THE DYNAMICS OF TIME AND SPACE IN LIGHT IN AUGUST

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ABSTRACT (ENGLISH VERSION)

The subject of the thesis is the organization of time and space in Faulkner's novel Light in August. 20th century scientific and philosophical discoveries made by such men as Einstein and Bergson have influenced both the style and form of the modern novel. New novelistic techniques like stream of consciousness, spatialization, etc., are efforts to represent aesthetically the concepts of relativity, of psychological time and space, and of the unified space-time continumn.

William Faulkner's novels are artistic expressions of these concepts. Many studies have been written on the subject of time in Faulkner's works, but, since space and time are the framework in which all reality is concerned, the element of space is equally fundamental. This paper on Light in August examines time and space separately and then proceeds to study combinations of the two elements in the literary presentation of spatialization and psychological space-time.

ABSTRACT (FRENCH VERSION)

RESUME DE LA THESE

Le sujet de cette thèse est l'étude de la structure du temps et de l'espace dans le roman de Faulkner, Lumière d'Août. Les découvertes scientifiques et les théories philosophiques du 20 ème. siècle, surtout celles de Bergson et d'Einstein, ont influencé le style et la structure du roman moderne. Des techniques romanesques telles que la spatialisation, le monologue intérieur, etc., ne sont que des applications littéraires de la théorie de la relativité, du temps et de l'espace psychologiques ainsi que de l'unique dimension vécue espace-temps.

Les romans de William Faulkner ne sont que l'expression artistique de ces concepts. Il y a un grand nombre de thèses consacrées à l'étude du temps dans les oeuvres de Faulkner , mais l'espace y joue aussi un rôle fondamental puisque la réalité n'est perçue que dans le cadre du temps et de l'espace. Aussi ce travail porte tout d'abord sur le temps et l'espace étudiés séparément, puis sur la combinaison des deux éléments et leur présentation littéraire sous forme de spatialisation et d'unité temps-espace psychologique.

Chapter 1: INTRODUCTION

One of the great concepts which revolutionized 20th century thought concerning time and space was the theory of relativity developed by Albert Einstein between 1900 and 1927. The fundamental change which this theory brought about in the scientific conception of space and time is well described in a familiar saying by Herman Minkowski, that "henceforth space alone or time alone is doomed to fade into a mere shadow; only a kind of union of both will preserve their existence."[1]

For three centuries prior to this, the Newtonian concepts of space and time had provided a general background for the understanding of the external world. Briefly, Newton considered space a physical reality which could serve as an immovable frame of reference to which the movement of celestial bodies could be related in terms of absolute motion. Descartes' argument that the mere separation of bodies by distance proved the existence of a medium between them, led Newton to conclude that this medium was the component or constituent of absolute space which he regarded as having a positive objective existence, not attached in any way to subjective necessities of the human mind. The early time concepts were also characterized by a belief in an absolute time system. Time was considered "a steady unvarying, inexorable, universal time flow streaming from the infinite past to the infinite future."[2] In Newtonian theory, absolute time flows uniformly without relation to anything eternal. Since time was believed absolute, the simultaneity

of events was taken for granted, that is to say, scientists believed that an event occurred simultaneously in two or more places in one absolute and measurable instant which one could unequivocally designate as "now." Experimental work on the velocity of light by the American physicists Michelson and Morley first lead Einstein to doubt the theory of simultaneity and to conduct his own experiments.

Einstein's experiments with the velocity of light reversed the earlier theory and proved mathematically the relativity of what appeared to be simultaneous events. By timing lightening flashes both on a moving train and on the ground, he proved that flashes which occur in one time with respect to the stationary observer on the ground are not simultaneous relative to the observer on the train. From this and other experiments, Einstein concluded that we cannot take for granted that our subjective sense of "now" applies to any physical area simultaneously. Two observers at different distances from an event will witness the event at different times. He affirms the following deduction in The Meaning of Relativity.

> There is no absolute (independent of the space of reference) relation in space, and no absolute relation in time between two events, but there is an absolute (independent of the space of reference) relation in space and time. 3

The time of an event, therefore, cannot be considered absolute, but is dependent on its position in space. Einstein declared space and time welded together into what Minkowski first called a uniform four-dimensional continuum, consisting of three spatial dimensions, (length, width, and height), and one temporal dimension.

Philosophers were quick to study the philosophical implications of the new relativity concept developed by Einstein. The British philosopher and mathematician Alfred North Whitehead believed the principle of relativity in physics to be the key to the understanding of metaphysics. In his work, Science and the Modern World, Whitehead opposes the current philosophies based on the Newtonian model which depends on a division of nature into two unequal systems of reality--mind and matter. Instead, he argues, there is only one reality. That which is given in perception is real.[4]

Whitehead is one of the first philosophers to realize that as a result of Michelson's experiments and Einstein's theories, our notions of relative velocity, based on our habitual notions of time and space, must be reappraised. While our habitual fundamental assumption has been to associate a unique meaning to space and a unique meaning to time, we must now conclude that "for the earth and for the comet, spatiality and temporality are each to have different meanings amid different conditions. Accordingly, velocity has different meanings for the two bodies."[5] The new relativity, he continues, "associates space and time with an intimacy not hitherto contemplated; and presupposes that their separation in concrete fact can be achieved by alternative modes of abstraction, yielding alternative meanings."[6]

Although Whitehead agreed in essence with Einstein's theory of relativity, he attempted to reformulate it in a more comprehensive "organic" philosophical theory of his own.[7] For Whitehead, there are neither static concepts nor substances in

the world, only a network of events, actual extensions which he calls spatio-temporal unities. Whitehead based his organic philosophy of nature on the patterned process of events, all of which are sensitive and relative to the existence of all others.[8]

In an important two volume work, Space, Time, and Deity, Samuel Alexander examines in great detail the relationship between time and space.[9] He insists that time cannot execute its proper function without space. When taken separately, time and space are but meaningless abstractions. Time upon empirical analysis is presented as a continuous duration. It is also successive in the sense that there is an earlier and a later event. Alexander considers that if time existed apart from space as bare time, "it would consist of perishing instants. Instead of a continuous time, there would be nothing more than an instant, a now which was perpetually being renewed."[10] Alexander's solution is to show that time requires some other continuum (space), needed as its anchor to secure its continuity and successiveness. The space continuum is needed to save time from being a mere now.

Alexander, finally, represents space-time as a cosmic matrix out of which different levels of organization emerge with the characteristic properties of matter, life, and mind. He describes this in terms of the human unity: "Time is the mind of space and space the body of time."[11] Alexander's conclusions, reached independently of other philosophers and scientists, also point in the direction of an indivisible

space-time, instead of toward separate entities of space and time.

Bergson states that we erroneously project time in space, a phenomenon which he terms the spatialization of time. According to him, this projection might easily destroy the real continuity of our being by replacing it with a kind of intellectual space. Consequently he proposes to destroy this space, and to return by means of intuition to the "pure duree," or duration.[12] Bergson states, "There is at least one reality which we all seize from within by intuition, and not by simple analysis. It is our own person in its flowing through time, the self which endures."[13] Duration means that we experience time as a continuous flow. Our experience of time is characterized not only by successive moments and multiple changes, but also by something which endures within succession and change.

Although Bergson, unlike the scientists and other philosophers mentioned above, nearly eliminates space and concentrates on time his concepts of time have highly influenced 20th century thought. Bergson carefully distinguishes between two basic kinds: psychological time whose meaning is to be sought within the world of experience--that time which is personal and subjective--and chronological time, or the concept of time employed for scientific and public purpose--that time which can be measured by clocks.

Time as a form of continuity is the ultimate form of reality for Bergson. Alexander, on the other hand, insists that space and time are interdependent and may be empirically

apprehended as space-time. He objects to Bergson's degradation of space, claiming that space and time are "co-equals." "With Mr. Bergson," Alexander says, "space is a sort of shadow or foil to time, and not co-equal. It implies degradation and unreality, relatively to time. For him, time remains the unique ultimate reality."[14] For Bergson space is subsumed in time; however, he considers that the projection of time into space, or "spatialized time" which is our ordinary means of perceiving time is a distortion of reality.

New philosophical theories of time and space have emerged in the 20th century as a result of the scientific discoveries. Most contemporary philosophers have met the challenges generated by more advanced scientific notions of relativity, and of space-time continuum, by attempting to revise their own systems in the light of the new scientific knowledge. The influence of these events is being felt in the literary efforts of novelists and critics.

In the modern novel, the problem of time and space arises with special force. Since the beginning of the century, literature and literary criticism have been enriched by the contributions of the scientists and philosophers mentioned earlier. The theory of relativity, and, in particular, the theories of Bergson have had considerable influence on modern novelists such as Joyce, Proust, and Faulkner, all of whom have experimented with the manipulation of time and space.

Time has often been cited as one of the predominant themes in recent literature. Wyndham Lewis in Time and Western Man

goes so far as to refer to a time school of modern fiction. J.B. Priestley in Man and Time is impressed by the number of science fiction books such as The Time Machine by H.G. Wells in which man attempts to escape time, or to achieve free movement between past, present, and future.[15] In addition, the time literature includes those works in which the author experiments with the time sequence in the novel. One reason for this preoccupation with time may be due to the realization that in the final analysis, we are the victims of time. It is, in the words of Dylan Thomas, time that takes us "up to the swallow thronged loft," time that holds us "green and dying."[16] While we may conceivably believe ourselves free in space, we are always prisoners of time. Modern science has been unable to stop the death process, leaving man's mortality unconquered and thus in the fore-front of modern consciousness. "The eternal," Priestley suggests, "has disappeared from the horizon of the modern writer as it has from the horizon of modern Existentialists like Sartre and Heidegger."[17] As a result, man is obliged to search for his identity not in relation to the eternal, but in relation to the present. Whatever the cause, however, the time concern has brought about important changes in the development of the novel.

The discovery of relativity has led the modern novelist to experiment with a larger variety of points of view, through which different narrators reveal a series of relative perspectives. They have been led to alter the chronological arrangements of events with the use of time shifts such as those

developed by Conrad and Ford. Proust experimented with "multiple time" in his novel A la Recherche du Temps Perdu. Joyce advanced and perfected these time devices in Ulysses. Sometimes novelists have attempted to achieve an effect of simultaneity of events. Joseph Frank in his article "Spatial Form in Modern Literature," cites an example of this from a comment made by Flaubert about the comices agricoles incident in Madame Bovary.[18]

> Everything should sound simultaneously; one should hear the bellowing of the cattle, the whisperings of the lovers, and the rhetoric of the officials all at the same time.

What Flaubert does, Frank says, is to approach this simultaneity of perception by breaking up temporal sequence. This sequence he dissolves by "cutting back and forth between the various levels of action in a slowly-rising crescendo."[19] The breaking of temporal sequence is a common characteristic of modern poetry as well. In the poems of Eliot and Pound, word groups are often juxtaposed with one another to give the effect of being perceived simultaneously. Although the word groups follow one another in time, their meaning does not depend on this temporal relationship.

Frank contends that modern literature exemplified by writers like Pound, Proust, and Eliot is moving in the direction of spatial form, which means that the reader apprehends work spatially in a moment of time rather than as a sequence.[20] The spatial forms are obtained by reflexive reference, that is to say, fragments are held in the mind of reader until the thread is picked up later. This occurs in

poetry where "coherent sequence disappears after a few lines."[21] The novel, however, "with its larger units of meaning can preserve coherent sequence within the unit of meaning and break up only the time flow of the narrative."[22] It is left to the reader to weld these fragments into a unity.

Other new techniques of the novel may be related to the ideas of Henri Bergson. Most modern novelists have introduced psychological time or "lived" time in their novels in conjunction with or as opposed to chronological time. In the first decades of the century, a transformation in the direction of the novel was achieved through the "stream of consciousness" technique. Here, there is an attempt on the part of the novelist to come closer to a reproduction of "the raw flow of consciousness, with its perceptions, thoughts, judgements, feelings, associations, and memories presented as they occur, without being tidied into grammatical sentences or given logical and narrative order by the novelist."[23] Time appears as Bergson suggests: a stream, a continual flow, or what he characterizes as psychological time. The revision of the linear and sequential time concept has been extended even further by applying narrative methods which resemble the free flowing motion of dreams.

Many other critical studies have been made on the subject of time in the modern novel. A.A. Mendilow's study Time and The Novel and Hans Meyerhoff's Time in Literature both deal extensively with the subject.[24] Mendilow studies the development of the relationship between time, the structure of the

novel, point of view, and character. His primary concern is with different perspectives of time in the total literary process. He studies the temporal dimensions of the story, the characters, the reader, the writer, and their respective interaction. Like Bergson, he contrasts "clock" or conceptual time values with psychological time values, attempting to show how the 20th century novel has changed its emphasis from conceptual to psychological values. Part of his study explores the idea that in the 20th century, the novelists influenced both by Freud's theories of the unconscious, and Bergson's theories of duration have attempted to capture the present moment which they believe is the locus of reality.[25] For these novelists, therefore, the only time that holds meaning is the present. Mendilow cites examples of this preoccupation with the "living" moment from the works of Virginia Woolf, D.H. Lawrence, and other more recent novelists.

In Time in Literature, Hans Meyerhoff examines the works of such writers as Joyce, Mann, Proust, Woolf, and Faulkner, all of whom, he considers, see life primarily in its relation to time. He shows that a central premise of each of these writers is the assumption that "the way one looks at time determines the whole value and status of the self."[26] Time becomes the veritable medium in which characters discover their values and identities. Meyerhoff, then, tries to provide a general interpretation of the treatment of time in literature in its relation to the self and the world of nature. He also attempts to place the literary treatment of time as it is revealed in

the modern novel, in a more general philosophical and social framework.

Another important study on time is Studies in Human Time by George Poulet.[27] In his introduction, Poulet gives a historical survey of the development of the consciousness of time in the modern world. In his work, he presents a thorough study of time in the human experience as it is revealed by eighteen different writers from Montaigne to Proust. Poulet followed this with a second volume called The Interior Distance which continues to explore the time theme in the works of other authors.

Another of Poulet's works deals not with time alone, but with the role of space in the novel. His work l'Espace Proustien is a study of Proust's novels which places an emphasis on the novels' spatial patterns, rather than on the time element as most of Proust's critics have done.[28] Critics, he affirms, have neglected to study space, and have, like Bergson, assumed that it is time, not space, which is alone significant. Whereas Poulet accepts Bergson's concept of psychological time, he rejects his tenet that time or duration can be considered as an independent entity. In his study of Proust, he refers to the method of literary spatialization mentioned earlier. Using Joseph Frank as a guide, he applies Frank's concept of spatialization to Proust's novels. He also investigates psychological space which like psychological time, he believes, leads to the practice of spatialization in the novel. By this he means that if a novelist attempts to represent the psychological space-time

of his character, a literary spatialization or juxtaposed time sequence of the novel takes place as a result. Whereas Bergson attacks the spatialization of time as being a distortion of reality, Poulet claims, the modern novelists appears to have been unable to follow suit. Perhaps time and space are too closely welded together to permit complete isolation of either element. Poulet succeeds in showing that A la Recherche du Temps Perdu is rather the metamorphosis of time and space.

In Space, Time and the Modern Novel, Sharon Spencer affirms that if the novelist is going to "create works that reflect the reality of his age, he must search for ways of attaining a fusion of time and space."[29] She uses the term "architectonic" to distinguish "books that embody approximations of time-space fusions achieved by various ingenious structural procedures," from other more traditional forms of the novel.[30] Spencer examines the different methods of time-space fusions used by modern novelists. Like George Poulet, she considers Frank's concept of literary spatialization one of the most important of these methods. She defines this as follows:

> The spatialization of time in the novel is the process of splintering the events that, in a traditional novel, would appear in a narrative sequence and of rearranging them so that past, present, and future actions are presented in reversed, or combined patterns; when this is done, the events of the novel have been spatialized, for the factor that constitutes their orientation to reality is the place where they occur. 31

Many modern novelists follow this technique and in so doing they may even dissolve the distinctions between past, present, and future as they are dissolved in dreams and in the stream of

consciousness flow. Perhaps, she believes, an examination of the time literature will reveal a closer relationship between time and space than previously imagined by Bergson and those literary critics who single out time as a separate entity independent of space.

It is appropriate to examine the works of William Faulkner with the purpose of determining how he succeeds in unifying time and space both by using the literary technique of spatialization and by attempting to capture both the psychological time and space of his characters. It is not surprising that critics have concentrated their efforts on studies of time concepts in Faulkner's works when philosophers as important as Sartre and Bergson have singled out this dimension alone. While it is possible to study one entity like time by itself, it is necessary to make an abstraction of "time" separating it from space in order to do so. Throughout his novels, Faulkner has repeatedly demonstrated his interest in time concepts, an interest which has led critics to attribute to him the epithet "time-haunted." This has been extended by Conrad Aiken, who contends that he is, in reality, both "time and space obsessed."[32] Faulkner's time concern is revealed not only through the voice of many of his characters, and through the portrayal of their psychological time, but also through the form of the novels themselves. Before preceding to the subject of the thesis which concerns itself with an examination of space-time in Light in August, it might be

beneficial to examine some of the general time concepts which can be found in Faulkner's works.

There are interesting studies following the tradition of "time criticism" which attempt to establish a direct link between Bergsonian concepts of psychological time and Faulkner's time concepts. In fact, Faulkner himself has acknowledged the influence Bergson's theories have had on his own thinking. In an interview with Loic Bouvard, Faulkner said that "he agreed pretty much with Bergson's theory of the fluidity of time. There is only the present moment in which I include both the past and the future, and that is eternity."[33] Faulkner also expressed on the same occasion his belief that the artist can actually shape time into an art form.

In her doctoral dissertation entitled "Bergsonian Dynamism in the Writings of William Faulkner," Shirley Callen proposes that Faulkner gives concrete, artistic expression to a widespread philosophical view defended by Bergson, that change is the universal principle, the ultimate reality, and that life is motion, a ceaseless flow of reality.[34] For both Faulkner and Bergson, perception of this reality depends on the distinction between clock time and psychological time. Only the abstractions of the intellect, Bergson thought, provide apparent divisions into stable states of past, present, and future. The principle of reality is continuous motion and change.

Many of Faulkner's characters are confronted with the problem of reconciling the natural and mechanical, the cyclical and linear forms of time. In The Sound and the Fury,

each of the Compson sons has a particular time concept which provides a clue to this inner life. Perry Lowrey makes the following distinctions between them. There is Benjy for whom mechanical time does not exist because he does not understand it. Benjy recognizes time as a morning shadow on the wall or as rain in spring. Jason, Lowrey says, would like to hoard time, whereas Quentin, who is obsessed with mechanical time, seeks both to prove it false and to escape from it.[35] The different methods for perceiving time are frequently contrasted with each other in the time or clock images used throughout Faulkner's novels. When related to Quentin, the clock images are often compared to natural objects. The ticking of his clock is compared in one simile to the chirping of crickets in September grass. In another simile, the hands of the clock in the jeweler's window which Quentin sees are compared to a gull tilting into the wind. Quentin is unable to reconcile his own concept of time which must be accurately accounted for and measured with Benjy's natural time or his father's concept of psychological time. His father states that "clocks only slay time and . . . only when the clock stops does time come to life."[36] Yet Quentin continually attempts to reconstruct his own natural experience of time or his psychological time in terms of mechanical time while failing to achieve the union of the two. The clocks can only lie. They cannot be counted on as indicators of psychological time. Faulkner is perhaps implying as well that man cannot rely exclusively on the clock or he becomes a kind of mechanical man

like Mr. Hooper of Mosquitoes, who compulsively runs his life to schedule.

The clock in Faulkner's novels is clearly unable to measure psychological time. An example of this inability occurs in Sanctuary. Temple, experiencing her first visit to Madam Reba's, becomes increasingly aware of the ticking of the clock, yet because she is emotionally shocked by her experience of isolation, and the sordid surroundings, she is unable to relate to mechanical time at all. The clock she heard,

> was of flowered china, supported by four china nymphs. It had only one hand, scrolled and gilded, half way between ten and eleven, lending to the otherwise blank face a quality of unequivocal assertion, as though it had nothing to do with time. 37

Temple's time sense becomes increasingly subjective because of the emotional density of her experience. As frequently happens in Faulkner's novels, the greater a character's subjective emotional experience is, the more removed he is from an objective apprehension of time. Sartre considers that these highly subjective episodes form themselves into emotional constellations or fixed centers of emotional density.[38] These intense forms of experience remain at the surface of memory, constituting a psychological present as it flows into consciousness. They in some cases prohibit disappearance of the past, blocking the flow of time, as in Absalom, Absalom! when Rosa continually remembers events which occurred in 1865 and 1869. Several scenes from her personal history and the Sutpen legend keep reappearing in her mind. Still other of Faulkner's characters,

Bayard Sartoris, Gail Hightower, and Harry Wilbourne, live in and through their memories.

Memories always relate back to the past, which is an extremely important time element in Faulkner's works. Faulkner's past is generally either a historical, a family, or a personal past. However, in keeping with the Bergsonian concept of psychological time, the past frequently appears as a continuous present in which foregoing events are continuously influential. In Requiem for a Nun one character, Gavin Stevens, echoes Faulkner's view that "the past is not dead, it is not even past."[39] This is true both with respect to the characters' individual past experiences and with respect to the social and historical past of the South as it lives on in the minds of Faulkner's Southern characters. In the case of the historical past, events which occurred during the civil war, and traditions which were established then, remained alive in the minds of the Southerners, making them appear ever-present and forever influential. Meyerhoff's theory that the way one looks at time determines a person's identity and the status of the self is relevant here because the importance of the Southern historical past lives on into the present, determining to a great degree the identity and the attitudes of the individual. This, Faulkner admitted, was as true of himself as it was of his characters. He too felt caught up in and a part of the traditions of the past and although he was critical of them, they were an inseparable part of his inheritance. Like Quentin Compson, Faulkner realized how difficult it is to break with his past, with the creeds and

conditions he has been taught to rely upon. In a positive way, the past can act as a guide for characters struggling toward self recognition. Yet the past might also impose a dangerous paralysis on events which occur in the present lives of the characters.

Faulkner shows how the past is kept alive. Often an attachment to the past is deliberately cultivated and preserved when the characters tell stories about it. Here the family or historical past is given an impression of immediacy from one generation to another as the memories of parents and grandparents are related to their children. In Go Down Moses, for example, Sam Fathers tells Isaac McCaslin the story of his Indian forefathers. Faulkner describes the event, showing how,

> as he talked about those old times and those dead and vanished men of another race from either that the boy knew, gradually to the boy those old times would cease to be old times and would become a part of the boy's present, not only as if they had happened yesterday but as if they were still happening, the men who walked through them actually walking in breath and air and casting an actual shadow on the earth they had not quitted. 40

Sometimes characters remain frozen in a society like that illustrated in Requiem for a Nun, a society which has turned "irreconcilably backward toward the old four ruined years whose very physical scars ten and twenty and twenty-five changes of season had annealed back into the earth."[41] When Faulkner's characters are frozen in the past, that past is either a personal one in which emotional constellations have been formed, a legendary family past, or a historical past which can be related in terms of mechanical or clock time.

It has been frequently pointed out that the future plays a very small role in Faulkner's novels. Jean-Jacques Mayoux says that "Faulkner starts off from a present, a present that can be so choked by a stagnant past that there is no place in it for the future."[42] In other words, most of Faulkner's characters are so imprisoned in the past or the continuous present that they seem to lack the hope and imagination necessary to plan for the times ahead. Whereas memory links Faulkner's characters with their past, it is hope or imagination which has the capacity to project them toward the future. It is precisely imagination which is found lacking in many of Faulkner's characters. This deficiency, by extension, can be said to pertain to the Southerners collectively as well. Without this important quality, and without hope, the South will always remain backward-looking. Faulkner is critical of the Southerners' inability to break from their past and create a new way of life.

A.S. Pollock, in her thesis "The Current of Time in the Novels of William Faulkner," says that some of Faulkner's characters achieve a kind of self-respect by resisting or transcending some kind of inertia.[43] By doing this they affirm one of Faulkner's basic principles that life is not a state, but a continuing growth process. Whereas most of Faulkner's characters are firmly rooted in tradition, some of them attempt to escape time altogether. Still others appear to exist in some timeless realm unaffected by the stasis around them. If a character appears to transcend the past or present, he frequently does so not by consciously reaching for "eternity," but by simply refusing to become an instrument of the past.

Another important way in which time concepts appear in Faulkner's novels is through the manipulation of the temporal sequence. Faulkner experiments continually with the form of his novels. It is Faulkner's concept of time which Olga Vickery says "determines in part at least, the structure of his novels."[44] This is perhaps, as Sartre suggests, due to Faulkner's metaphysics, which he believes is a metaphysics of time. In addition, Sartre considers that Faulkner's time metaphysics is reflected in the fictional techniques he employs.[45] As an example of his manipulation of technique, he cites the fact that Faulkner breaks up the time of his novel, gathering the separate elements together in non-chronological order.

Most of Faulkner's major novels reveal an interest in form, an interest which appears to involve finding a form which corresponds to his concept of time. Works such as Sanctuary, The Sound and the Fury, Light in August, Pylon, As I Lay Dying, and Absalom, Absalom! display constant shifts in both time and point of view. Faulkner is clearly searching for an aesthetic means of reproducing reality in his novels. By attempting to follow the natural course of the inner psychological space-time of his characters, Faulkner inevitably alters the sequence of the novel from a straight chronological sequence to a spatialized sequence, thus approaching a closer literary approximation of reality, as we must perceive it in the 20th century.

Footnotes to Chapter 1

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36. William Faulkner, The Sound and the Fury, (New York: Random House, 1946), p. 105.

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38. Jean-Paul Sartre, "On The Sound and the Fury: Time in the Works of Faulkner," Faulkner: A Collection of Critical Essays, Robert Penn Warren ed., (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1966), p. 90.

Footnotes to Chapter 1 (cont'd.)

39. William Faulkner, Requiem for a Nun, (New York: Random House, 1951), p. 92.

40. William Faulkner, Go Down Moses, (New York: Random House, 1942), p. 123.

41. William Faulkner, Requiem for a Nun, (New York: Random House, 1951), p. 239.

42. J.J. Mayoux, "Creation of the Real in William Faulkner," Three Decades of Criticism, F.J. Hoffman and O.W. Vickery eds., (Michigan State University Press, 1960), p. 167.

43. A.S. Pollock, The Current of Time in the Novels of William Faulkner, Diss. University of California, 1965, (Ann Arbor, Michigan: University Microfilms, 1972), p. 19.

44. Olga W. Vickery, The Novels of William Faulkner: A Critical Interpretation, (Boston Rouge: Louisiana State University, 1964), p. 255.

45. Jean-Paul Sartre, "On The Sound and the Fury: Time in the Works of Faulkner," Faulkner: A Collection of Critical Essays, Robert Warren ed. (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1966), p. 87.

Chapter 2: TIME IN LIGHT IN AUGUST

Sartre is probably the writer who has studied the theme of time in Faulkner in the most depth. According to Sartre, a novelist's technique is linked directly to his metaphysics. "And it is immediately obvious," he states, "that Faulkner's metaphysics is a metaphysics of time."[1] It is possible to distinguish a preoccupation with time in all of Faulkner's works.

As already indicated, the "true" time for Faulkner is that which is not measured by clocks and watches because these, instead of bringing time to life, actually destroy it by transforming cyclical and natural time into linear and artificial time. Time for Faulkner exists only in accordance with its "lived" quality, incarnated in man's lives with its particular space and dimension. J.J. Mayoux, in an essay, writes with regard to this: "Each person carries his time with him like an individual form associated with its own trajectory and linked to its own movements, inflexions, modulations, and all that which comes from perpetual interference of a full space with a personal time."[2] True time, therefore, is that which is carried around by the characters, that time which is fully experienced or "lived" by them.

In this fluid time without clocks, the present is more easily distinguished from other spans of time. Sartre distinguishes two kinds. First he indicates that present which is "essentially catastrophic . . .. It is the event which

creeps up on us like a thief, huge unthinkable, which creeps up on us and then disappears."[3] It is a present, which seems to come from the depths of being and which will soon be swept away by another present. It is perhaps this rapidity, this kind of invasion by events followed by their disappearance, which creates a dream-like appearance, as though the event were coming from another life. An example of this is the impression Joe Christmas has at the end of his union with Joanna Burden. Of their union he thinks "but that was in another time, another life."[4] Although it was only a short time ago, yet it seemed far away to him.

The other aspect which Sartre discovers in the Faulknerian present is "the sinking in . . . a kind of motionless movement of this formless monster."[5] Faulkner presents this kind of sinking in as it appears within characters, animals, and objects, but always as it is linked to space.

Lena Grove's voyage to Jefferson is representative of what Sartre calls "sinking in." This suspension of time is produced by repetition, invariability, anonymity, regularity of movement, as well as by the monotony of the spaces through which she travels. To this must be added the torrid heat and the vapor it produces which provokes a kind of "unflagging hypnosis" where the senses, especially sight, lose their habitual acuteness, becoming almost a dream-like state, "neither sleep nor awake." In this state, time and space seem to disappear almost completely. They are without relief because they are "lived" in a vague indistinct way. "Fields and woods seem to hang in

some inescapable middle distance, at once static and fluid, quick like mirages."[6] Faulkner's use of adjectives to describe this hypnotic state is very significant: "monotonous," "identical," "anonymous," but also "peaceful" which recurs frequently characterizing Lena's profound serenity. At the same time, Faulkner applies the same adjectives to Lena that he uses to characterize the progression of time on the August day. "She went out of sight on the road: swollen, slow, deliberate, unhurried and tireless as augmenting afternoon itself."[7] Lena appears to be completely integrated and in harmony with time itself.

For Faulkner, the static perception of time and space is expressed through the development of the circular imagery in the novel. To depict this, Faulkner uses the image of a necklace ("like a shabby bead"), "urn" and "spool."[8] This circularity occurs in cycles, that is to say it is composed of a regular series of changes; from day to darkness, from season to season, as well as being described by rotation of the spool or urn where the whole of life has already been engraved "like something moving forever and without progress across an urn."[9] Throughout the novel, Lena appears as a woman permeated by time; impassible, infatigable, but at the same time sensitive, and filled with gentleness. Faulkner draws her portrait as follows. "Her face is calm as stone, but not hard. Its doggedness has a soft quality, an inwardlighted quality of tranquil and calm unreason and detachment."[10] Her detachment almost gives the impression of other worldliness.

Most critics contend that Lena Grove does nothing more than to accept and live the present as it comes. It might be better to describe her as interwoven in time, her whole life being molded by the rhythm of the earth and the seasons. "She has travelled for four weeks with the untroubled unhaste of a change of seasons."[11] This intimate union with time, this ability to follow the rhythm of time and the seasons, helps her to look toward the future with unreasoned detachment. In Faulkner in the University, Lena is presented by Faulkner as possessing,

> something of that pagan quality of being able to assume everything, that's--the desire for that child, she was never ashamed of that child whether it had any father or not, she was simply going to follow the conventional laws of the time in which she was and find its father. 12

Although Lena is turned toward the future, as it is indicated by the voyage undertaken to find her future husband, she lives the present, knowing with the same certainty which has faith in the changing seasons, that God will provide for her, that others will take care of her. In reality, she is not disappointed by the outcome, because while Lucas Brown has abandoned her, Byron Bunch is ready to assume the role of father and husband.

According to Sartre, the spatio-temporal "immobility" which characterizes Lena and her trip to Jefferson, the suspension of time or "sinking in," which is linked to the present, may be thought of, or accounted for. If the present is thought of, its status is changed making it into a past instead. "The past is named and related. It can to a certain extent, be fixed by concepts or recognized by the heart."[13] So much

emphasis has been placed on the importance of the past in Faulkner's works, that the present, the future, and individual liberty have been almost entirely neglected in the process. Faulkner himself has contributed to the propagation of these ideas, although he clarified his own thinking afterward. The past as it appears in his works is extremely complex. There is the ontological or individual past onto which is grafted family past, heredity, racial past, and those forms of past which might be called collective, including the social, cultural, geographical, and religious aspects of the past. None of these "pasts" can exist separately. They are dependent on each other, inextricably united in the spatial-temporal dimension of life in the South.

The Faulknerian present often appears drawn in, or swallowed by the past, or by this conglomeration of pasts which crystalize around the individual past. Sartre sees this past as a kind of "super-reality . . . hard, clear, unchangeable," which confronts the present "nameless . . . fleeting and helpless before it."[14] It is in this manner that the vital, and in a sense, the real past leaves its indelible mark in the present, and solidifies it as it passes into different levels. These levels, determined by the density of the emotional experience, Sartre calls "the emotional constellations."[15] They do not follow chronological order, but follow instead the order of the heart. This kind of past appears in Faulkner's works principally as "lived" experience:

> The order of the past is the order of the heart. It would be wrong to think that when the present is past

> it becomes our closest memory. Its metamorphosis can cause it to sink to the bottom of our memory, just as it can leave it floating on the surface. Only its own density and the dramatic meaning of our life can determine at what level it will remain.[16]

Sartre's comment is composed of two aspects which are important for the understanding of the characters with respect to "lived" time and space, as well as to the understanding of the spatio-temporal structure of Light in August. First, the law of time does not depend on logic or chronology, but on the emotional charge, that is to say that time only exists in terms of its quality of "lived" perception. Secondly, after this emotional charge or density takes place, an event falls to a greater or lesser depth into one's memory.

Sartre does not mention an interesting third aspect which involves the process explaining how and when certain events are called up to the surface of memory. It is precisely this process of memory which Faulkner illustrates in Light in August. The novel offers us significant examples of "emotional density" with respect to the past and demonstrates how and why these emotional experiences come to the surface of memory. Percy Grimm, Mrs. Hines, and the Rev. Hightower illustrate three different ways of experiencing "lived" past.

For Percy Grimm, time flowed normally or rather anonymously until 1921 or 1922 when one might say, it stopped. This moment occurs when Percy realizes "the terrible tragedy of having been born not alone too late, but not late enough to have escaped first hand knowledge of the lost time when he should have been a man instead of a child."[17] From this moment, once becoming

conscious of his past, he changes completely. He holds it against his parents for having brought him into the world too late, and too soon. He will no longer do anything--neither study, nor work. It is as though he felt outside of time and space. No one can understand his problem nor is there anyone to whom he can communicate it. He has arrived at a kind of parenthesis in his life. Faulkner tells us, "He was like a man who had been for a longtime in a swamp, in the dark."[18] The parenthesis and darkness end, and time begins to flow for him again with the coming of the new civilian military act. Military life allows him to reunite himself with the past of his dreams, and to replace it by a more or less glorious present. If he was not able to take part in the European War, at least as a form of compensation he may now take part in the National Guard and fight for America.

In Grimm's case, the present as compensation for an opportunity missed in the past explains satisfactorily enough his national pride, as well as his racial and military fanaticism. One understands why the military uniform satisfied him and why he watches with impatience for the slightest opportunity to act as a military man. Perhaps his missed opportunity in the past pushes him to extremes. If we concede that military life is fundamental to his being, because it permits him to accomplish, or to fulfill, that past which the present denies him, how do we explain Grimm's inability to accept the present? Is it his Southern heritage, or the effect of the war which has left its mark on him in childhood? Faulkner recognized

that Grimm could belong to the "Nazi Storm Troopers," or that he could be a product of the white South, "but," he says, "I think you find him everywhere in all countries, in all people."[19] He epitomizes those individuals who are dominated by their own fanatic ideals.

The study of Grimm's "lived" present as compensation for the past suggests two similar cases which are just as complex as Grimm's, yet are very different. Comparisons may be made with Byron Bunch and Joanna Burden.

We know relatively little about Byron Bunch's past except that he has worked in the Jefferson planing mill for seven years, doing anonymous and monotonous work which he prolongs on his own initiative until late Saturday afternoons. Each Saturday he travels thirty miles to direct the chorus in a rustic country church, and twice a week he visits his friend, the Rev. Hightower. Byron appears to the townspeople as a quiet man, dedicated to his work, yet somewhat mysterious. According to Hightower, who knows him well, Byron has lived his entire life in a state of "nothing."[20] Perhaps this "nothing" is somewhat like Hightower's, a kind of peaceful nothing in which he is able to live secluded from human conflicts. It might appear so, for one day he falls in love and his peace is disrupted thereafter. "He fell in love," Faulkner tells us, "contrary to all the tradition of his austere and jealous country raising which demands in the object physical inviolability."[21] Now, after this indefinite, formless period of time filled with work and routine, begins a new period of time for Byron.

Hightower notices the change immediately. Byron has even a new way of walking, and for the first time enters the minister's house without tripping. Hightower believes that Byron helps Lena because he actually desires himself to replace Lucas Brown. Byron begins to have hope. Until this moment his life has been tedious and routine. Now, with hope, he is reaching toward the future. Occasionally, however, the inertia of his past still acts to weigh him down. He almost wishes he could "turn back to yesterday and not have anymore to worry me than I had then."[22] But the inertia is generally followed by a renewal of hope. It is therefore understandable that, once this inertia is overcome, he helps Lena whenever possible. When he asks her to marry him, her negative reply does not diminish his hope, which remains fresh and vigorous. He interprets her answer as a sign to continue waiting. Although he was previously enclosed in his solitude, he now dares to confront the town gossips by setting up camp near the cabin and waiting for the child's birth. He even arranges the meeting between Lena and Lucas Brown. Finally, following Hightower's advice, he decides to leave, but without fixed direction, thinking "I got to go somewhere."[23] Perhaps he is directionless because he is still leaving room for hope, and the possibility of returning to Jefferson.

During his journey outside Jefferson, there is a short interlude which resembles the "nothing" time which he experienced before meeting Lena, a time in which hope ends. But this parenthesis is short-lived and the time of hope returns, encouraging him to search for Lucas Brown. "I took care of

his woman and I borned his child for him."[24] It seemed to him that there was only one thing left to do, to fight, even knowing he was the weaker of the two. Even though he is beaten, his hope is renewed when Lucas Brown runs away. Angry with Lucas, he nevertheless sees an opportunity for the future. Spontaneously he cries "You've done throwed away twice inside of nine months what I ain't had in thirty-five years."[25] Perhaps now he will possess the woman Brown has left behind.

It therefore seems logical that he follow Lena back to Alabama, even though Lena has not said the "yes" he expects, regardless of his persistence. Their truck driver observes, perhaps rightly, that Byron is pushed to hope by a form of despair. Once during their return to Alabama, Lena tells him, "Ain't nobody never said for you to quit."[26] This was enough encouragement for Byron to continue living in a time filled with hope.

The life of Joanna Burden, like that of Hightower, forms, in part, its meaning from the past. She continually perpetuates a historical, social, and religious past in spite of the Southerner's hostility, and in particular, in spite of that hostility which she experiences from the people in Jefferson. It is this explanation of the past which justified the detailed account of Joanna's ancestors in Chapter 11. But here, the past is not paralyzing as in Hightower's case, but serves as an animator for Joanna's puritanical anti-slavery spirit. This life, in which she continues the past, is presented summarily in the novel. Those which Faulkner presents in detail, are Joanna's

last three years in Jefferson. Here, time is lived differently, and the past is shown as a form of retreat. A little like Percy Grimm and Byron, Joanna lives her last years in compensation for the ones lost earlier. She turns from a strict puritanical way of life to one of opposite extremes.

After three years of passionate liberty, Joanna is still sexually unsatisfied. She is reluctant to return to prayer and a more moderate life quite so soon. "Don't make me have to pray yet. Dear God, let me be damned a little longer."[27] At the end of this summer, which ends her third year with Joe Christmas, she feels, coming up from the gloomy obscurity, from the depths of the earth, a kind of menacing presentiment of a new life, one which will not be as terrible as the one she now knows. This threat which prevents her from sleeping, suggests to her an approaching salvation which she refuses to accept for the present. She returns to pleasure with renewed vigor "as if she believed that it would be the last night on earth by damning herself to the hell of her forefathers."[28] Perhaps the threat proclaims the announcement of her death, a violent death which is part of her historical and family heritage of malediction on the white race. The people in Jefferson believed that one day she would perish because of her association with Christmas and Brown. Even Joanna seemed to foresee her own death. "Maybe it would be better if we both were dead," she told Christmas.[29] Before she dies, she renews contact with her past. She prays, and even obliges Christmas to pray, hoping to continue in the tradition of her "anti-slavery" ancestors. As such, the three

years of passion were filled with inner struggle. There are inner conflicts between the male and female in Joanna. Joe notices that sometime there seems to be a man wrestling within her. She also struggles between her sense of duty and her desire for liberty. Joanna attempts to compensate for her "irrevocable" years of frustation. Finally, however, the past forces itself on her, obliging her to return to the past of her ancestors. The past was too powerful an influence, and too ingrained for her to turn against it. Joanna's past might be contrasted with Byron's, whose past is practically non-existent. He was a man without roots or precise aims, living thirty-five years of "nothing."

Mrs. Hines represents a special case in Light in August, where a suspended past leaps into the present, giving it meaning and continuity. For Mrs. Hines, time, with respect to Joe Christmas, stopped the day her grandson disappeared in the arms of Doc Hines. There is a long lapse of thirty years, which do not exist for her. This is true to such an extent that thirty years after the disappearance of her grandson she is still able to confuse Lena's baby with Christmas.

At Hightower's house "time" begins again for Mrs. Hines. She is able to look back and calculate that during these thirty years Christmas had grown up and was indeed the one her husband now wants to lynch. For him, for Doc Hines, time is deformed by his religious fanaticism. The time which counts for him is that which he calls "God's time." He has waited for the divine moment for five years, keeping track of Christmas, until the moment he surprises Miss Atkins. This is the chosen moment, he feels, in which God uses Christmas and himself for his condemnation of "womansinning and bitchery," and he waits until the moment when Christmas is caught in Mottstown; then God's

instrument, which he believes himself to be, must eliminate Christmas. He stands in the middle of the crowd, "preaching lynching, telling the people how he had grandfathered the devil's spawn and had kept it in trust for this day."[30] He knows the time is near when he will act out God's Will and get his own revenge.

One of the best examples in the novel of a present time viewed in relationship to the past is the present time which is experienced by Hightower. For him, the present and the future exist only in relation to the past. He hasn't had a watch in twenty-five years. "He lives dissociated from mechanical time. Yet for this reason he has never lost it."[31] His time is uniquely the past, and he is as obsessed by it as Quentin Compson. Both of these characters might be associated with the same expression from The Sound and the Fury, Non fui. Sum. Fui. Non sum.[32] Only for Quentin, his family's past like his sister Caddy's is unacceptable, and he tries to eliminate it by his death. Hightower, on the other hand, lives only for and in the past. He is dead before being born, Faulkner tells us. He is living, therefore, among the dead. "He grew to manhood among phantoms and side by side with a ghost."[33] The phantoms are his father, his mother and an old black servant. The ghost is his grandfather. He identifies so closely with his grandfather that we might say he died with him twenty years before being born. "So it's no wonder that I had no father. It's no wonder that I skipped a generation, and that I had already died one night twenty years before I saw the light."[34] He spends almost his entire life living this one past series of events.

His life exists, therefore, in a kind of suspension of time, like the life of a dead being on earth. He even sees himself as a shadow among shadows. In the light of this, it is possible to understand his detachment, his indifference to everything which does not touch on his past. If he bends to certain customs and conventions in society, it is in reality only a compromise which permits him to exist in the present, in a given context. Yet he only lives for the past. It is not surprising that for him love is only a bookish invention, and that marriage is "but a dead state carried over into and existing still among the living like two shadows chained together with the shadow of a chain."[35] His marriage, like all events in his present life, is without meaning for him. He passes through all these experiences like a walking ghost.

In spite of the fact that he lives like a dead being, there is each day one moment when time begins to stir and he comes to life in order to relive the glorious moment of his grandfather's death. This is a unique moment of time immediately following that "green suspension" at dusk. Every evening, leaning in the window, he waits for the contact between these two instants, "the one which is the sum of his life, which renews itself between each dark and dusk, and the suspended instant out of which the 'soon' will presently begin."[36] During this short span of time each day, he lives his grandfather's past with the full intensity of his being. His whole life has been centered around this important event.

Hightower has organized his career, his marriage, his whole life in order to live in his past. He was able to resist all

the attacks on him by the villagers and the K.K.K. He accepted all the difficulties which his decision brought him as a price for his immunity. As Byron says of him, he might have escaped the living but "it's the dead folks that do him damage. It's the dead ones that lay quiet in one place and don't try to hold him, that he can't escape from."[37] Byron has tried to get him interested in people and activities outside the world of his past, to violate the peace he has enjoyed in Jefferson for twenty-five years. "I am not in life anymore," he answers when Byron tries to coax him into taking an interest in Lena.[38] He has paid with his life in order to have immunity.

At one point, Hightower almost succeeds in participating in life. When he sees Christmas is about to be killed, he tries to save him, but it is already too late. At only one point does he succeed in living for the present. When he agrees to help deliver Lena's child, he experiences a temporary transformation in his life. "He moves like a man with a purpose now who for twenty-five years has been doing nothing at all between the time to wake and the time to sleep again."[39] It might be possible to say that for the first time his past has taken second place, and he has permitted the present to exist for a moment. He feels assured, as though it were still possible for him to integrate with the present. "There goes through him a glow, a wave, a surge of something almost hot, almost triumphant."[40] He feels almost like the father of Lena's child, who might easily be named after him, and he envies Byron for being in love with Lena. It is this kind of envy, actually a hope for the future, of life in

the present, which makes Hightower suggest that Byron leave Lena, which pushes him to go to the planing mill himself to see if Byron has really left. If during the period that Hightower helps Lena he may be considered integrated in time, he may also be considered integrated in space. In going to see Lena, he feels "the intermittent sun, the heat, smelling the savage and fecund odor of the earth, the woods, the loud silence."[41] One might say that the fertility both of Lena and of the earth itself envelops him with a breath of life.

These present moments, which he lives intensely, are, unfortunately, only a short interlude in Hightower's life. Once back in his home, the all-powerful past claims its rights to his life. Finally, in a moment of introspection, he realizes that he has destroyed his life, that he has been only a "single instant of darkness in which a horse galloped and a gun crashed."[42] He realizes that he has been held a prisoner by past time and that the rest of his life has gone by in the meantime, almost without his being aware of it. He has had no future. He was only slightly aware of a future before he went to Jefferson, when the possibility of living in the past was still before him.

It seems paradoxical to study the future in Faulkner's novels when we know that for him the important reality is the past. Jean Pouillon, in his article "Time and Destiny in Faulkner," claims "the future does not seem to enter into a novel like Light in August . . .. The end of the story, the murder, is already indicated in the beginning, so that the entire novel is but an exploration of the past."[43] Sartre also

points out the all powerfulness of the past and reprimands Faulkner for denying his characters a future. The suppression of future, according to Sartre, results in a suppression of human liberty as well. "Man is not the sum of what he has, but the totality of what he has not yet had, of what he might have."[44] Pouillon illuminates the problem a little when he studies destiny with respect to Christmas. Working from the contingency of time, he affirms that Christmas is not determined by his past, even if he feels it vaguely, "he is his past." This interpretation might permit us to imagine a future in Christmas' life. Since the present is not determined by the past, "there is no reason why such and such thing must happen. Anything might happen," suggests Pouillon.[45] One might, therefore, imagine Christmas at the beginning of his life, with an innumerable variety of possibilities in front of him. Even if everything which happens to him "immediately assumed the colors of the past without changing them in the slightest,"[46] one might nevertheless imagine all the possibilities as a future.

"Lived" time in the case of Christmas appears almost inextricably complex. Faulkner presents him according to his own self perspective, that is to say, according to the emotional density of events as he lives them, but within a precise chronological framework which is composed of the lapse of time between childhood and death. Chapter 6, in which Faulkner tells of Christmas' childhood, begins with a kind of synthesis of the function of memory.[47] The synthesis is applied immediately to the corridor in the orphanage. By means of a return to childhood

by Christmas himself, a series of events is revealed which have prepared and colored his "future," and which, in Freudian terms, even furnish the explanation for Christmas' life. His life is therefore presented both as though it were actually happening in the past as well as through his memory which remembers this past which is always alive.

If, however, instead of looking backwards with Christmas, we place ourselves with him before the event takes place, we are able to see that Christmas has "lived" time by looking toward the future. His look toward the future is revealed by the manner in which he has lived the past. For example, when he looks back twenty-five years, he sees his life as a series of "bitter defeats and more bitter victories."[48] It seems logical, therefore, that he must have been waiting to conquer something, to dominate and master it. Perhaps he wished to become integrated in both the black and white communities, or to win peace and love. We might consider Christmas' life as a kind of existential "waiting" which he struggles to fulfill as he leans expectantly toward the future.[49]

When he believes that Joanna is going to oblige him to marry her, he has an existential impulse that Sartre would appreciate: "No, if I give in now, I will deny all the thirty years I have lived to make what I chose to be."[50] Like an existential hero, Christmas arrives in a world of chaos where he must create his own essence and determine his own values. He must decide what he wants to become. Unfortunately, there is a continual conflict between the reality of his environment,

and his aspirations. This is why the defeats succeed each other, one after another, and the victories are only apparent, camouflaging the defeats. Frederick Hoffman in his study of Faulkner affirms that,

> The great tragic force in Joe Christmas comes from the clash of his private world and the world at large. He tries to assert himself from the inner self outward in terms of a recognizable, systematic set of moral standards and sanctions. [51]

Sartre employs two terms which help to distinguish between Christmas' two forms of expectation: "Being-for itself," that is to say, expectation with respect to himself, his identity, self-possession, destiny and interior unity; and "Being-for-others," expectation with respect to others such as his adoptive parents, women, society, the South.[52]

Christmas is continually disappointed by his expectations. Early in his life particularly, he experiences the deception of others. The sharpest example of this is the deception and torture which comes from expectation of a delayed punishment. To his amazement, Miss Atkins tries instead to buy his complicity with a dollar. His reaction is one of violent "astonishment, shock, outrage, passionate revulsion."[53] The event influenced Christmas' life from then on, because he was deceived by both human justice and by women. Women were always to deceive him. They possessed "that soft kindness which he believed himself doomed to be forever victim of, and which he hated worse than he did the hard and ruthless justice of men."[54] With Mr. McEachern, Christmas knows what to expect, but women, such as Miss Atkins, Mrs. McEachern, Bobbie, throw him completely off the track, touching deeply his independence.

In spite of this defiance of women, he is nevertheless attracted to them. When he meets the negro girl in the abandoned sawmill, he is again disappointed and troubled. In this instance he is disappointed by his sexual experience. He suffers an anxiety provoked by both attraction and repulsion, and added to this is a kind of metaphysical anguish because of the blackness and his own problem of identity. He felt "enclosed by womanshenegro and the haste."[55] He was without a doubt a victim of puritanism, idealizing women on one hand yet considering them as instigators of sin.

Christmas' greatest deception is the moment after the dance, when he arrives at Bobbie's house with the money he has stolen for their marriage. She greets him with contempt and hatred. In his despair, he cries. "Why I committed murder for her. I even stole for her."[56] In spite of everything, he continues to place his hope in a successful relationship with women. Does he do this because he wishes to satisfy his sexual desire? For that we know that he travels to Memphis. Perhaps he is looking for real human warmth and the possibility of communicating. After a series of tentative unions with Bobbie, and others along the road he travels, Christmas meets Joanna Burden. The three phases of their liaison are alternately based on a series of expectations and deceptions. There is first of all the desire to possess her completely. "It was as though each turn of dark saw him faced again with the necessity to despoil again that which he had already despoiled--or never had and never would."[57] He discovers in her a double personality which escapes and troubles

him. And finally, when he believes he has really possessed her at least physically, she appears like "the body of a dead woman not yet stiffened."[58]

He even feels that the roles are reversed; she appears sometimes like the man, whereas he changes to the role of a woman. In order to control her more, he tries to provoke her anger, at the same time fearing she will abandon him. Actually, the first phase of their union ends sourly: "She is like all the rest of them. Whether they are seventeen or fortyseven, when they finally come to surrender completely, it's going to be in words."[59]

For him the experience was a defeat, "that surrender terrific and hard." He feels, however, that he only has to leave and abandon this corruption and his life will be back in order again. In fact, he does abandon her temporarily. He even prevents himself from looking in the direction of her house. But he feels too tied to her, and returns. Once they were strangers; now, however, they are enemies. This is because Joanna has tried to change Christmas's life by violating the sanctuary of his independence. She wants to make him accept his black identity and become "something between a hermit and a missionary to negroes."[60] If Christmas kills her, it is because she has touched a fundamental existential problem, that of his identity. As existential hero, he alone must determine his identity and create the values which direct his life. He may also, fully conscious, accept the situation that society and his heredity have devised for him. He must try to answer the fundamental question about

his identity. Is he really black or is it a condition imposed on him by society in spite of his white appearance?

The problem of identity, or what Sartre calls "being-for-itself," also generates a series of expectations and deceptions in the life of Christmas. Specifically, his identity problem centers on his racial ambiguity. Early in his childhood, when other children call him "nigger" (because of divine inspiration, according to Doc Hines), he refuses to accept this label. Speaking to the negro who works in the yard at the orphanage, Christmas affirms once again his white identity. "I ain't nigger" and the negro says "You are worse than that. You don't know what you are. You'll live and you'll die and you won't never know."[61] Nevertheless, on several later occasions he tries to pass for negro, in spite of the inconvenience this brings. He even attempts to incorporate the black personality and physical identity into his own being, "trying to breathe into himself the dark odor, the dark and inscrutable thinking and being of negroes, with each aspiration trying to expel from himself the white blood and the white thinking and being."[62] Yet finally, he revolts against the black odor. He experiences "his whole being writhe and strain with physical outrage and spiritual denial."[63] He feels the same metaphysical aversion when he enters the black section, Freedman Town. He actually feels relieved, experiences a feeling of well-being when he returns to the white section again. "That's all I wanted. That don't seem like a whole lot to ask."[64] His reaction to Joanna's proposal that he work for the negroes, as a negro, understandably

causes him to feel contempt for her. Because of Doc Hines, he thinks he knows that one of his parents was part negro. It is precisely this part of him that he longs to deny and destroy, even though he sometimes thinks the opposite. When he reveals his condition to Bobbie and Joanna Burden, it is perhaps because he needs to be accepted as he is, as part negro and part white. Perhaps also he feels a need for punishment. Some critics signal the fact that he provokes white people by passing for negro, in order to be beaten. He accepts patiently, and even with ecstasy, McEachern's beatings. Finally, he allows himself to be captured in Mottstown. Ultimately, this may be in order to satisfy his need for the punishment which was postponed by Miss Atkins in his childhood.

In spite of all his efforts, Christmas never succeeds in knowing his identity. This was already prophesied by the negro in the orphanage. This is, Faulkner says, "the most tragic condition that an individual can have."[65] In reality, Faulkner suggests symbolically, there are two beings within him at the moment when Christmas walks toward his cabin, accompanied by a negro. "For a moment the two heads, the light and the dark, seemed suspended in the darkness, breathing upon one another."[66] At Hightower's house, before his death, Christmas still hopes to affirm his white identity. Faulkner describes how "he defied the black blood for the last time, as he had been defying it for thirty years."[67] However, he is lynched by Percy Grimm as a black man, and his death, like "a black blast" remains engraved always in Southerners' memory.

In the case of Christmas, there is not only the double expectation of self and others, there is a perception of time, especially "lived" time which is revealed in multiple aspects. The presentiment of future is so powerful, sometimes, that he is able to contemplate the future as something already past. Before the murder, he says to himself: "I had to do it."[68] This appears to confirm Faulkner's idea that the past is the unique time. Quentin has a similar experience in The Sound and the Fury. "When Quentin's memory," says Sartre, "begins to enravel its recollections . . . he is already dead."[69] For Christmas also past time may appear very far away to him, as if it belonged to a past or anterior life.

During his flight, Christmas lives in purely psychological time, a vague time marked only by sleep and waking, troubled by fatigue, hunger and the anxiety of being hunted. He no longer lives surrounded by an ordered procession of pickets which had sectioned chronological time throughout the earlier part of his life. He finds himself disoriented, and in order to guide himself, he needs to return to chronological time. He must know what day it is in order to situate himself in time. According to John L. Longley, Christmas comes back into the human community, "wanting to begin again by re-accepting the limitations of one of the most human and communal inventions, time."[70]

At decisive moments in his life, Christmas feels his past coming up from inside him. When he has the presentiment he is going to kill Joanna, he hears "a myriad sounds of no greater

volume--voices, murmurs, whispers,"[71] sounds which have made up his life. Later, when Christmas is being chased by Percy Grimm, Faulkner explains, "but there was too much running with him. . .Not pursuers: but himself, years, acts."[72] For Darrel Abel, the myriad voices signify the continuous "hum of human life" which corresponds to what Bergson calls "the uninterrupted humming of life's depths."[73] Even more Bergsonian is the way Christmas experiences time immediately before killing Joanna Burden. Again he hears the myriad of past voices "as though all the past was a flat pattern . . .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."[74] Therefore Christmas' lived past, present, and future become one, which is to say that his present and future seem to be a repetition of his past, or rather they become parts of his past.

Footnotes to Chapter 2

1. Jean Paul Sartre, "On The Sound and The Fury: Time in the Work of Faulkner," in Faulkner: A Collection of Critical Essays, ed. Robert Penn Warren (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1966), p. 88.
2. J.J. Mayoux, Vivants Piliers, (Paris: Julliard, 1960), p. 136. my transl. of quotation.
3. Sartre, p. 88.
4. Light in August, p. 266.
5. Sartre, p. 88.
6. Light in August, p. 24.
7. Ibid., p. 7.
8. Ibid., p. 6.
9. Ibid., p. 5.
10. Ibid., p. 15.
11. Ibid., p. 47.
12. Joseph L. Blotner and Frederick L. Gwynn eds., Faulkner in the University, (New York: Vintage Books, 1959), p. 199.
13. Sartre, p. 89.
14. Ibid.
15. Ibid., p. 90.
16. Ibid.
17. Light in August, p. 425.
18. Ibid., p. 426.
19. Faulkner in the University, p. 41.
20. Light in August, p. 389.
21. Ibid., p. 44.
22. Ibid., p. 76.
23. Ibid., p. 395.

Footnotes to Chapter 2 (cont'd.)

24. Ibid., p. 403.

25. Ibid., p. 415.

26. Ibid., p. 479.

27. Ibid., p. 250.

28. Ibid., p. 244.

29. Ibid., p. 263.

30. Ibid., p. 423.

31. Ibid., p. 346.

32. The Sound and The Fury, p. 216.

33. Light in August, p. 449.

34. Ibid., p. 552.

35. Ibid., p. 454.

36. Ibid., p. 460.

37. Ibid., p. 69.

38. Ibid., p. 284.

39. Ibid., p. 383.

40. Ibid., p. 382.

41. Ibid., p. 384.

42. Ibid., p. 465.

43. Jean Pouillon, "Time and Destiny in Faulkner," in Faulkner: A Collection of Critical Essays, ed. Robert Penn Warren (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1966), p. 81.

44. Sartre, p. 93.

45. Pouillon, "Time and Destiny in Faulkner," p. 81.

46. Ibid.

47. Light in August, p. 111. Chapters 7 (p. 137) and 10 (p. 207) begin in this manner. Events are presented as they come back in memory.

48. Ibid., p. 217.

Footnotes to Chapter 2 (cont'd.)

49. John L. Longley, Jr., "Joe Christmas: The Hero in the Modern World," in Faulkner: A Collection of Critical Essays, ed. Robert Penn Warren (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1966), p. 166. Longley develops the idea that Christmas is an existential hero.

50. Light in August, p. 250.

51. Frederick J. Hoffman, William Faulkner, 2nd ed., (New York: Twayne Publishers, Inc., 1966), p. 69.

52. Jean Paul Sartre, Being and Nothingness. (New York: New York Philosophical Library, 1956).
Hans Meyerhoff in Time in Literature, (Berkley: 1955), distinguishes between expectation which leans toward future time and memory which tends toward past time.

53. Light in August, p. 117.

54. Ibid., p. 158.

55. Ibid., p. 147.

56. Ibid., p. 204.

57. Ibid., p. 221.

58. Ibid., p. 223.

59. Ibid., p. 227.

60. Ibid., p. 257.

61. Ibid., p. 363.

62. Ibid., p. 212.

63. Ibid.

64. Ibid., p. 108.

65. Faulkner in the University, p. 118.

66. Light in August, p. 109.

67. Ibid., p. 425.

68. Ibid., p. 264.

69. Sartre, "Time in the Works of Faulkner," op. cit., p. 92.

70. Longley, "The Hero in the Modern World," op. cit., p. 169.

Footnotes to Chapter 2 (cont'd.)

71. Light in August, p. 98.

72. Ibid., p. 424.

73. Darrel Abel, "Frozen Movement in Light in August," in Twentieth Century Interpretations of Light in August, ed. David L. Minter, (Englewood Cliffs, N.J.: 1969), p. 45.

74. Light in August, p. 226.

Chapter 3: SPACE IN LIGHT IN AUGUST

The studies dealing with space in Faulkner's works are generally limited to a consideration of what Faulkner himself has affectionately termed his "little postage stamp of native soil" situated in the Northeastern part of the state of Mississippi. These studies are primarily concerned with geographical location, and the social implications arising from traditions particularly Southern. Whereas the elements of setting and place in a Faulkner novel are extremely important, it is interesting to examine other spatial patterns in his novels, such as dimensions of existential or lived space. Sometimes the spatial patterns are detected only through a study of the imagery. Other patterns can reflect scientific concepts of space. It is therefore beneficial to keep scientific findings on space in mind when trying to determine spatial elements in the novel.

Following Einstein, we might say that the perception of space is as relative to the observer as the perception of time, since for him, the two are inseparably linked in the space-time continuum.[1] Merleau Ponty, in his study Phenomenology of Perception, suggests the term "lived space" as a parallel expression, or extension of the Bergsonian concept of "lived" or psychological time.[2] Similarly Gaston Bachelard in La Poétique de l'Espace distinguishes that space which is captured by the imagination as being lived space, indifferent to measurement and geometrical

reflection.[3] As we have already discovered, space in the modern novel is no longer an absolute entity to be determined through the point of view of the omniscient author, but may be felt or perceived differently by each character. The modern author must now take these various spatial dimensions and concepts into account, ordering them into aesthetic patterns which form an important part of the work's structure.

In a detailed study of the spatial relationships in Light in August, it might be useful to consider first the geographical and social aspects of space which are the explicitly prominent spatial patterns, or shaping forces, before proceeding to the more intricate network of existential, and "lived" spatial patterns.

As in most of Faulkner's works, the action in Light in August occurs in an area which is popularly called Faulkner's "mythical kingdom." Faulkner named his kingdom Yoknapatawpha County, for which the geographical equivalent is the county of Lafayette in Northern Mississippi. Jefferson, the main town in which the action takes place, resembles in location, and in many other aspects, the "real" town of Oxford, the county seat where Faulkner himself lived for many years. Other surrounding states, such as Alabama, Tennessee, and Arkansas, and towns some of which are fictional like Mottstown, and "real" cities like Memphis are located outside the Jeffersonian center. They become a new setting of action only when passed through or referred to by the different characters. There is, therefore, a mixture and juxtaposition of real and fictional locations in Light in August.

The same kind of juxtaposition occurs with respect to physical characteristics of the land as well. According to the map which Faulkner provided for Absalom, Absalom! the land covers an area of 2400 square miles, which is divided in two halves by the Sartoris Railroad.[4] It is bordered on the north by the Tallahatchie River, and on the south by the Yoknapatawpha River. Whereas the former river actually goes by this name, the latter, according to modern maps, is called the Yocona River. The blending of the real and imaginary have led to much critical speculation. Faulkner himself would scoff at this with his habitual claim that he is only using the writer's tools which he has at hand to describe what he knows best. What is important for Faulkner is the act of imagination by which he can manipulate as "sole owner and proprietor" of his part imaginary, part real space, the various characters he has created. He is most interested in writing about people, more interested in this than in writing a historical or sociological document of the South. In Faulkner in the University he insists, "No, I wasn't trying to--wasn't writing sociology at all. I was just trying to write about people, which to me are the important thing. Just the human heart, it's not the ideas."[5]

Nevertheless, the South is the general framework of Faulkner's writing and it is part of his background, as he said: "without my knowing it."[6] We might add to this, that the same is true of his characters. Although he claims it has not been his intention to reconstruct the South as an area, or Southern civilization as a whole, he has nevertheless created a "pageant"

of Southern life which extends through his whole work from the period of the Old South as it was inhabited by the Indians and early settlers, to the Civil War and the Reconstruction, and finally to the New Southern Industrial Age as he describes it in "The Bear." The South as a unique area is an important spatial dimension in all Faulkner's works. It is important to understand it, to achieve understanding of his characters, all of whom are molded there.

The action in Light in August takes place two generations after the Civil War in a country which is quilted with farmlands and pine hills, and which still contains the occasional dilapidated, phantom remains of Southern plantations. The surrounding land is interspersed with negro cabins, cotton houses, and sawmills which appear in isolated clumps along the dusty country roads. Byron Bunch describes the appearance of the Jefferson area from the crest opposite.

> Like a shallow bowl the once broad domain of what was seventy years ago a plantation house lies beneath him, between him and the opposite ridge upon which is Jefferson. But the plantation is broken now by random negro cabins and garden patches and dead fields erosion gutted and choked with blackjack and sassafras and persimmon and brier. 7

A physical description of Jefferson itself may be pieced together from the descriptive passages which appear in Faulkner's novels. Excellent critical reconstructions of the area such as "Faulkner's Geography and Topography" by Calvin Brown, patiently track down and situate many of the local references.[8] A brief description of the town square is offered in Crowell's Handbook of Faulkner.

> Like many Southern towns of the same period, it is built around a columned and porticoed courthouse set in an octagonal park in the center of the Square; at one end of the Square is a monument of a Confederate soldier shielding his eyes from the sun in the classic searcher's pose and staring boldly south . . .. The buildings around the square are two-storied, most of them with a second-story gallery reached by an outside staircase. 9

It is interesting to note that Faulkner frequently personifies the town through the use of expressions like "the town said . . . the town thought," and "the town wondered." The town, as such, often plays the role of a Greek chorus, commenting on the action, providing in this case a background which gives the consensus of public opinion, and the subject matter of the latest gossip. The personified town consists of those members of the social white community who are integrated participating members of it. It does not represent the alienated outsiders like Joanna, Christmas, Hightower, or even Percy Grimm, who is fortunately not representative of general social opinion. The voice of the town can have a powerful influence on the lives of the characters. It can isolate people like Joanna, Hightower, and Christmas, even acting, as Hightower expresses it, as "crucifier." The town, then, is a strong shaping force in the novel. It is the environment in which the characters are formed to act and think in a particular way. The voice of the town dictates the religious and social traditions, which are in turn voiced by individuals who have been educated by their norms. Judging from Light in August, the most powerful of these traditions are probably the racial and religious ones, because they act to divide the human spaces, to create spatial islands.

The town at the time of Light in August was divided, as would be expected, into white and black neighborhoods. These divisions can be compared very appropriately to spatial islands, which correspond to important sociological patterns in the novel. Within these distinct neighborhoods the population is distributed between the town's 6298 whites and 9313 negroes.[10]

It is understandable that the racial conflicts become in the post Civil War era a major concern for all Southerners. Their plantation traditions have been uprooted, and one might say that the curse of slavery has been uplifted. Yet in spite of this, there remains a racial consciousness or a racial myth, which is at the same time a reality of separateness, misunderstanding, and hatred. In the negro section of Freedman Town the ex-slaves and their descendents live indeed as freed men, as the name of the section implies, but their space is isolated from the rest of the community. The inhabitants approach the "white folks" tentatively with over-polite caution, usually moving to the opposite side of the road when they pass. Sometimes the freed slave is only bewildered by his freedom, having lived too long under a dependent authoritarian rule.

In the white neighborhoods "black myths" are little more than common stereotypes. The negro is expected to act in predictable ways, being either subservient or violently passionate, and hot blooded if given the opportunity to act furtively. The white people expect that the "nigger" murderer will have raped Joanna at least once before and once after the murder. Christmas is described as walking on the streets of Mottstown before his

capture "like he never even knew he was a murderer, let alone a nigger too."[11] Accordingly, Christmas was "hunted down according to the rules prescribed in Jefferson for the treatment of nigger murderers."[12] The negro, for his part, must act according to specific rules of conduct, fulfilling the white man's expectations.

Most characters in Light in August, with the exception of Joe Christmas, may be identified with one spatial island or another, yet each retains a unique relationship to these communities. Generally speaking, the spatial islands are comparable to space as it is partially defined by George Poulet in his study of Proustian space. Space, he writes, is "that which means that beings are obliged to live far one from another."[13] This is true in terms of psychological space as well as physical space. Christmas is not rooted, cannot find his identity in either neighborhood, neither can he bridge the gap between them. "Sometimes there is no road," Poulet continues. "Like an island, the place where we are doesn't lead to other places. Being deprived of space is being without a universe, without home, one is nowhere or anywhere . . . ."[14] Christmas' individual relationship to space is certainly one in which he is cut off from others both physically and psychologically. He does live, therefore, on a spacial island. His experience, as well as those experiences of other characters, will be examined in greater detail later. It is important first to consider certain religious attitudes which, like the racial ones, help to clarify the total spatial pattern.

Some critics have affirmed that the Calvinistic spirit is a central concern of Light in August. Faulkner himself considered the Puritan spirit as perhaps a "key factor in the tragedy of negro and white relationships."[15] Hyatt H. Waggoner goes so far as to consider Puritanism or punitive religious moralism as "the chief intended antagonist in Light in August."[16] There can be no doubt that much of the action in the novel can be traced back to the fanatical religious views of some of the main characters. Some views are strictly Calvinistic, others stem from secret religious orders like those propagated by the Ku Klux Klan. The town and countryside of Yoknapatawpha County are sprinkled with small churches, some for black congregations and some for white, all preaching their legacy of sin and guilt, salvation and white supremacy. Racism is even considered by some as part of Divine Will.[17] Faulkner's characters weave their way to these parishes. All in one way or another have unique relationships to the religious institutions. In the case of some characters, this relationship determines their conduct in the novel, and much of their attitude toward life. Doc Hines spends years going about the country on foot preaching race "humility before all skins lighter . . . superiority of the white race"[18] in the country churches near Mottstown. Like McEachern, he appears highly "pious" in the stern implacable way which Hightower describes. Both Hines and McEachern have racial attitudes which most influence those of Christmas. Much of his childhood was spent with the rigid God-fearing McEachern, attending church services, coming to hate everything connected with religion, particularly its authority,

yet unable to free himself of the powerful influence it exerted over him. During his flight, when Christmas stumbles upon a negro church outside Jefferson where a revival meeting is in progress, all the violence and hatred he has experienced swells up within him. In an instant of rebellion, he tries to choke Brother Bedenberry and snatch him from the pulpit.

Hightower, as ex-minister, lives in the shadow of the church and is permanently bound to it yet, because he is an outcast himself, his relationship to the church is unique. He has suffered enough to be critical. Thinking of the townspeople he remarks, "It is their religion which drives them to crucifixion of themselves and one another."[19] Theirs, he thinks, is a religion which, like the hymns, asks not for love or life, but for death. The indictment of southern Christianity is Faulkner's own.[20] He presents it as a blend of religion and racism, and sometimes, as in the case of Hightower, a blend of religion and historicity.

Nevertheless, there are other characters in the novel who do not become corrupt by the fanaticism. Byron Bunch, who travels thirty miles to a country church each week to lead the choir is exemplary of Christian virtue. He is surprised when after working at the planing mill on Saturday afternoons, particularly in order to resist temptation, he falls in love there where he least expects it. Faulkner also portrays the majority of country people as peaceful rather than fanatical. They are generally good to Lena in spite of her "sin," perhaps because of it, and there is little evidence that their attitude toward the "nigger murderer" would have been violent or fanatical if Doc Hines and Percy Grimm had not incited them.

The townspeople are curious, quick to gossip about the murder. Frequently their gossip is cruel and hostile. They seek Justice, but not necessarily vengeance. When Doc and Mrs. Hines arrived in Jefferson, and Doc Hines began preaching lynching on the street corner, Mrs. Hines left him there to find the Sheriff because she could see the bystanders were not really paying attention to him. The townspeople in Mottstown held Hines back when he tried to incite them into attacking Christmas. They always knew he was touched with madness, but they were clearly not easily incited to his level of fanaticism themselves. They were for the most part passive, curious bystanders, more violent with words than acts.

The sociological portrait of the southern community which Faulkner draws is fully representative of the cultural climate of the novel. While there are good people in Jefferson, particularly in the country, the evil doers are more dramatically presented, and become the instruments or conditioners of violent action. The religious and racial attitudes act, however, as spatial dividers. They are fragmenting social forces rather than unifying ones.

Each of the major characters reflects this spatial division which is evident when he is set in human relief against a backdrop of the townspeople. Each may also be seen to inhabit a designated, restricted space with respect to the town, a space which almost helps to characterize him. Stated differently, the characters become identified to a great degree with the space they inhabit, in the way that Joanna might be characterized by her

house, or Byron with his planing mill. George Poulet notices a similar phenomenon in his study of spatial elements in Proust's novels. He finds in them, too, that "true space is invariably linked to certain human presences. When a character appears, a place is associated with him, giving him a distinct note as recognizable as a Wagnerian 'leit motiv.'"[21] It is important to realize the extent to which space is the environment that shapes Faulkner's characters. They in turn confer on that space something of themselves, to the point that when one character infringes on the space of another, the space itself appears transformed. The relationship of character to space is frequently expressed best by Faulkner's use of what might be called spatial symbols and images. One important image is that of the wheel.

Faulkner has associated the wheel image with the county of Yoknapatawpha. He compares Jefferson to the hub of the wheel, with the highways and railroads tending outward from Jefferson like the spokes of a wheel. In Yoknapatawpha, Faulkner's "Little Postage Stamp of Native Soil," Elizabeth Kerr suggests that the wheel image represents the centripetal movement of the characters toward Jefferson. This image, she adds, serves a unifying function in Faulkner's novels.[22] It might be possible to say that the wheel image characterizes one of the major spatial patterns of Light in August. It represents the large, general, spatial outline of the novel, as well as

smaller, spatial divisions found within. The whole may be compared to an image of wheels within wheels; the town itself being the large central one, with several of the smaller spatial locations assuming wheel-like properties as well. Several characters are associated with this image.

Joanna's house is described this way. From the house are paths which lead away from it like wheelspokes. The negroes have worn the paths to her house from their isolated cabins. Mostly they seek Joanna's help and advice. One of these paths, or spokes, leads to the cabin in which Brown and Christmas live. This cabin in turn has other paths to the house, the mill, the stable, and the town. In Mottstown, the Hines' house in the negro neighborhood is another microcosmic wheel with paths extending to the surrounding negro cabins which the negroes use to bring food and offerings to the Hineses.

As a centripetal spatial image it is related most specifically to Hightower and Christmas, but each of these characters is linked to the image by a different process. For both characters, Jefferson is an existential space. Both need to be there, Hightower in the hub, Christmas rotating with circular movement through the spokes, in order to come to the full recognition and realization of their being.

Hightower is drawn to Jefferson, a space which for him is existential. The space which is the milieu of his grandfather's glory is as essential to his being as the past time in which the event itself took place. He has been obsessed with the idea of living in Jefferson ever since the rainy day when he opened his

Grandfather's dusty trunk and discovered his past. The power of his drive in that direction becomes the dominating force in his life. At the seminary he concentrates all his energies on getting an appointment there. He even uses his wife as a means of achieving his only goal. She has connections, and the means of getting him transferred to Jefferson. He is even willing to stoop to the small lies and scheming which are necessary to obtain his appointment. When he and his wife arrive there by train, his face is pressed against the train window like a child, and he begins to live the Jefferson space, describing past events to his wife in minute detail in loud gestulating tones which embarrass her. He tells her they might live in a house "where we can look out the window and see the street, maybe even the hoofmarks or their shapes in the air, because the same air will be there even if the dust, the mud is gone."[23] Once he is a member of the community, the centripetal force of the town holds Hightower fast to the hub of the wheel. His whole being begins to stabilize at this point.

In Hightower's life, there is also a religious impulse adherent to his historical identity, which links him to another spatial dimension, the church. He confuses the two impulses, the religious and historical, continually. Perhaps his Grandfather's story is part of his religion. It was, Faulkner tells us, "as if he couldn't get religion and that galloping cavalry and his dead grandfather shot from the galloping horse untangled from each other, even in the pulpit."[24] He even imagines a heaven shaped in Jefferson's image "thinking quietly how surely

heaven must have something of the color and shape of whatever village or hill or cottage of which the believer says, This is my own."[25] His idea is not original, however. Both Plato and St. Augustine believed in a divine kingdom resembling a city on earth. His confusion of these elements and his total absorption in them leads finally to his wife's death, and his own exclusion from the community. Just possibly, he sought his own isolation in order to assure the shelter of his spirit, the freedom to live his own inner time and space. He desired exclusion to preserve his life "intact and on all sides inviolable like a classic and serene vase."[26] Yet his space is more similar to a manstale tomb than a serene vase. His street is dead and empty. He lived like a hermit "for a long time in an empty place where sand blows."[27] His space, like his life, is sterile and dead.

The place in which Hightower lives his religious and historical memories is in the window of his house, where he waits expectantly each evening at dusk. The reliving of his grandfather's ride down the streets of Jefferson occurs regularly each evening. Similarly he relives the Wednesday and Sunday evening religious services. In the window, which might be considered an escape image in the novel, he waits on these evenings for the music to begin. "he does not know that he expects it, that on each Wednesday and Sunday night, sitting in the dark window, he waits for it to begin."[28] Sensual awareness of the music generates images of his former life as pastor in the church which he no longer occupies. His lived space

on these occasions is not his customary historical space, but a lived socio-religious one which occupies the church twice weekly. He can imagine just where in his old life he would be and what he would be doing during each service. He followed the process step by step, greeting people, calling them by name. It is in this manner that Hightower's double space continues with him until the end of the novel, alternating even spatially between the religious (church), and the historical, (the hub of the wheel).

With respect to Hightower, the wheel image is again used metaphorically, representing his thinking process as an instrument of torment which increases his guilt and suffering with each laborious turn. Hightower ruminates on a wheel which is running slower in sand: "Out of the instant the sand-clutched wheel of thinking turns on with the slow implacability of a medieval torture instrument, beneath the wrenched and broken sockets of his spirit, his life."[29] The wheel is representative of Hightower's "lived" space during his final period of self-recrimination at the end of the novel. By associating the metaphor with the spatial images discussed earlier, those of the hermit "in an empty place where sand blows," and of Hightower's centripetal pull toward the hub of the wheel, we might conclude that the metaphor represents not only his lived space at the end of the novel, but the lived space of his entire life. His long life of day-dreaming is, in fact, a tormented process which becomes heavier and heavier, sinking in sterile sand, isolating him further from the community around him.

Lena's associations with the wheel image are very different from those of the other characters. Her episodes in the novel form a wide outer circle around the story of Christmas. They both begin and end the novel. Lena travels through the countryside on the dusty roads at an unhurried pace, never on the fast city streets. The various wagons in which Lena rides have wheels which turn at a pace symbolic of the slow progress of her travels. The wheel image, when associated with her, suggests the eternal. There is never the suggestion of torment or urgency in her movement. She experiences no metaphysical anguish, nor does she set out on an existential search for values. It might be possible to say that Lena's lived space is transcendental. She has a feeling of well-being in the universe. She is able to adopt herself to each milieu. She even brings with her to each space she touches a kind of peaceful harmony, whereas Christmas brings only torment and violence to the space he inhabits. It is not surprising that some critics, notably Michael Millgate, have compared Lena to the mythical goddesses of fertility.[30] Her arrival in Jefferson and the birth of her baby are events which revitalize the lives of other characters like Byron, Hightower, and Mrs. Hines. Their space is transformed by her presence. New life comes to the cabin and the barren grove where Joanna's house once stood. The birth of Lena's baby represents a turn of the eternal wheel or cycle of death and rebirth. When examined in terms of the lived space of the characters, the wheel imagery clearly emerges as representative of a series of dominant spacial patterns in the novel which encompass the whole form of the work.

Finally, Christmas rotates on a giant wheel, clinging not alone to the hub of Jefferson, but to the spokes or streets which lead away from it. Christmas' space, like Hightower's, is existential. He is condemned to permanent movement within his circle, yet without his mobility, without the streets of his life, he cannot hope to know the nature of his being.

Within his wheel, there are four fundamental kinds of space which Christmas inhabits. These might be designated as city and country, black and white spaces. The first two are the most closely linked to the spatial dimension of the wheel. The city spaces are characterized by streets and corridors. They provide the milieu of Christmas' mobility. The country spaces are the farms of McEachern and Joanna, where Christmas is close to nature, and exists, even if only temporarily, in a relatively fixed location. Christmas begins his city life on the streets or corridors of the orphanage in Memphis. The orphanage is a miniature city, a labyrinth of corridors where individuals are relatively anonymous. Both the physical and the psychological environments of the orphanage are cold and hostile. The corridors are in "a big long garbled cold echoing building of dark red brick . . . enclosed by a ten foot steel-and-wire fence like a penitentiary or zoo . . . where in rain soot from the yearly adjacenting chimneys streaked like black tears."[31] As the cage or fenced-in imagery suggests, Christmas was a prisoner within these corridors. The streaking of soot from the chimneys on rainy days is likened to Christmas' black tears, perhaps all black tears. Christmas spends his first

unhappy years slipping through those corridors like a shadow, forming no lasting bonds or attachments either with adults or with other children. Yet in spite of the general "anonymity" of the orphanage, Christmas feels himself the object of hostility. Although sometimes he passes unnoticed like a shadow, there are other times when he is noticeably singled out, for example as he is obsessively watched by Doc Hines, or called nigger by the other children. He is both important and unimportant, both black and white, or he is none of these things. He is forced to wonder about his identity because there has always been confusion about it. The basic question, "Who am I?" torments him throughout his life, dooming him to a perpetual quest through fast streets. The labyrinth space of the orphanage is the first spatial pattern to influence his life. His quest for identity, one which is for him futile, begins here. He does not yet know that he will never know who he is.

Later, after leaving the McEachern farm, he enters the "street which was to run for fifteen years."[32] He stays close to the city streets which Faulkner describes as fast moving and empty. He wears city clothes, identifies himself with city life. The city, however, is no more than a form of branching out of the first pattern, a continuation or extension of the orphanage. In both orphanage and city, Christmas remains in a similar labyrinth, an anonymous, unfortunate prisoner without roots. When he arrives at the mill in Jefferson, Byron remarks that Christmas has something rootless about him. He looks as though "no town nor city was his, no street, no walls,

no square or earth his home. And that he carried his knowledge with him always as though it were a banner, with a quality ruthless, lonely, and almost proud."[33] Christmas is doomed to run his course through life in the form of a vicious circle because he remains alienated from each community he enters and must move on hoping to find his place. The fast moving spokes of his wheel are paradoxically a prison, cage-like because in spite of all his running, one place is the same as another because he is at home nowhere, and because there is no escape or solution to his fundamental problem of identity.

In the country spaces, Christmas finds some moments of rest from movement, although the inner movement and torment never ceases. He remains fixed at the McEacherns' longer than at any other place in his life. The farm is a spatial opposite from the street. It is perhaps the nearest equivalent to a hub of Christmas' wheel. He is close to nature here. At the farm the pace is unhurried, the roads are dusty and unpaved. One can smell the turned earth and crabapple. From the window of his room, Joe "could smell, feel, darkness, spring, the earth."[34] The farmhouse is clean and "spartan" with "darned curtains," all reflecting the McEacherns' Protestant work ethic. Nearby there is a stable and "in the pasture behind the barn, there is a spring a clump of willows in the darkness smelt and heard but not seen."[35] These passages reflect how closely Joe's senses bring him in contact with nature. The process is not a rational one. He does not think about nature, but smells and feels nature. He "lives" nature subliminally.

Joanna's farm is another place where Christmas remains for an important length of time. It is not a coincidence that these two farms bear a striking resemblance to each other, that Joanna's farm is likened to a fatal, inevitable return full circle, to which Christmas is drawn by a subtle, probably subliminal, process of association. After spending fifteen years pacing the thousand fast streets which ran as one, taking him to cities as far south as Mexico, as far north as Chicago and Detroit, Christmas at last finds himself on a Mississippi country road. Something about the area and the Burden house attracts him enough to say to himself "that one might do."[36] He is able to lie in the copse nearby smelling "the damp rich odor of the dark and fecund earth."[37] Then the more familiar he becomes with Joanna's house, the more numerous become the assoiations which he finds resembling the McEacherns' farm. It is memory clicking, knowing which discovers the open window to Joanna's kitchen like the one he used to escape from with a rope, and the field peas cooked with molasses. His sense of smell and taste link him to past moments. He relives the country space of his childhood. There is the possibility that the two farms lie very close to one another geographically, although it is impossible to determine this with certainty. Was the McEachern farm somewhere near Jefferson or Mottstown? The countryside is very similar. Both are situated off dusty country roads among rolling farm country and pine forests. In back of Joanna's house is a stable. Behind this is a pasture and a spring exactly as there was at the McEachern's farm. He is held to this space

by a strange force which binds him even when he looks at the fast street thinking he ought to be going. Perhaps nature holds him with the promise of peace which is all he has ever wanted. He does not yet believe that he will never have peace. Perhaps he must commit the final act of violence which will free him from a mother figure, just as he was freed from his "father," McEachern, by an act of violence. There are striking resemblances between Joanna and Mrs. McEachern. They dress very much alike, for instance: both wear faded grey and black dresses and sunbonnets. Like Mrs. McEachern, Joanna is much older than he is. She cooks similar food, and tries to be kind to him, which he hates. When she finally commits the unpardonable sin and prays for him, she unleashes the association which provokes him to violence. It might be possible to conclude that Christmas has lived both of his country spaces in a closely similar manner, that the first has caused or provided the conditions of the second. The latter is a reenactment with variations of the former. The wheel is again an appropriate symbol of this cruel circle.

Other dominant spatial patterns in Light in August are formed by the black and white color images. These color images are also spatial because they are linked to the idea of the division which exists between the races, and to the separate areas and neighborhoods in which each race lives. There is little intimate social connection between the two groups which inhabit the black and white spatial islands. Several characters, however, particularly Christmas and Joanna Burden, attempt to bridge the gap between the two.

Christmas straddles the black and white communities with an anguish which is metaphysical. He is condemned to do so because of his inability to find an identity in either one. He has spent much of his life in the swing back and forth between two ways of life, trying to live both as a black man among black men, and as a white man among white men. He puts himself into the shoes of both races, feeling the black tide moving up his legs when he wears the black man's shoes which remain unlaced, perhaps, because they cannot belong to him any more than those he wore as a white man. Both his black and his white blood alternately talk to him, driving him from one community to another to seek the alternate locations. Before the murder, he goes down to Freedman town and experiences what might be interpreted as an archetypal descent to the realm of what C.G. Jung has named the collective unconscious; here a form of collective racial unconscious. As he enters the black area, he feels dwarfed and engulfed by space. His figure looms like a giant in an empty space. "In the wide empty shadowbrooded street, he looked like a phantom, a spirit strayed out of its own world and lost."[38]

He begins to feel oppressed as if falling into an abyss as the black space surrounds him with the "summer smell and summer voices of invisible negroes. They seemed to enclose him like bodiless voices murmuring, talking, laughing, in a language not his. As from the bottom of a thick black pit he saw himself enclosed by cabinshapes."[39] He becomes one and inseparable for an instant with the black life and black

breathing. He feels drawn back into "the lightless hot wet primogenitive Female."[40] His archetypal experience causes him to panic, stifles him, as though the abyss united him with the black myth, and black blood from the black womb. An image of heat is associated with the black area, (the opposite, cold, is associated with the white section), confirming the myth of black passionate sexuality. For an instant, he becomes identified with the black race, yet it immediately arouses in him an urge to reject it violently. He races out of the "black hollow" to a higher, cooler, white street above. "Then he became cool. The negro smell, the negro voices, were behind and below him now. He could walk quiet here."[41] When he reached the crest of the hill, he looked back on the town and could see the lights where the streets radiated from the square. He could see the "black pit from which he had fled. It might have been the original quarry, abyss itself."[42] He could see the street leading into the black section, the street which had almost betrayed him because it had almost made him feel a part of the black race.

Christmas' descent into the "black hollow" is perhaps one of the experiences which prepare the way for the startling uncharacteristic declaration which he makes after the murder. When he eats in the negro kitchen in the country, he is surprised and puzzled to learn that they fear him. He thought, "they were afraid. Of their own brother afraid."[43] Is this surprising fraternity part of a final acceptance of his own black blood, just as his entry into the white community of Mottstown represents, according to some critics, a reintegration

into the white community there? Is he not reconciled in both instances? Is this not in part, at least, the peace he seeks? After his escape from jail, he follows the instincts, listens to the myriad voices of both bloods. He swings like a pendulum from one racial context to another, going first to the negro cabin driven by the black blood, then to Hightower.'s house, driven by the white blood, and so on through the final passage until his death. Perhaps Joe is just driven by his need to reconcile what is inside and outside him, his need to break the barriers, the stultifying wheel of the past. His alternate living of the black and white color spaces is part of Christmas' existential quest for identity. Although he lives the tragedy of not knowing what he is, he finds the act of becoming both not entirely incongruous. This is the essence of his tragic situation.

Joanna also lives her whole life as an outcast from the white community. She lives by the tradition handed to her by her family, and is therefore committed to bettering the conditions of the negro in the South, which she does somewhat clumsily. She is forced to live among the black community, exiled both from other Northerners like herself, and from the other white people in Jefferson. It is as if she were transplanted from her natural space in the North which has conditioned her to a Northern way of thinking, to the South where she is an alien trying to continue a Northern kind of ideological growth process. Although she has lived her whole life in Jefferson, in a land which is foreign to her people, she speaks the language of a Northerner, with the "slurred consonants and the flat vowels of the land where her life had been cast, New England."[44] Without moving from her fixed position two miles outside

Jefferson, she appears to serve as a link between two larger spatial dimensions of black and white, North and South. On a deeper level, however, it is possible to say that she really serves to perpetuate the division between the communities, because her methods of uniting them are outmoded and patronizing. It is significant that she dies with her head turned completely around facing the past, not the present or the future. She remains a victim of a narrow Calvinistic sense of duty, a symbol of a fixed and dead time. She has no real love for either Joe or the community, only a detached contempt and a rigid sense of duty. Her relationship to Joe reflects her fundamentally patronizing attitude,for she attempts to fix him in the stereotype of black rapist and black childish dependent. Their relationship is one which can only stifle and destroy him. Joanna's methods of ministering to Joe and the members of the black community are clearly inadequate. It is significant that Joanna is barren. Her patronizing ways must not be continued in the South any more than must the more obvious and violent forms of racism.

Footnotes to Chapter 3

1. See discussion of this concept in Chapter 1 of the thesis p. 2.

2. Maurice Merleau-Ponty, Phenomenology of Perception, (London: Routledge and K. Paul, 1962).

3. Gaston Bachlard, La Poetique de l'espace (Paris: Presses Universitaire de France, 1964), p. 17. Transl. of quotation is my own.

4. William Faulkner, Absalom, Absalom, (New York: Random House, 1936). See map p. 385.

5. Joseph L. Blotner and Frederick L. Gwynn eds., Faulkner in the University, (New York: Vintage Books), p. 10.

6. Ibid., p. 48.

7. Light in August, p. 402.

8. Calvin S. Brown, "Faulkner's Geography and Topography," PMLA, LXXVII, (Dec. 1962), p. 654.

9. Dorothy Tuck, Crowell's Handbook of Faulkner, (New York: Thomas Y. Crowell Company, 1964), p. 1.

10. Absalom, Absalom, see map p. 385.

11. Light in August, p. 331.

12. Michael Millgate, "Faulkner's Light in August," in Twentieth Century Interpretations of Light in August, ed. David L. Minter, (Englewood Cliffs, N.J.: 1969), p. 74.

13. George Poulet, l'Espace Proustien, (Paris: Gallimard, 1963), p. 67. My transl. of quotation.

14. Ibid., p. 22.

15. William Van O'Connor, "Protestantism in Yoknapatawpha County," The Hopkins Review, V, (Spring, 1952), p. 31.

16. Hyatt H. Waggoner, William Faulkner: From Jefferson to the World, (Lexington: University Press, 1959), p. 101.

17. Elizabeth Kerr, Yoknapatawpha, Faulkner's "Little Postage Stamp of Native Soil," (New York: Fordham University Press, 1969), p. 176.

18. Light in August, p. 325.

Footnotes to Chapter 3 (cont'd.)

19. Light in August, p. 347.
20. Faulkner in the University, p. 73.
21. George Poulet, op. cit., p. 35. My transl. of quotation.
22. Kerr, op. cit., p. 35.
23. Light in August, p. 457.
24. Ibid., p. 56.
25. Ibid., p. 460.
26. Ibid., p. 453.
27. Ibid., p. 285.
28. Ibid., p. 345.
29. Ibid., p. 464-65.
30. Michael Millgate, op. cit., p. 78-79.
31. Light in August, p. 111.
32. Ibid., p. 210.
33. Ibid., p. 27.
34. Ibid., p. 145.
35. Ibid., p. 149.
36. Ibid., p. 213.
37. Ibid., p. 215.
38. Ibid., p. 106.
39. Ibid., p. 107.
40. Ibid.
41. Ibid., p. 108.
42. Ibid.
43. Ibid., p. 317.
44. Ibid., p. 227.

Chapter 4: CONCLUSION

A.- The Literary Spatialization

Perhaps the most evident consequence of what Joseph Frank calls spatialization in the modern novel consists of destroying the linear, temporal sequence of events.[1] Instead of presenting events which follow in temporal sequence, the modern author presents events which are juxtaposed without necessarily following each other in time and without obvious indication of the disjunction. Thus an event which occurred two years ago might appear side by side with one which occurred twenty-five years ago. By the disjunction of time, past, present, and even future may be closely linked. Through the process of spatialization, events lose not only their sequential nature, but also their irreversible character.

In his work entitled The Journal of "The Counterfeiters," André Gide explains how he hopes to portray reality more faithfully in his novel by arranging the episodes as they would appear in real life rather than in a temporal sequence. He writes that "life presents us on all sides with multiple beginnings of dramas, but it is rare that these are followed through or traced out in the same manner that a novelist usually spins them into a narrative. And that is precisely the impression which I would like to give in this book, and that which I will make Edouard express."[2] Gide's primary concern, therefore, is with the creation of an artistic form which will follow closely the patterns of reality.

The same concern with reality has led the modern novelist to apply to literature certain principles which are based on Einstein's theory of relativity. Since according to Einstein, the observed phenomenon is affected by the position and the nature of the observer, modern novelists present an event, not viewed only by the omniscient narrator, or by one of the characters, but by many characters from a variety of viewpoints. The character himself presents a vision of reality, generally the character's own, which the author wants to communicate to us through him.

In Light in August as in the traditional novel, the characters introduce the point of view; however, the narrator is no longer omniscient. Since reality is relative and depends, in part, on the point of view, Faulkner tries to present a particular event as it is perceived from different viewpoints. With respect to this subject, Sartre is critical of Mauriac for having followed the tradition of the omniscient novelist. Mauriac, says Sartre, "has tried to ignore, as have most of our authors, that the theory of relativity applies to the world of the novel, and that in a true novel there is no more place than in the world of Einstein for the privileged observer."[3]

In the modern novel, the characters who represent the different viewpoints are not simply different cameras, however, recording parts of reality like three cinematographic cameras together present the total image in a film. The events are not only seen and recorded, they are also lived by the characters, and this vision, or life of events, depends on the position and

nature of each character. Furthermore, the psychology of the characters is not explicitly described by an omniscient narrator, but is presented according to the manner in which the character sees and lives different events. Because these events are spatialized, due to the fact that they are presented to us within a broken time sequence, a character's psychology is spatialized as well. The reader traces the character's development as he appears, disappears, and appears again later, or at different moments in his life. The reader must discover and reconstruct in temporal sequence the particularities which make up the psychology of each character, and which indicate the passage of time. It is precisely this simultaneous perception of events through juxtaposition which Proust wanted to communicate to his reader. Frank comments on Proust's method:

> To experience the passage of time, Proust learned it was necessary to rise above it, and to grasp both past and present simultaneously in a moment of what he called "pure time." But "pure time" obviously, is not time at all--it is perception in a moment of time, that is to say, space. And, by discontinuous presentation of characters, spatially, Proust forces the reader to juxtapose disparate images of his characters spatially in a moment of time, so that the experience of time's passage will be fully communicated to their sensibility.[4]

Proust considers this seizing of fragments a celestial nourishment. It consists of sensing anew and simultaneously in the present and past, some sound, or odor, or other sensory stimulus. This juxtaposition of fragments as a structural principle in the modern novel might be compared to the "montage" in the film.

The technique of spatialization is common to both the film and literature. In his study, "Space and Time in the Film," Arnold Hauser claims that this phenomenon in the film gives an

appearance of "the simultaneous nearness and remoteness of things, their nearness to one another in time and their distance from one another in space."[5] This technique permits both the novelist and the film director to juxtapose different elements of their works without relying on transitions and explanations. As a result, the reader and the film-goer apprehend the juxtaposed fragments spatially in a moment of time. One might say they apply the poetic method to these media.

In addition, spatialization directly influences the manner in which chapters are formulated in the modern novel. Chapters are united not by the progression of the action, but by continual series of cross references. By the technique of juxtaposition, the temporal points of reference customary in the traditional novel are transformed into spatial points of reference. These references may be either real or symbolic, but they stem from a fragmentation of places and characters. Frank Boldanza calls these series of references "theme clusters" which may consist of a whole set of variations on a theme.[6] Boldanza develops the idea that "theme clusters" help constitute the structural unity as well as the aesthetic value of Faulkner's novels. Through the use of this method, related themes and images, or allusions to these appear like leit-motifs throughout the novel. These motifs are only spatialized parts of a whole, however, which must be assimilated in the reader's mind for him to arrive at complete understanding of that whole. There are numerous examples of these clusters in Light in August. The "window motif" or the appearance in the novel of windows used by different characters for escape

may be said to form part of a theme cluster which is grouped around the central themes of flight and pursuit.

Some of these clusters are directly linked to characters, as in the case of the diverse spaces which make up Christmas' street. All through the novel, with multiple variations, are the themes of God, of women, and of blackness; themes which accompany Christmas in his search for identity. Other themes or motifs are more complex because they extend to several characters which in turn are linked to secondary themes. The "look motif" runs through the novel, uniting the knowledge the characters have of each other, dialogues without words which also serve to unify the plurality of viewpoints.

There is also a system of references which might be called parallelisms. Parallelism in this case would be the appearance side by side of two events or situations which resemble each other in their spatial or temporal implications. For example, there is a parallel between the time Christmas spends with the McEacherns, and that spent with Joanna Burden. Linking these spatial contexts of country life are the themes or motifs of women, food, Puritanism, secretness, the stable, etc.

All these systems of references in which disparate fragments are artistically united might be said to constitute the rhythm of the novel. In describing the qualities which give aesthetic beauty to a work of art, Stephen Dedalus in Joyce's Portrait of the Artist as a Young Man cites rhythm as an important element, calling it "the first formal aesthetic relation of part to part in any aesthetic whole or of an aesthetic whole to its parts or

of any part to the aesthetic whole of which it is a part."[7] This aesthetic principle follows what Stuart Gilbert in his study "The Rhythm of Ulysses" calls "Nature's method," or the presentation of spatialized fragments at different points in the novel which attain their full meaning when the fragmented elements are extracted and placed together by the reader who then views them in an instant of time as one whole.[8]

A study of the structure of Light in August reveals clearly modern spatialization techniques, although some aspects still resemble the traditional novel. One of these, for example, is setting. Faulkner's novel is situated in the South, specifically in the town of Jefferson, Mississippi. As well, there are two principal plots, the union between which is not immediately discernible; the first centers around Lena's voyage, the second around the life of Joe Christmas with its two culminating points: the murder of Joanna Burden, and Christmas' own death. There are other secondary plots linked to the principal ones, involving the characters of Byron Bunch, the Rev. Hightower and the Hineses. Again, as in many traditional novels, the main characters are described in relation to the milieu in which they live.

If one considers only this group of characteristics, the structure of Light in August appears to be that of a traditional novel. However, a study of the structure also reveals the phenomenon of spatialization which was still uncommon in the novel in Faulkner's time. The action of the novel runs from Friday evening to Monday eleven days later, the order of the days being notably modified by the disjunction of the time sequence.

Faulkner makes frequent jumps back and forth between events in time, and the order of the different chapters does not necessarily determine the order of events. The murder, for instance, takes place in chapter 12 where Christmas actually confronts Joanna and then takes flight after killing her, yet in earlier chapters there is reference to the same crime which has already taken place. The chronological sequence of events is dislocated. An outline in The Appendix shows the structural spatialization in the novel.

With respect to the novel's unity, the spatio-temporal structure of Light in August is only similar to the traditional novel in certain limited ways. The latter consists of three essential parts: the exposition, development, and dénouement. But Faulkner already presents us with the dénouement at the moment of the exposition. The development contains an explanation of the crime, and therefore enters into the category of a traditional development, but at the same time it is a form of parenthesis detached in part from the rest of the novel. The dénouement is only a repetition of the crime seen in a flashback. The novel could be compared in part to a mystery story where there are two temporal series: the days of the inquest which follow the crime, and the days of the drama which lead to the murder. In Light in August, however, the criminal's identity is suggested early in the novel. The "mystery narrative" does not consist of a search for the identity of the criminal, but of a chase after him instead. As well, Light in August is a novel in which beginning and end are abolished

in a traditional sense, because they are included in the novel's circular movement. The situation at the end of the novel is similar to that at the beginning. Lena is again traveling in a wagon along a dusty country road. The beginning and the end join one another as though nothing had occurred in the meantime, giving the impression of a timeless present.

In order to justify the disjunction of time in the spatio-temporal structure of Light in August, it is first necessary to examine further the role of the multiple perspective in the spatialized form, keeping in mind Faulkner's ideas both of time and of the process of memory. Frequently one event is viewed by and commented on by a number of characters. Significantly, however, the multiplicity of perspective only applies to the most important aspects of the novel, or to those aspects which might clarify either the understanding of characters or the structural unity. McElderly, in "The Narrative Study of Light in August," has indicated the presence in Chapter 19, the chapter in which Grimm kills Christmas, of what he calls "a typical Faulknerian time complication. Instead of taking us at once to the murder, Faulkner begins with various opinions on why Christmas had taken refuge in Hightower's house."[9] Some of the townspeople believed that Hightower and Christmas were two of a kind and therefore it was natural for them to stick together. Some thought his choice was merely a coincidence, whereas others thought it was a wise choice because no one would suspect him of being in the minister's house. Gavin Stevens expressed his theory that Christmas' grandmother had told him to go there,

that Hightower would save him. By presenting different viewpoints in this manner, and insisting on the question of why Christmas chose to go to Hightower's house, Faulkner is forcing the reader to concentrate on the possibilities that there might be a relationship between Hightower and Christmas. The reader himself is led to wonder why Christmas chose to intrude on Hightower's space of immunity and what hope he could have had in approaching the retired minister?

The fire which destroys the Burden house after the murder is another example of an event which is viewed and commented on by a variety of characters. Christmas' act of murdering Joanna is hinted at in several chapters, but Faulkner omits the explicit description of the event. As in a Greek tragedy, the essential events are never seen directly, but are suggested, announced and relayed by characters or by messengers. In this case Brown and the townspeople relate the event. The results of this multiplicity of perspectives are a variety of tone and a deeper understanding of the characters involved, an understanding which comes from a discovery of the nature of their perception and interpretation. Because only partial facts about the crime are revealed in this manner, there remains an element of suspense concerning the other unknown facts. Finally, the total picture of the event, which has been composed of partial or relative viewpoints, is precisely a picture of that relative reality which the modern novelist is trying to communicate. This can be demonstrated by an examination of the fire episode.

The fire is first seen by the driver of the wagon who shows it to Lena without any commentary, except to point out economically "that's a house burning."[10] For Lena and the reader, Jefferson is immediately identified with two columns of rising smoke. Almost at the same time, the fire is seen by Byron and the other workers at the mill. They draw attention to only one of the columns. This time the workers comment on the location of the fire, Joanna Burden's house, a place which is central to the drama. They also discuss Joanna's past and the townspeople's hostility toward her. Later, the same Saturday afternoon, the fire is again related by Byron and Lena. Both look at the fire. At the same time, Byron's sentiment for Lena begins to flame, a situation which the reader, through the process of juxtaposition, later realizes is symbolic. The commentaries serve to provide more details of Joanna's character and of the town's hostility toward her.

The following evening, Byron, already sensitive to Lena's entry into his life, talks to Hightower about the fire as though it were an omen. He sees it now "like it was put there to warn me, to make me watch my mouth only I never had the sense to see it."[11] Little by little Byron reveals the details of the lives of Brown and Christmas, and the relation between the latter and Joanna Burden. Then, incited by Hightower's curiosity and surprise, Byron begins what might be called a polyphonic recital of the crime. By means of Byron's narration, Faulkner presents the past lives of Christmas and Joanna, as well as the reactions of the townspeople who discovered the fire--Brown, the sheriff,

and the crowd. In a very lively manner Byron reports the conversations and commentaries of all the characters, using the fire as a starting point for his reflections.

Much later in the novel, the fire episode is again related, this time by the omniscient narrator at the point where it falls within the regular chronological sequence, or just after the murder. Faulkner portrays the sheriff who "stared at the flames with exasperation and astonishment, since there was no scene to investigate."[12] For the spectators the fire appears as a spectacle which enabled them to satisfy their curiosity and their desire to make Joanna atone for her "sins." Faulkner writes, "even though she had supplied them at last with an emotional barbecue, a Roman holiday almost, they would never forget her and let her be dead in peace and quiet."[13] Faulkner has again used the fire episode as an opportunity for shedding light on the southerners' morality, showing the townspeople's collective reaction toward one who has come from the north and who believes in racial attitudes which are different from their own. The fire episode keeps returning, although each reference to it is accompanied by additional information and provided by different viewpoints. At the end of this reference to the fire episode, Faulkner returns to Lena and her arrival in Jefferson: when the sheriff returns to town, followed by a parade of firemen and townspeople, he sees "a young woman climbing slowly and carefully down from the wagon, with that careful awkwardness of advanced pregnancy."[14] In this way, the last mention of the fire scene brings the reader back in a circular manner to the

beginning of the novel. One might say that Lena arrives in Jefferson twice. Between the first and the last presentation of her arrival, however, the reader has come to know the places and principal characters in the novel. Thus, the whole series of presentations of the fire scene serves to help unify the novel.

The method of presenting Christmas' life is similar to the presentation of the fire episode in that the multiple viewpoints serve both to characterize Christmas and to unify the novel's structure. The group of chapters, (5 to 12), in which Faulkner tells Christmas' life follows a chronological sequence, while at the same time following what Sartre calls "the order of the heart." Although the progression from his childhood to his death is set in a linear progression, only those facts and events which have a certain emotional density for him come into special focus. For this reason, fifteen years may be remembered in several pages, whereas Faulkner devotes two whole chapters to the three year relationship between Joanna and Christmas. By following this "order of the heart," Faulkner is able to show the importance of that past which conditions both the present and the future. He is able to make the past and the future appear "simultaneously" because each event has equal emotional density, and, therefore, is equally present in the character's mind.

Concerning the chronological sequence, one might ask why Faulkner presents Christmas' birth shortly before his death, and why he chooses to place a chapter about Doc and Mrs. Hines at this unlikely point. To answer these questions it is important to remember that Christmas' birth has no place in the story

of his life as it is told according to his own memory. Christmas is, of course, unable to possess direct personal knowledge of his own birth, so it is necessary to have another viewpoint, to have someone else record the event, and moreover, it is appropriate to wait until the moment when the characters who have witnessed Christmas' birth appear before telling the story. The reader must wait until a moment in which past and present can be juxtaposed and in which Mrs. Hines might recognize the captured criminal and tell the story of his birth.

As we have seen from studying some of the structural elements in Light in August, the technique of literary spatialization destroys the linear time sequence of the novel and thus does not act in conformity to the Bergsonian concept of time as a pure duration, that is to say that the novel's time sequence being spatialized cannot at the same time be considered as duration. The novel's spatialized structure reflects Faulkner's artistic application of Einstein's theory concerning time and space. In the process he has come nearer to representing human perception of them. Even Bergson admitted, although he considered it a distortion of reality, that we project time in space. He affirms that "we juxtapose our states of awareness in such a way as to perceive them simultaneously; not just one in the other, but one next to the other; briefly, we project time in space."[15] Like Proust and Joyce, Faulkner has transformed this phenomenon into an aesthetic principle, one based on aesthetic space, or space in which the moments and places, becoming ordered, form the work of art. (See Appendix for a diagram of the novel's chronological structure).

B.- Lived Space-Time

The purely technical study of literary spatialization in Light in August can be complemented by another more human study, that of the characters' psychological time and space as they appear together in a lived unity. This unity might be called the space-time dimension which is lived in a particular way by each character. It is important to realize, however, that this dimension is not a stable or fixed unit. It is subject to modification and is frequently influenced by one character's contact with another. A study of the novel's structure reveals a kind of code at the beginning of the novel, of a double structural principle which consists of movement and stability. This double principle can be used as a guide to the understanding of the inner space-time of the characters.

The first element, movement, is seen particularly in the characters of Lena and Christmas. In fact, the two actions which form the basic framework of the novel are Lena's moving forward toward childbirth and her subsequent departure from Jefferson, and Christmas' moving toward his capture and death. In Light in August, Faulkner uses the oldest literary process of movement in the occidental world, the voyage. The voyage may take place in the form of either a search or a flight. The characters in the novel either search, whether consciously or not, for ideas and self, or they take flight from the world and from themselves. "Movement," writes Sharon Spencer on the subject of the modern novel, "necessarily involves the individual in a

variety of spatial realities, each of which is infused with its own temporal reality."[16] For these traveling heroes, the way in which they experience space and time is modified by the fact that they are mobile. They discover the world by perceiving it in movement from multiple points of view.

From the beginning of the novel, mobility is opposed to immobility or stability. Both function mostly in relation to Jefferson. Among the important characters, only two are truly rooted in Jefferson: Joanna Burden, who has lived there all her life, and the Rev. Hightower, who arrived twenty-five years earlier, and who counts on remaining in the town until his death. Byron has lived in Jefferson seven years, but has no special attachment to it. In fact, he leaves the town to follow Lena, experiencing no particular pains of departure. Even the sheriff understands how a bachelor can leave town without a second thought. He would do the same in similar circumstances.[17] Nevertheless, the sheriff knows that those who leave Jefferson come back later.[18] Is it the attraction of place, force of habit, or rather the centripetal force of the circle, or wheel, which accounts for the return to the same places?

All of the other important characters in the novel are only in Jefferson temporarily. Lena, who comes to find Brown, leaves three weeks after the birth of her child. Brown, the grass-hopper, who lives in Jefferson only six months, is completely without roots, continually fleeing responsibility, never remaining in one place for very long. For Christmas, although he has lived there for three years, Jefferson is only a last step in his life-voyage, or life-street among the black and white spaces, before

his flight, the capture at Mottstown, and his return to Jefferson where he is finally killed. The Hines' passage through Jefferson, while important enough for the structure of the novel, is not less episodic and ephemeral. It is remarkable to note that at the end of the novel, in spite of the centripetal force of "the hub," all the major characters have left Jefferson with the exception of Hightower, who continues to live his past at least outwardly as though he had never been influenced by the passage of the other characters. Joanna's body is buried in Jefferson, perhaps in her ancestors' cemetery. Christmas' body leaves Jefferson for the last time after his death, for Mottstown.

There are two important factors which determine or influence the way a character lived time and space: first is the effect of milieu on the character, second is the effect which the interaction of movement and stasis has on him. It is understandable that the crossing of characters in movement accompanied by the intrusion of their psychological space-time into that of other characters, brings about a series of influences and changes in the way each of these characters experiences space and time. Novelists working within the naturalist tradition have dealt carefully with the interactions which are created by movement or lack of it. They have tried to show the influence of milieu, including place, objects, and persons, on the individual, and sometimes, conversely, of the individual on the milieu. This mutual influence is naturally dependent on the nature of the milieu, and the individual, as well as on the length of time in which this mutual influence is exercised.

From this point of view, the influence of Jefferson as a town or milieu on Joanna and Hightower is direct and quite considerable, whereas their influence on Jefferson is rather indirect. Their foreign origins and traditions exist mostly as a source of constant provocation, as a means of inciting the town's hostility.

In the margin of this space which is hostile to them, however, both characters have managed to create an existential space-time dimension, one in which they are able to fulfill their lives according to their own particular sets of values. For Joanna, this implies the perpetuation of the family tradition in the town where her ancestors were killed. For Hightower, it is that instant, relived daily, in which his grandfather was killed in Jefferson. Time and space for him are only fully lived one instant each day. Jefferson is essential for Hightower because it is only in this town that he can experience both time and space with a lived density. He may rightly be compared to "a hermit who has lived for a long time in an empty place where sand blows."[19] Like Hightower, Joanna also lives isolated in her house. With the exception of the three years spent with Christmas, one temporal period lived with emotional density, the rest of her years were only "starved years like a grey tunnel."[20] During her life she influences the town very little. Her northern perspective is too foreign and contrary to the town's own perspective to gain acceptance in Jefferson.

Byron Bunch's link with Jefferson is also limited and he remains for the most part anonymous there until he meets Lena.

He has learned how to avoid the gossip and judgment of the town in order to live in peace. He surrounds his life with a certain mystery which permits him to live without conflicts, protecting the emptiness which Hightower appropriately called his "nothing." He gets along well with people at his rooming house, or at the planing mill, but these relationships are rather superficial. The only relationship which appears to satisfy him is his friendship with Hightower, with this friend who also lives cut off from the town, or with those friendships centered in the rustic church thirty miles from Jefferson. As a result, his monotonous work time is in Jefferson, his moments of relaxation and evasion take place in his friend's house. When he falls in love with Lena, he begins to experience time and space in a new way. He passes from an isolated, static state to one filled with action and movement among people whom he had never before known. His horizons begin to broaden. He leaves his rustic church, even his rooming house in order to move nearer the cabin. He suddenly becomes involved in the town's affairs, particularly those which concern Brown, Christmas, and the Hines'. He even dares to confront the town's gossip, although this only happens at the last moment, when he feels ready to leave town. It is because of Lena that he later decides to uproot his temporary home in Jefferson altogether.

When he arrives at the ridge above Jefferson, he gains new insight into reality by escaping time and space momentarily. He thinks "it is like the edge of nothing."[21] He imagines the vast space beyond as another world, where everything, all people and

nature would be very different, where he himself would either not exist at all, or would be completely another. Is this kind of mirage only an evasion, provoked by a fear of the future, or of the new spatio-temporal dimension that he must now assume? His time now is that during which he must run through this given space, "the terrific and tedious distance which being moved by blood, he must compass forever and ever between two inescapable horizons of the implacable earth."[22] The adjectives "inescapable" and "implacable" reveal the fatality to which Byron must submit. He is imprisoned by life in a precise space and time.

The experience of escape outside of space and time which Byron imagined on the crest of the hill he might also have experienced when beaten by Brown. But at this moment, as he lies practically unconscious, his lived space-time resembles a world of childhood, one filled with serenity and peace. Within this world, shapes of people he has known in the past become "like discarded and fragmentary toys of childhood piled indiscriminate and gathering quiet dust in a forgotton closet . . . broken and forgot."[23] It is the train's whistle which brings him back to reality and the ordinary dimension. He thinks "this is the world and time too. It is getting late. It is time now with distance, moving, in it."[24] In these two examples, Byron has escaped from his ordinary spatio-temporal dimension and has experienced new worlds from which he must return to reality, to that dimension of his life located between the horizons of Jefferson.

There are two other characters, Brown and Christmas, who are condemned to undertake a "terrific distance" during their

lifetime, but for them this condemnation constitutes the tragedy of their whole existence. Both are isolated from the world because they are primarily alienated from themselves. They are condemned to go through a retreating, ever more inaccessable space, a world occupied with words, persons, and objects, which makes them continually feel an existential emptiness because they cannot be integrally related to them.

Brown's double alienation, both from himself and the world, is underlined in several places in Light in August. Byron and the foreman of the planing mill noticed at first sight Brown's contemptible stature. "He never even hired a whole pair of pants," said Moony.[25] Similarly, if Brown changed his name, Faulkner indicates, it is due to stupidity, since not having an identity, he doesn't even need a name. If Christmas accepted him as a business partner, it is only because of his insignificance and his imbecility. Brown, in turn, tries to improve appearances by attempting to construct an acceptable persona. According to Byron and Moony, he might give the impression either of a car with a radio in it, or a horse in the pasture. Later one discovers that the car is empty and the horse is worthless. During the little work that he accomplished, he speaks loudly, he laughs constantly, but only with a laugh of stupidity. His words present us with "the essence of the man himself, that carried within itself its own confounding and mendacity."[26] In the planing mill, he is a stranger to the other workers, even to his companion Christmas, who in his turn, feels as much a stranger himself. Brown is unable to

establish roots anywhere. He does not have an individualized space-time. Faulkner compares him to a jumping locust, a person condemned to being lost and destroyed by his own instability and dispersion. When he arrives at the planing mill in Jefferson, he is already marked by this dispersion of self. "It was," said Faulkner, "as though he had been doing it for so long now that all of him had become scattered and diffused and now there was nothing left but the transparent and weightless shell blown oblivious and without destination upon whatever wind."[27] The wind which makes him disperse, pushing him definitively into obscurity, is the involuntary confrontation with Lena. As befits his character, he is completely weightless and takes flight from the responsibility that is required of him.

With respect to Christmas, there are two elements to keep in mind: his inner forces, his impulses, and the action of the milieu or environment upon him. It is remarkable that from his childhood on he continually and violently refuses to submit to external authority or opposition. In a sense, he might be considered a perpetual adolescent looking for affirmation of his self through opposition to others. The environment acts on him in an energetic manner. Longley affirms, "all his life people attempt to force him to be what they insist he must be."[28] It is from this outer pressure that he takes flight. Throughout most of Christmas' life, his spatio-temporal dimension is compared by Faulkner to the street, thirty-three years long, which turns back on itself and becomes the point of departure. Christmas employs his time running through this space which is always

different, yet always the same, because he follows the fatal circle, the time and space of perpetual searching for self in an incomprehensible, hostile, inassimilable world. Faulkner writes, "and always, sooner or later, the street ran through cities, through an identical and well nigh interchangeable section of cities without remembered names."[29] But his life-street is always empty, a retreating world which consists of a lived interior forever isolating him from others. And because his own identity remains a mystery, he is a stranger both to the world and--even moreso to himself.

Christmas' terrible solitude, or state of metaphysical anguish, is described by George Poulet in his study of the same phenomenon as it appears in the works of Marcel Proust.

> The anguish of solitude is not only that of being detached from things and beings: it is being detached from fixity . . . it is to feel oneself betrayed, without any help from them, to the indeterminate power of thought, which ceaselessly imposes upon us metamorphoses, which perpetually changes us into another "self" and which every instant makes of us and for us a stranger. 30

Christmas experiences this anguish of solitude which makes him rootless and "doomed with motion."[31] He is condemned to turn around in his prison. "Like an eagle," Faulkner suggests, "his own flesh as well as all space was still a cage."[32] His life is both a search and a flight from himself and others. He searches for identity through the streets, and through the black and white spaces of society. He takes flight from others and from his own inner emptiness. In his spaces and multiple times "he thought it was loneliness which he was trying to escape and not himself."[33]

But the search and flight which always begin anew, always unsatisfying, finally yield only hatred for himself and the world. Faulkner affirms that "his only salvation in order to live with himself was to repudiate mankind, to live outside the human race."[34] In his final flight, he appears reconciled momentarily with humanity and the black and white spaces, but he cannot become reconciled with himself. Tracked down by Grimm and the police, it is still himself that he is in flight from, "not pursuers, but himself."[35] Finally, by his tragic death, he becomes an ideal symbol of the isolating forces of his society; a society to which he was not only a stranger, but to which he was also radically opposed.

Almost all the characters of the novel are implicated in two complementary aspects included within the mobility principle: search and flight. Lena flees from Doane's Mill to look for Brown, who in turn flees from her himself. Byron returned to Jefferson in order to leave with Lena. Hightower's flight is from reality and the present. Joanna Burden takes flight from the town with its social obligations, in order to follow a family tradition. And, as already indicated, Christmas' street is a continual search and flight in which he participates either directly or indirectly. There are many flights in Christmas' life: in the arms of Doc Hines, nocturnal flights from the McEacherns, from Bobbie and her friends, from the black spaces, and finally the last flight after the crime. A question arises as to why Faulkner insists so strongly on movement, particularly the movement of flight and escape. Perhaps it is essential for the characters to escape from their limiting situation if they

wish to preserve their identity. It is possible to suggest that, of necessity, the whole Southern social milieu forces individuals to take flight from its rigid set of values which serves only to alienate rather than to integrate any individual who fails to accept and live according to these values.

The last aspect to consider with respect to the interaction between movement and stasis is the influence which one character's manner of experiencing the time and space dimensions influences the experience of the same dimensions by another character when one moves into the other's life. For example, Joanna Burden's dimension is notably modified by Christmas' intrusion in her life. Her time of action becomes night instead of day, whereas her lived puritanical space becomes one of a lived passionate liberty. Similarly, Christmas' dimension is changed by his meeting with Joanna. During the period he spends with her, he inhabits the country spaces instead of the street. He becomes less mobile, temporarily fixed in space. The time spent with Joanna constitutes the final stage of his life which, although it provides him a temporary shelter, relative peace, and rest from flight, finally leads him to crime and his own death. Significantly, Faulkner presents the three phases of his relationship with Joanna in three spatial images, which specifically indicate the changes which take place in Christmas' lived dimension as a result of having remained fixed in space during this period:

> During the first phase, it had been as though he were outside a house where snow was on the ground,

> trying to get into the house; during the second phase, he was at the bottom of a pit in the hot wild darkness; now he was in the middle of the plain where there was no house, not even snow, not even wind. 36

Briefly, these spatial images might symbolize a search for human warmth, refuge, shelter; a fall into the depths of a nothingness resembling his archetypal descent into the hot black spaces in which he must struggle with the problem of identity; and finally, a rare, still atmosphere where death is the only issue.

In the interaction of movement and stasis, Byron plays the role of ambassador, introducing many of the characters to each other. He also unifies the plots with respect to the structure of the novel. It is because of Byron that Hightower comes into contact with Lena, the Hines' and with Christmas, yet it is Byron who profits most from acting as intermediary between them all.[37] In one instance, the crossing of a spatio-temporal dimension is symbolized by an exchange of simple glances and a crossing of orbits, like the one which occurs between Byron and Brown. As Brown's train passes the woods "they see one another as though on opposite orbits . . ."[38] As a result of this crossing, there is a reversal of direction in the orbits of the two men which separate them forever. Byron returns from his own flight in order to assume his position in Lena's circle, replacing Brown, whereas Brown himself continues to take flight in still another new direction.

The final dialectic which arises from the interaction of movement and stasis is that of replacement, compensation, and

the balancing of the spatio-temporal dimension. Byron replaces Brown in Lena's life. Similarly, Byron's "nothing" will be replaced by Lena's "everything." In the cabin once inhabited by Brown and Christmas, located beside Joanna's burned and sterile house, Lena gives birth to her child, beginning a new cycle of life. Finally, after his death, Christmas' fatal circle enters, and is incorporated into Lena's serene, perennial circle. The transcendence which Lena lives during her life, Christmas will accomplish only after his death, when from above, his memory will live on in the minds of the people. His memory "will be threatful, but of itself alone serene, of itself alone triumphant."[39] If Lena is as the passage of spring which brings the renaissance and flowering, Christmas is the seed which must wither before germinating and bearing fruit.

Footnotes to Chapter 4

1. See chapter 1 of thesis, p. 8.
2. André Gide, Journal des Faux Monnayeurs, (Paris: Gaillimard, 1927), p. 104.
3. Jean Paul Sartre, "M. Francois Maurice et la liberté," Situations I, (Paris: Gaillimard, 1947), pp. 56-57. My translation.
4. Joseph Frank, "Spatial Form in Modern Literature," The Sewanee Review, LIII, (Spring, 1945), p. 239.
5. Arnold Hauser, Film: A Montage of Theories, R.D. MacCann ed., (New York: Dutton, 1961), p. 191.
6. Frank Boldanza, "Structure in Light in August," Modern Fiction Studies, (Spring, 1967), p. 67.
7. James Joyce, Portrait of the Artist as a Young Man, (New York: The New American Library, 1954), p. 160.
8. Stuart Gilbert, James Joyce Ulysses, (Middlesex: A Peregrine Book, 1969), p. 33.
9. B.R. McElderly, "The Narrative Study of Light in August," College English, XIX, (February, 1958), p. 205.
10. Light in August, p. 26.
11. Ibid., p. 72.
12. Ibid., p. 273.
13. Ibid.
14. Ibid., p. 278.
15. George Poulet, l'Espace Proustien, (Paris: Gaillimard, 1963), p. 9. My translation.
16. Sharon Spencer, Space, Time and the Modern Novel, (New York: New York University Press, 1971), p. 105.
17. Light in August, p. 528.
18. Ibid., p. 530.
19. Ibid., p. 285.
20. Ibid., p. 250.

Footnotes to Chapter 4 (cont'd.)

21. Ibid., p. 401.

22. Ibid.

23. Ibid., p. 416.

24. Ibid.

25. Ibid., p. 32.

26. Ibid., p. 33.

27. Ibid.

28. John Lewis Longley, "Joe Christmas: The Hero in the Modern World," Faulkner: A Collection of Critical Essays, Robert Penn Warren ed., (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1966), p. 167.

29. Light in August, p. 211.

30. George Poulet, Studies in Human Time, (Johns Hopkins Press, 1956), p. 113.

31. Light in August, p. 213.

32. Ibid., p. 153.

33. Ibid., p. 213.

34. Frederick L. Gwynn and Joseph L. Blotner eds., Faulkner in the University, (New York: Vintage Books, 1959), p. 118.

35. Ibid.

36. Light in August, p. 225.

37. See thesis Chapter 2, p. 31.

38. Light in August, p. 417.

39. Ibid., p. 440.

APPENDIX

CHRONOLOGICAL STRUCTURE I

FRIDAY	SATURDAY	SUNDAY	MONDAY
Evening Ch. IV Ch. XII Night	Ch. XIII Afternoon Ch. I later-early Ch. II evening, 8 o'clock p.m. Ch.XIII	Morning Ch. XIII Evening Ch. XIII Ch. III Ch. IV	Insert Morning Ch. XIII
TUESDAY	**WEDNESDAY**	**THURSDAY**	**FRIDAY**
Morning Ch. XIII Evening Christmas' flight Ch. XIV	-Noon Ch. XIII _Evening	Morning Christmas' flight-Ch. XIV	Morning Ch. XIV Evening Ch. XIV Flight Ch. XIV
SATURDAY	**SUNDAY**	**MONDAY**	**THREE WEEKS LATER**
Morning Ch. XIV Ch. XV	Morning Ch. XV Evening Ch. XVI	-Morning Ch. XVII Morning Ch. XVIII Evening Ch. XIX, XX Evening	Insert Ch. XXI

APPENDIX

CHRONOLOGICAL STRUCTURE II

Christmas' birth Ch. XVI	Christmas Age: 3-5 years old Ch. VI	Christmas Age: 8 years old 14 or 15 years old 17 years old Ch. VII	Christmas Age: 17 or 18 Ch. VIII Ch. IX
Christmas Age: 18 + 15= 33 years Ch. X	Christmas First year in Jefferson Ch. XI 6 months	Christmas 6 months 2nd and 3rd year. In the third year from 12 p.m. to 12 p.m. Ch. V	

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