential.

Faulkner's affirmation of the endurability of a consciousness which perceives the fluidity of time and change corresponds with Bergson's theory of creative evolution. Dilsey senses or intuits her participation in an ever-changing world and in the continuity of the human race. She endures. Lena unconsciously or intuitively experiences the fluidity of time. Faulkner applauds her creative participation in life. Hightower moves from an intellectual consideration of his role out of time to a sensing of his role in time. His insights are available to his consciousness, as are Dilsey's to hers, for reflection. Lena's are not, but are unconsciously incorporated into her experience of a dynamic life. Faulkner, it appears, agrees full-heartedly with Bergson in the importance of intuition in perceiving the ultimate reality. Bergson proposes that we require more than intellect "in order to grasp the true nature of vital activity" \(^1\) -- he goes on to suggest:

And we shall probably be aided in this by the fringe of vague intuition that surrounds our distinct - that is, intellectual - representation.
Faulkner's imagery suggests that Lena and Hightower transcend their temporality and momentarily experience eternity. Lena's movement is likened to that on a classic urn. Symbolically she transcends her temporality to partake in eternity. Hightower spins off a wheel of thought to experience "now Now NOW" suggesting a transcendence of temporality, "now", to glimpse eternity, "NOW". Dilsey intuitively transcends her temporality, her "body" and "voice", to experience a communion of hearts speaking together at the Easter Service. Faulkner's concept of transcendence is not clear, but it seems at first, to be at odds with Bergson's concept of enlightenment by intuition of the true nature of time and vital activity. Intuition introduces the individual "into life's own domain." Consciousness of eternal reality, Bergson seems to indicate, requires an immersion in time as opposed to a transcendence of time. Margaret Church argues that Faulkner confuses the two mutually exclusive approaches to time, the transcendent and the durational.\textsuperscript{16} I feel, on the contrary, that Faulkner's idea of transcendence in the three novels considered, in fact, closely parallels Bergson's idea of intuitively grasping real time. Lena, Hightower and Dilsey find eternity by turning inward. They find eternity in the fluidity of time and in the continuity of man. Recall Faulkner's statement regarding Bergsonian time. It helps clarify Faulkner's idea of eternity and hence modifies the
suggestions of transcendence:

In fact I agree pretty much with Bergson's theory of the fluidity of time. There is only present time, in which I include both the past and the future and that is eternity

He treats Bergson's theory of time somewhat loosely, but, in principle, he agrees with the philosopher.

Faulkner makes a clear distinction between those characters who endure because they achieve the flexibility necessary for endurance and those characters who destroy themselves or are destroyed by their inflexibility, by their tendency toward abstractions that results in an alienation from the reality of change and in temporal disorientation. Simple enduring, as well as prevailing, Faulkner makes clear, depends upon an intuitive, immediate awareness of the fluidity of time and of continual change within the temporal scope. Only with this consciousness can the individual participate fully in the divinity and continuity of man. William Faulkner's basic belief in dynamism, a dynamism that follows Henri Bergson's principles closely, gives an internal consistency and continuity to his three novels, Light In August, The Sound and the Fury and As I Lay Dying.
3 Loc. cit.
4 Bouvard, p. 363.
11 Ibid., p. 5.
13 Gwynn, p. 151.
15 Ibid., p. 6.
16 Ibid., p. 7.
17 Ibid., p. 8.
18 Bouvard, p. 364.
20 Ibid., p. 170.
21 Ibid., p. 174.
22 Ibid., p. 186.
23 Ibid., p. 187.
24 Ibid., p. 134.
28 Gwynn, p. 6.
29 Stein, p. 139.
TIME IMAGERY IN LIGHT IN AUGUST FOOTNOTES

1 William Faulkner, Light In August (New York: Modern Library, 1959), p. 197. All subsequent citations will be from this edition.
4 Ibid., p. 389.
5 Ibid., p. 443.
8 Neufeldt, p. 30.
9 Neufeldt, p. 28.
10 Neufeldt, p. 34-5.
THE SHADOW IN THE SOUND AND THE FURY FOOTNOTES


2 Louise Dauner, "Quentin and the Walking Shadow: The Dilemma of Nature and Culture," Arizona Quarterly, XXI (Summer 1965), 161. Before reading this article, I had finished writing most of this paper on The Sound and the Fury. I was delighted to find similarities between my analysis, particularly my references to Carl Jung, and that of Louise Dauner. Her examination of the shadow takes in the religious and mythic overtones of the shadow as well as the psychological, metaphorical and literal. Consequently I find her analysis suggestive but somewhat fragmented and non-conclusive.

3 William Faulkner, The Sound and the Fury and As I Lay Dying (New York: Modern Library, 1946), p. 115. All references are to this edition and are included in the text.


5 Jung, p. 20.

6 Jung, p. 284-5.

7 Maurice Bassan, "Benjy at the Monument," English Language Notes, II (Sept. 1964), 48.

8 Gatlin, p. 31.

9 William Shakespeare, Macbeth, Act V, scene v.


11 Sartre, p. 93.


14 Loc. cit.

THE COFFIN IN AS I LAY DYING FOOTNOTES

6 Vickery, p. 53.
9 J. K. Simon, "What Are You Laughing At, Darl?", College English, XXV (Nov. 1963), 108.
CONCLUSION FOOTNOTES

2 Bergson, p. 48.
3 Bergson, p. 39-40.
4 Bergson, p. 41.
5 Bergson, p. 41.
6 Bergson, p. 41.
7 Bergson, p. 42.
8 Bergson, p. 42.
9 Bergson, p. 42.
10 Bergson, p. 47.
11 Bergson, p. 49.
12 Bergson, p. 262.
14 Bergson, p. 52.
15 Bergson, p. 52.
17 Bouvard, p. 362.
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