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William Faulkner and the Spanish post-civil war novel: Luis Martín Santos

Townsend, June H., Ph.D.
The Ohio State University, 1993

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WILLIAM FAULKNER AND THE SPANISH POST-CIVIL WAR NOVEL: LUIS MARTIN SANTOS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of the Ohio State University

By

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* * * * *

The Ohio State University
1993

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Both William Faulkner and Luis Martin Santos created innovative works which changed the direction of narrative technique in the language, style, and structure of the novel. Faulkner's production, written over a period of thirty-five years, is quite extensive, whereas that of Martin Santos is very small because of his untimely death as the result of an automobile accident when he was forty years old. Between the novels of these two writers there are several points of contact or affinities which lead to the conclusion that Martin Santos, producing his novels thirty years after Faulkner's first publications, had read and was influenced by Faulkner's work. Although both men had read the novels of Joyce, whose influence can be seen in their novels, each has produced works whose artistry and purpose cannot be attributed to mere imitation. Rather than attempt an exhaustive examination of all the works of both writers, this study limits itself to the attempt to answer the fundamental question: What did Martin Santos find in Faulkner's work that interested and influenced him?
Faulkner often discussed, sometimes paradoxically, his theory of literature, his ideas about his techniques, and his purposes in writing, at many symposia and interviews, as well as in his many letters in which he also stated his literary ideas. In his short life Martín Santos (who was a surgeon and psychiatrist as well as a writer) had not yet explicitly expressed his theory of literature except in the prologue of Tiempo de destrucción (Clotar, ed. 141), in the "Reflexión del narrador" of Tiempo de destrucción, and in an interview with Janet W. Díaz. The reader must discover Martín Santos' theories in the texts of the novels as the characters talk or meditate.

Not only is Faulkner's production quite large but so also is the body of literary criticism devoted to him. In the years since his first publications, criticism of his works has changed rapidly, producing a plethora of visions of Faulkner's works in monographs, articles, national, and international symposia, and in doctoral theses. The bibliography on Martín Santos is not nearly so extensive, especially on Tiempo de destrucción, the novel which will be a central focus of this thesis. Therefore, any discussion of points of contact between the works of Martín Santos and those of Faulkner must be carefully controlled and limited.
The first chapter, the Introduction, will give an overview of Faulkner's literary influence in Spain since the 1930's, concentrating mainly on the novel after the civil war and on the trajectory of the points of contact between him and Martin Santos. A general view of the development of the Spanish novel of the 1940's, 1950's, and 1960's will be given so that the reader will discover the role Martin Santos' innovations played in the post-civil war novel.

In the second chapter the focus will be on Faulkner--his life and his novels in general--concentrating on the areas which have to do with Martin Santos and the post-civil war novel. To reveal an overall, although of necessity limited, view of Faulkner's novels, I will rely on his statements about his work, as well as on an eclectic choice from traditional, modern, and postmodern critics, whose views are most applicable to the Faulkner/Martin Santos affinity. There will be a discussion of the social, historical, political affairs of the South which formed the background against which Faulkner presents his works since the Spanish writers found these matters similar to the situation in post-civil war Spain. At the end of the chapter there will be a short analysis of Faulkner's The Sound and the Fury and Light in August, the two works which seem to have the most affinity to those of Martin Santos. A more definitive
analysis and presentation of relevant texts as they relate to those of Martin Santos will be presented in the third chapter.

The third chapter will not only examine Martin Santos' work but also show which parts, techniques, and ideologies are similar to those of Faulkner. Both writers break the basic traditional plot continuity, the syntax and coherence of language, and the ways of presenting characters in their novels, so that they reflect the condition of contemporary people in societies whose traditions are devoid of meaning in the twentieth century. These traditions are formed on myths so that the historical reality is obscured and warped by language that reinforces the traditional power structure while the truth must be looked for under or between the words, thus negating the value of language. Each writer is making a statement about history, myth, and psychology and the devastating havoc, ennui, stasis, and depression that these forces wreak in the life of the individual who unconsciously becomes embroiled in the resultant meaningless reality: as is the state of individual human beings so too is the society in which he lives.
CHAPTER I
INTRODUCTION

William Faulkner, one of the most important novelists of the United States and a recipient of the Nobel Prize, wrote experimental novels of remarkable technical complexity which have exerted a significant influence on the Spanish post-war novel. Although this influence can be demonstrated in the works of various Spanish novelists, the focus of this study is the investigation of the affinity between Faulkner's works and those of Luis Martín Santos, who has been instrumental in the development and renovation of the Spanish novel not only in the decade of his first publications, the 1960's, but also in the years following his death.

Faulkner's works were read and discussed in Spain as early as 1933, only a few years after their publication. The onset of the Spanish Civil War and its aftermath, the Franco Regime with its isolation imposed from within and without and its strict literary censure which prohibited the use of anti-fascist and sexual themes, brought about a thirty year period in which there was little Faulknerian influence in Spain. Because of the difficulty of
Faulkner's language, as well as the political situation of that time, few people read his works. Furthermore, "Hoy en amplios sectores de la sociedad española aficionada a la novela, Faulkner no es unánimemente reconocido como uno de los más grandes nombres del siglo XX, y si eso ocurre hoy es fácil imaginar lo que pasaba hace cuarenta años" (Benet, qtd. in Bravo, 7). Because, in general, Faulkner is little known or read in Spain there is a paucity of studies and critical analyses of the texts of postwar Spanish novelists as they have been directly influenced by Faulkner's texts. There are, of course, many studies and critical analyses of the works of the individual authors.

In 1985 María-Elena Bravo published her excellent, comprehensive, and definitive study, *Faulkner en España*, in which she delineates the Faulkner/Martín Santos affinity: "La Ironía como Método de Conocimiento: Una aportación de Martín Santos a la Estética Literaria" (230-264). The writers of various important literary studies have noted Faulkner's influence in the post-war novel but do not specifically relate this influence to the work of Martín Santos. Gonzalo Sobejano mentions Faulkner's influence in several parts of his *Novela Española de Nuestro Tiempo: en Busca del Pueblo Perdido*. Noting the diverse experimental techniques used in the period of 1954-64, he observes that their origin was in Hemingway
and Dos Passos (behaviorism), Faulkner (multiple perspectives, interior monologues), Joyce (simultaneity), and Proust (associations) (536). Although he discusses Martín Santos' *Tiempo de Silencio*, he does not remark on its literary characteristics in relation to those of Faulkner. Santos Sanz Villanueva, in both his *Historia de la Novela Social Española (1942-1975)* and *Tendencias de la Novela Española Actual*, points out Faulkner's influence as one of the three great foreign influences on the Spanish post-war novel: the North American, the French, and the Italian (*Historia* 127); and the use of multiple perspectives of the same occurrence as in Faulkner's *As I Lay Dying* (*Tendencias* 255).

Alfonso Rey, in his *Construcción y Sentido de Tiempo de Silencio*, has produced an authoritative discussion of the works of Martín Santos. He notes that "la novedad de *Tiempo de silencio* . . . consiste en un rechazo de la novela neorrealista, vigente en España hasta, aproximadamente, 1962" (3). According to Rey, *Ulysses* by James Joyce is the source of Martín Santos' work. However, he does not mention Faulkner, who also read and was influenced by Joyce, as having any influence on Martín Santos.
The first article published in Spain about William Faulkner was that of the Cuban correspondent, Lino Novás Calvo, "Dos escritores norteamericanos," in January, 1933 (Bravo 13n). During the same year a second article was published: "William Faulkner," by Antonio de Marichalar (Jordan 115). Also in the same year, the translation of Faulkner's *Sanctuary* was published by Espasa Calpe. The economic and political crises in Spain and the United States appeared so similar to many writers that when, with the inauguration of the Republic, literary works turned to social themes they began "a tomar su contacto más directo con las producciones literarias de Estados Unidos" (Bravo 13).

At that time in Spain, various critics, such as Ricardo Gullón, Antonio de Marichalar, and José Maria Alfaro, recognized and praised the very Faulknerian techniques (structure, style, the reader-interpreter and suspension of narration) that the broader literary world would finally recognize only years later and for which Faulkner would receive the Nobel Prize in 1949. No articles appeared about Faulkner from 1934 until after the war, a period in which Faulkner received negative criticism in Spain because of the Franco regime and its imposed censorship.
The 1940's, the period of the aftermath of the civil war and the commencement of the Franco regime, offered little in the way of literary progress: many writers were in exile; the continuity of the novel was broken; the young authors had no models; there was severe government censorship of work that did not follow its regulations. It was a period of anguish, hunger, alienation, government control, and rupture with that which the people considered to be traditional culture, all of which produced in the novel a pessimistic existential realism of disenchantment—literature of oppression, pain, and desolation: typical examples are Camilo José Cela's *La familia de Pascual Duarte* (1942), Carmen Laforet's *Nada* (1945), and José Suárez Carreño's *Las últimas horas* (1950).

Significantly, in the 1940's and early '50's, in both Madrid and Barcelona, the young intellectuals, the future writers, were reading Faulkner and discussing his work (especially the sordid *Sanctuary*) in their tertulias. For José Suárez Carreño:

Faulkner supone ya entonces un ámbito literario en libertad, la transcripción de la realidad tal como la vemos. Encontré en *Sanctuario* una búsqueda de la autenticidad para llegar a las cosas, hasta su límite y fin . . . . Los lectores se sentían fascinados por la dificultad de la lectura que interpretaban como
un reto: ... esto era lo que a nuestro juicio lo diferenciaba de los otros escritores. (qtd. in Bravo 40-41)

Toward the end of the 1940's and in the 1950's there was a slight relaxation in official censorship which, combined with more interest in foreign novels in translation, allowed the publication of various novels such as Faulkner's Los Invictos (Caralt 1951), El villorrio (Caralt 1953), Mientras agonizo (Aguilar 1954), La paga de los soldados (Caralt 1954), Desciende, Moisés (Caralt 1955), and Una Fábula (Éxito 1955) (Bravo 307-309).

During the 1940's the young Juan Benet (b. 1927) and Luis Martín Santos (b. 1924) shared an interest in literature. Benet and Martín Santos began to read Faulkner in 1945 or 1946 in either French or in Spanish translations published in Latin America. Benet's statement that Martín Santos read both Light in August (which was not published in Spain until 1980, Argos-Vergara), which he admired, and Sartoris (never published in Spain), which he did not admire, is the only documented statement that definitively acknowledges Martín Santos' acquaintance with Faulkner's works (Benet, qtd. in Bravo 43). Evidence of his interest will be found in Tiempo de Silencio and Tiempo de Destrucción.
There were also small groups of young people in Barcelona who read Faulkner and took him for a model. The members were future writers who would incorporate into their writing aspects of Faulkner's style and others who would become the future translators of Faulkner's work, thus disseminating his works to a larger audience of readers. Ana María Matute, who lived in Barcelona in the 1940's, was a member of a group of young intellectuals interested in literature that included Juan Goytisolo and Carlos Barral. The affinity of Matute's novels with those of Faulkner has been noted by several critics, especially her use of the Cain and Abel theme as found in Faulkner's *The Sound and the Fury*: children of middle class families in novelistic, enclosed, rural worlds during the civil war. The various relationships among the brothers and sisters engendered hate or jealousy which the passive parents could not control because of their lack of ability or the desire to intervene. Matute is the first post-civil war writer whose novels have points of contact with those of Faulkner.

The Spanish Novel in the 1950's

The 1950's is the period of social realism in the novel whose plot and characters were presented through an external, cinematographic technique. The clinical eye of
the external presentation of the character promoted the understanding of the character through his actions: behaviorism (Morán 58). The many novels (and films) produced in the new direction were influenced by the Italian neorealist documentary films of the 1930's and again in the 1950's, by the novels of the American Lost Generation. The influence that film has played in the novel of this period is profound, according to Santos Sanz Villanueva (99), who points out the parallel between the novel and the cinema, both of which treated the same material—the real, not spurious, life situations, the language of the people, and the spatial scenery. The social novel of the 1950's was a committed discourse of social and political change.

In order to effect this change, the novelist had to reach a wider audience by sacrificing artistic technique to the use of the accessible colloquial jargon of the common people in the daily pettiness and coarseness of their lives in various areas of Spain, incorporating it (the jargon) into a lineal narration focused on social and political contexts. Thus, the novel lost its artful literary creativity so that the reader might become aware of the injustice surrounding him and therefore act to rectify it. Juan Goytisolo maintains that censorship was the cause of this type of novel: since the Spanish people had no access to the truth of the social problems in their
country, the novel had to assume the role of the newspaper (63). Therefore, there was little if any literary experimentation, and more traditional journalistic methods dominated. The setting aside of the traditional novel as well as the lack of experimentation points to the importance placed on testimonial literature for the purposes of changing the prevalent societal conditions of the struggling humble: the rural families, the working class in both the cities and the country, the people marginalized in the squalor of the slums and suburbs of the large cities whereas, in contrast, a more fortunate middle class enjoyed privileges and pleasures in a life free of commitment, apparently unaware of a need for change. Among the novels reflecting these social concerns are Camilo José Cela's *La Colmena* (1952), Jesús Fernández Santos' *Los Bravos* (1954), Rafael Sánchez Ferlosio's *El Jarama* (1956), Juan García Hortelano's *Nuevas amistades* (1959), and Armando López Salina's *La mina* (1960).

Chronologically, Ana María Matute, Luis Martín Santos, and Juan Benet (whose works have affinities with those of Faulkner) belonged to the Generation of 1950 and the social realists; their literary techniques and purposes, however, kept them either on the margin of the group or entirely in other literary styles. Matute wrote several of her innovative novels during this period: *Fiesta al norte* (1951), *En esta tierra* (1955), and the
work which many critics consider to be her masterpiece, *Los hijos muertos* (1958). Sobejano notes that "Faulkner me parece el primero en ejercer atracción (sobre todo en Juan Goytisolo, Ana María Matute y, después, en Benet)" (Sobejano 540).

Toward the end of the decade, there was a growing disenchantment with the then current social novel which appeared to be in a state of stagnation. It no longer reflected a changing and modernizing Spain, brought about through the growing industrialization and increasing commerce with Europe in the '50's. There were still social and political problems to be solved, but since more liberty was given to the news reporter, authors could concentrate more on their novels as creative literary works. They did, however, continue to probe and expose social-political contradictions (Morán 67-68).

**The Spanish Novel in the 1960's**

The impetus for the evolution of the novel in the 1960's is ascribed by the great majority of critics to *Tiempo de silencio* (1962) by Luis Martín Santos. Although the social orientation of the novel presents a pessimistic criticism not only of Madrid but also of Spanish society as a whole, as did the 'novela social' of the 1950's, it "represents a significant departure from the objective
realism which precedes it" (Herzberger 14). The use of 
the documentary-style absent author is relinquished as the 
text is submitted to the authority of an omniscient 
narrator who views the novel's world on both the external 
and the internal perspective: the protagonist is operating 
in an external reality which is internalized in 
subjective, dreamlike reactions and individual realities. 
In direct opposition to the language of the social novel 
of the 1950's, Martin Santos creates a deliberately 
elaborate, hermetic, artistic discourse that reflects not 
only his rejection of the former style but also his highly 
intellectual capabilities and his educational formation. 
To write in any other way would be a sham and a travesty 
of what he wishes to accomplish. He wishes to raise the 
artistic level of the novel while not relinquishing his 
criticism of socio-political contradictions which produce 
psychological problems for the individual, by revealing 
their antiquated mythically historical sources still 
current in the society that surrounds him.

As noted above, one can trace Faulkner's influence 
in the Spanish postwar novel as a trajectory that begins 
with Ana Maria Matute's works in the 1940's and 1950's and 
appears again in the 1960's in the works of Martin Santos 
and Juan Benet. Faulkner, Matute, Martin Santos, and 
Benet have been criticized for their involuted, baroque 
language. Not only the complexity of the language but
also the intertwining, concurrent, or shifting time changes may cause confusion for the reader. As Claude-Edmonde Magny explains, the enigmas are the novelists' ways of ensuring the reader's complicity, forcing him to put himself in the author's place, thus becoming the author of what he is reading (207).

Both Faulkner and Martin Santos use shifting time changes, the complex language and images of the mind since they, like Freud (whom both had read, discussed, or studied), find that these internal ruminations or the fleeting mental impressions give a clearer vision of the reality the person is experiencing in the external circumstances.

Because there is a chaotic dichotomy between what is proposed as reality by society, by government, and by industry, both Martin Santos and Faulkner find traditional novelistic form and language to be incapable of expressing the reality which the individual lives and witnesses. There is a difference, a différence, a disparity, which can be best demonstrated through irony and parody and through exposing myths in order to demystify them. The language of various writers of the century, including that of the authors treated here, has been described as baroque or neo-baroque. The word 'baroque' naturally brings to mind the Spanish Baroque literature of the sixteenth and seventeenth centuries.
During that period many traditions were challenged, brought about by the corruption in the Spanish political system established during the reigns of Carlos V and Felipe II. Writers became skeptical as they observed great discrepancies between the official, traditional position, and an inner world placed against the deceptive appearances of the outer world (Warnke 43). The opposing realities were expressed in literary language: antithesis, oxymoron, hyperbole, metonomy, allusions, Latinate syntax, obscure words, and neologisms were employed in an attempt to expose life's contradictions and its inconsistencies, the gap between truth and deceit and between illusion and reality. Faulkner also found many similar contradictions in the post-civil war, the post-World War I, and the Depression periods in the United States, just as Martin Santos did in the post-civil war period of the Franco regime in Spain, as well as a literature devoid of artistic value. These novelists felt impelled to use literary modes and language which would elevate and innovate literature while revealing the contradictory and dehumanizing society in which they lived.

Between *Tiempo de silencio* and Benet's *Volverás a región* (both displaying marked affinities with Faulkner's work), Sobejano notes, "Hay que situar como hitos importantes de la aquí llamada «novela estructural»... *Cinco horas con Mario* (Delibes), *Señas de identidad*...
[Goytisolo] y *Ultimas tardes con Teresa* [Marsé]," (558) all of which were influenced to some degree by Martín Santos.

Although the literary sources of the these innovating novelists (the 'contraolás' or 'estructuristas') are difficult to define precisely, they do not appear to be of Spanish origin. Herzberger mentions the influence of the Latin American novelists Mario Vargas Llosa, Carlos Fuentes, and Guillermo Cabrera Infante (Herzberger 17) and Bravo singles out Rulfo, Vargas Llosa, Fuentes, and García Márquez (Bravo 209), as well as the works of Faulkner, Hemingway, Proust, Joyce, Camus, Sartre and Woolf. Possibly some of the influence of Faulkner entered indirectly through the novels of the Latin American novelists who themselves were influenced by Faulkner. Although credit is usually given to the new French novel, also influenced by the novels of Faulkner, Bravo gives priority to Faulkner: "antes de la llegada de esa novela, nuestros propios autores habian asimilado, y con frecuencia muy bien, la gran lección de William Faulkner" (209).

**Conclusion**

The influence of William Faulkner's novels has played an important role in the innovating direction of the
Spanish post-war novels of Luis Martín Santos, as well as of other novelists of the time. The most obvious similarities are: less importance placed on the plot and action; more importance placed on revitalizing language; rejection of objective social realism (although all of the novels incorporate an element of social realism) by presenting the interior man and his thoughts, memories, and emotions by using the first-person narrator or, at times, adding the narration of a third-person omniscient narrator to interpret or add information. The abrupt temporal shifts and a pervading sense of the presence of the past and myth in the present condemns the future to repeat the past; man's alienation and ultimate failure or destruction in decadent and stagnant societies. These two novelists directly or indirectly influenced the works of the novelists of the 1970's and the 1980's and are current in the works of today's novelists. Although their emphasis on baroque language is not so intense, some of the writers, Luis Mateo Díez, for example, incorporate lyrical, poetic lines in discourses of alienation which are similar to the style Faulkner uses in parts of even his most violent novels by contrasting the narrated brutality with the lyricism. Rosa Montero incorporates the use of the subjective interior monologue as she gives her vision of the role of women in present society but, on the other hand, she uses a straightforward, concrete
language. Antonio Muñoz Molina claims Faulkner as the most important influence in his novels. These novelists have read and studied Faulkner's works and acknowledge that most of today's literature is influenced to a greater or lesser extent by him.
Works Cited


CHAPTER II
WILLIAM CUTHBERT FAULKNER

During his lifetime William Faulkner received many awards: May, 1950, the Howells Medal for distinguished fiction from the American Academy of Arts and Letters; November, 1950, the 1949 Nobel Prize in literature; March, 1951, the National Book Award for distinguished literary achievement; October, 1951, The Legion of Honor of France; January, 1955, The National Book Award for *A Fable* which also received the Pulitzer Prize the same year; May, 1962, the Gold Medal for Fiction awarded by the American Academy of Arts and Letters. Faulkner's works are read around the world and have received more critical and scholarly attention than those of any other American writer, with thousands of articles and more than two hundred books devoted entirely to his fiction. Malcolm Cowley points out that "it has been described, analyzed, explicated, diagramed, concorded, indexed, praised, condemned, or exalted in an uncounted number of monographs, dissertations, and scholarly papers..." (Cowley, *Faulkner, Modernism, and Film* 3-4).
The Formative Years

William Cuthbert Faulkner (1897-1962) was born in New Albany, Mississippi, a section of a "wretched South, defeated barely thirty years before, with that fiery conflict still a living phenomenon in the older generation's memory" (Karl 16). When he was a child, the family moved to Oxford, Mississippi, where later his father, Murry, an unsuccessful and declining member of a once-successful family, similar to the Compson family of The Sound and the Fury, became treasurer of the University of Mississippi. Faulkner's great-grandfather, the 'old colonel,' William Clark Falkner, who had fought in the Mexican War and the Civil War, was a frontiersman, self-motivated and self-sufficient in the American mold, as well as a writer of stories, a drama, and novels, among which is his best selling The White Rose of Memphis. Faulkner wrote: "My great-grandfather, whose name I bear, was a considerable figure in his time and provincial milieu. He built the first railroad in our country, wrote a few books, made the grand European tour of his time, [and] died in a duel" (Cowley, File 66).

A. Faulkner and Poetry

Faulkner attended the Oxford schools but did not graduate. During the years of his later teens (1915-
1918), a seemingly aimless, difficult period for him, he began to write imitative and derivative poetry which was mournful, sentimental, and highly aesthetic, reflecting Swinburne, Housman, and later, Keats. Part of Faulkner's choice between Swinburne and Housman was a choice between languages. Swinburne's language created a static image of stillness or timelessness; Housman's was quite the opposite: rapid, very much of time past and passing, yet full of the future rushing to embrace us in death. (Karl 103)

Although Faulkner eventually rejected Swinburne in his poetry in favor of Housman and Keats, Swinburne's use of language indirectly influenced Faulkner's later fiction in his efforts to achieve silence, stillness, and stasis. Most significant here is Faulkner's drive toward malaise, melancholy, silence, and stasis. "And yet it is not strange given [Faulkner's] romantic posturing, his sense of himself already as an outsider, and his desire to establish a persona for himself well beyond immediate family and illustrious past" (Karl 103). In a letter to Malcolm Cowley, Faulkner writes that he changed the spelling of his name, Falkner to Faulkner, because he "was ambitious and did not want to ride on grandfather's coat-tails . . . (I was glad to strike out for myself" (Cowley, File 66).
Various contradictory accounts are given of Faulkner's military service in World War I. It is known, however, that although in 1918 he enlisted in the Royal Air Force at its Canadian training field in Toronto, he was not in Europe during the war. He made his first trip to Europe in 1925 by working as a deckhand on a freighter bound for the Mediterranean and Genoa. He spent from six to eight weeks tramping about Europe, mostly in Italy and France. Karl notes that Faulkner's military experience was transformational. "Faulkner went from a completely marginal figure (in his own eyes) to one of heroic stature, in the way he presented himself and in the stories he related of his experiences" (Karl 17). It was through his process of 'lying' that he assimilated the idea of the tall tale, "treating memories in their expansiveness as if they had originally been true" (Karl 17).

Both Karl and Michel Gresset note Faulkner's small size and his psychological reaction to it. As Gresset points out, in May, 1958, in a rather unexciting interview with the psychiatrists of the University of Virginia, after some tongue in cheek answers to the question about why he wrote, "Faulkner volunteered the following statement after a meaningful pause: 'It may be that I took up writing as—what do you call it—a protest of being—against being small and insignificant (sic) that I wanted
to be big and brave and handsome and rich, it could be that, I don't know" (Gresset 184). Gresset finds the answer significant and a mirror effect of Faulkner's Nobel Prize speech, "There is an unmistakable reflexive quality in Faulkner's Nobel Prize final diptych about the poet's voice [that of "his puny inexhaustible voice, still talking"]: however 'small and insignificant it may be/have been, it can be counted on because by definition, being a writer's voice, it is inexhaustible even beyond the disappearance of the body of which it was the emanation" (Gresset 186).

In September, 1919, Faulkner registered for courses in Spanish, French, and English literature at the University of Mississippi but not as a degree candidate. His interest in education was transitory and unimportant. He did, however, maintain his interest in writing poetry and in illustrative drawing, both of which were published in the university's The Mississippian. In August of the same year his symbolist adaptation of Mallarmé's "L'Après-midi d'un Faune" was published in The New Republic (August 6, 1919). At the same time he was writing other poetry, clearly influenced by Rimbaud and Verlaine as well as Mallarmé. These poems were collected in the Marble Faun, his first book, published in 1924. In less than ten years his sense of art as completely isolated from life became very different in his novels and his "artificial language,
his disdain for the mundane, [and his] nondistinctive poetic style became absorbed into a distinctive prose voice" (Karl 133). Faulkner later commented that there is a period when a writer's craftmanship (a matter of age) and energy (a matter of imagination) come together, and then the writer moves beyond or outside himself. "Some of this sense of how it comes about Faulkner carried over from his reading of the French symbolists almost twenty years before: their reaching for the perfect blend of imaginative or creative energy with the craftmanship gained from experience" (Karl 559-560). Seventy of Faulkner's poems were published between 1919 and 1933, six are uncollected, thirty-one first appeared in periodicals, and the other thirty-three had their first appearance in book form (Runyan 197).

The interdependence of Faulkner's poetic and narrative writing with other art forms is discussed by Ilse D. Lind as well as by Bruce Kawin who "traced the simultaneous effects of the modernist crisis in literature, painting, and film as well as the resulting efforts to transcend the state of fragmentation by creating a new synthesis out of conflicting but simultaneous perspectives, and linked these processes to Faulkner's technique of montage" (Kindermann 46).

According to Arthur F. Kinney, the "developing narrative consciousness in Faulkner proceeds by correlations of
whole chains of . . . images which are synecdoches for the narrative consciousness which they help to define" (qtd. in Kindermann 46). For Kindermann there are "two basic assumptions in the analysis of Faulkner's novels" (46). The first assumption is that "[i]n each novel there can be traced nodal passages which are characterized as focuses of visual motion and definite narrative configurations . . . [which] hold the epistemological essence of each novel" (Kindermann 47). Kindermann's second assumption is that since Faulkner places the reader at the observational center of his fiction, "[i]t is the reader's mode of perception that has to reconstitute the meaning of Faulkner's epistemological and narrative strategies" (Kindermann 47). The ideal "Faulknerian reader emerges from a growing awareness of the epistemological considerations mirrored in the nodal passages of each novel" (Kinderman 47-48).

B. Faulkner and Art

Faulkner was also intensely interested in the visual arts, especially the illustrations of Aubrey Beardsley, who, like Faulkner, was attuned to fin-de-siècle styles and in "rebellion against Victorian staidness and prudery" (Lind, Painting 131). Faulkner was actively involved in the visual arts; his creativity was multiple. Joseph
Blotner points out that almost as early as Faulkner could write stories and poems, he began to draw and sketch (Blotner I, 94, qtd. in Lind, Painting, 127) and had considered a career in art. Although he did not draw or paint after he became a novelist, his interest in the visual arts continued, and much that he had learned and observed in art was evident in his narrative art. Faulkner was so impressed with Beardsley's illustrations for Wilde's Salomé that he "describes Joanna Burden, during her love affair with Joe Christmas, as maintaining those 'formally erotic attitudes and gestures as a Beardsley of the time of Petronius might have drawn'" (Lind 227). Faulkner's interest in light, color, motifs, strong design, suppression of depth, and religious subjects perhaps was brought about by his admiration for Gauguin, Degas, Manet, Chavannes, Van Gogh, and Cézanne. Lind suggests that "the Christ theme which pervades Faulkner's work [notably in Light in August and A Fable] derives primarily from his religious background; at the same time, it is influenced by religious art" (Painting 148) such as the Christ pictures of Rembrandt and Gauguin.

C. Faulkner and Drama

Faulkner also was very interested in drama during this period of time. It was very much a part of his
experience of growing up in Oxford, the location of the University of Mississippi, which had an especially active drama department in the years from 1907 until the 1920's. The dedicated faculty directed student performances of *Everyman*, *Antigone*, the plays of Shakespeare, Molière, and Hugo. The strongly committed humanities faculty also tapped a more powerful source—the dynamism of the new drama movement in Europe. "Late in the nineteenth century—with Ibsen, Strindberg, Shaw, and others—drama was becoming vitalized as a medium of contemporary expression, and new attention was also being directed to the sources of vitality of the classics" (Lind, *Poetic Drama* 68). One of Faulkner's influences during this period was Stark Young, who grew up in Oxford and later became the editor of the avant-garde *Theatre Arts Magazine* and the drama critic for the *New Republic*, 1923, and *The New York Times*, 1924. Young, poet, playwright, and professor, is of interest since "he was a role model for any young Oxonian seeking an artistic career . . . . The example of Young expresses the rebellion inevitable in every provincial youth who wants to become an artist. The paradigm of this, as Faulkner well knew, is Joyce's *A Portrait of the Artist as a Young Man* . . . . Young, the real rebel, remained a favorite son, whereas Faulkner, using Oxford the way Joyce used Dublin, was deemed a traitor" (Karl 80).
Faulkner, a founding member of the university acting group, The Marionettes, wrote two plays for the group. The first was a one-act play that was not accepted. The second was his unpublished one-act drama, Marionettes, a dream play, which also was not produced by the group. The play is constructed as a play within a play, with Pierrot, an actor, as the main character. The dreamy quality of the sleeping Pierrot will be found in his later work, Light in August, in which Joe's flight from his pursuers becomes oneiric, chronological time escapes him, time slows down, he has a sense of peace and unhaste and quiet, there are spaces of light and dark, he does not know if he is awake or asleep. Lind notes that the structure of the play makes Marionettes a model vehicle of symbolist elusiveness. There is almost no overt action: all is static, immanent . . . . [W]e suspect that Marionettes is not about love so much as it is about aesthetics—Faulkner's chief passion at the time—-and anticipate that the aesthetic ideas expressed in it will have application to Faulkner's fiction" (Lind, Poetic Drama 72-73).

Although he did not continue to write plays, his interest in drama never ceased. His later fiction is sprinkled with quotations or paraphrases from Shakespeare's works. Lind points out that Faulkner, who once said he could write like Shakespeare if he wanted to, "matches Shakespeare's broad vision by his own cosmic scope . . .
[L]ike Shakespeare— he projects a world" (Lind, Poetic Drama 70).

D. Faulkner, the Eclectic Reader

Although not much influenced by formal education, William Faulkner was an extremely well-read man. As a child, Faulkner was not sent to school until he was eight since his parents were practicing a Rousseauesque education: waiting until the child was ready before forcing him into the regulation of school (Karl 63). He led a carefree life of horseback riding, wandering in the woods, and reading. The Falkner home had many magazines and books (Dickens, James Fenimore Cooper, Treasure Island, Grimm's fairy tales, Mark Twain and others) so that he, encouraged by his parents, read at an early age. He read Moby Dick when he was fourteen. Among the books that he later read and reread are The Old Testament, Don Quijote, Madame Bovary, The Brothers Karamazov and the works of Shakespeare, Dickens, Conrad, Hawthorne, and Balzac. Still later he read Joyce, Mann, and Proust. Faulkner read widely throughout his life so that any summary of all the works he claims to have read would be extensive; it would also be equivocal, since Faulkner himself changed the titles he had read in the various lists he supplied.
Many of his works seem to show, however, an affinity with, or the influence of the authors he had read. Gavin Steven's notion of love in *The Town* as well as those of Faulkner's great chivalric lovers—Labove, in *The Hamlet*, Harry Wilbuourne, in *The Wild Palms*, Byron Bunch, in *Light in August*), and Quentin Compson, in *The Sound and the Fury* and *Absalom, Absalom!*—is based on the "suggestion that chivalric love needs a certain kind of puritanism for its full burgeoning [which] fits Faulkner's South like a glove" (Brooks, *Prejudices* 101). The lover's tendency to etherealize his experience is one of the important elements that Faulkner could have received from "Gautier's *Mademoiselle de Maupin* . . . or from the early poetry of his favorite poet, W. B. Yeats, or from Tennyson's *Idylls of the King*, or from Wagner's operas, or from the love songs of Tin Pan Alley, or even from the movies shown at Tyler's Air Dome picture show in Oxford, Mississippi" (Brooks, *Prejudices* 102-103).

Gavin Stevens, the idealist and altruist, wishing to think the best of everyone, becomes, in *The Mansion*, a Don Quijote, one of the greatest chivalric lovers of all times whose "imagination turned a plain country girl (not nearly so beautiful as that staggeringly beautiful country girl Eula Varner) into the noble Dulcinea del Tobasco, for the love of whom he embarked on all sorts of knightly adventures" (Brooks, *Prejudices* 105-106). *Don Quijote* was
one of Faulkner's favorite novels, one which he said he read regularly once a year.

Shelby Foote observes that Faulkner "was very informed about things you wouldn't expect somebody tucked away in one corner of Mississippi to know about" (Foote 42). When he was asked why he had named his home Rowan Oak, Faulkner replied that he liked the sound of it, but when he was pressed he said that he took it from *The Golden Bough*. "He was reading *The Golden Bough* when most of the people around these parts didn't know it existed" (Foote 42).

Although Joyce's and Eliot's ideas about mythical method have since become cultural clichés, they "are repeatedly applied to Faulkner and to *As I Lay Dying*, which we are told is deliberately another version of the Persephone myth (Cora Tull-Kora) or even *Waste Land* itself" (Parker 32). The various categories to which it has been assigned, such as comedy, epic journey, or mythical method, tell us more about the set of expectations that *As I Lay Dying* frustrates than they tell us about the work itself, or about how it raises and frustrates those expectations (Parker 33). The difficulty of reading Faulkner is neither "a modernist riddle nor a post-modernist toy. It is closer to Hawthorne's or Melville's elaborations of ambiguity, but--among other things--reading Joyce and Eliot and especially Conrad
helped Faulkner build his mode of difficulty, one more
directly embedded in social and psychological phenomena
than that of any of these several predecessors" (Parker
11). Parker traces Faulkner's use of the unknown secrets,
(Addie's, Joe's, Quentin's, and Thomas Sutpen's) or the
suspense of the withholding of the "something", (such as
the "something" that is happening to Temple Drake or the
"something" that is going to happen to Joe Christmas), to
the puritanism in Faulkner's works, "the most frightening
sins, the same sort of things people repress . . . and the
same struggle of secret sin against confession or the same
kind of psychological history we might see in a Puritan
diary. Such habits of the mind survive literarily in Poe
and Melville, whom Faulkner read avidly, and especially in
Hawthorne, whose Scarlet Letter is a model for As I Lay
Dying" (Parker 15).

Faulkner's Novels: Pre-1940 and Post-1940

Faulkner's first two novels, Soldiers' Pay (1926) and
Mosquitoes (1927), considered to be his apprentice works,
contain most of the preoccupations which are associated
with his mature work. Faulkner published eight novels in
what is considered his most fertile and creative period
1929-1940: Sartoris, 1929; The Sound and the Fury, 1929;
As I Lay Dying 1930; Sanctuary, 1931; Light in August,
1932; Pylon, 1935; Absalom, Absalom!, 1936; and The Wild Palms, 1939. Following this period, he wrote his Snopes trilogy, The Hamlet, 1940; The Town, 1957; and in 1959, The Mansion. During this period he also wrote the important works Go Down Moses, 1942; Intruder in the Dust, 1948; A Fable, 1954;, and The Reivers, 1962. Myra Jehlen notes that although published in 1940 and 1942, most of the stories in Go Down Moses and much of The Hamlet had been written earlier (287).

There is a shift that separates the works Faulkner published between 1929 and 1940 and those works published afterwards, especially after 1948. One obvious shift is that from the aristocratic Sartoris and Compsons to the redneck Snopes. The "fact that Sartoris is in formal terms a three-dimensional character and Flem Snopes an allegorical cipher is not so much a matter of artistic choice as of social judgment" (Jehlen 287). Neal Woodruff characterizes this shift as follows:

The stark inwardness and dramatic self-sufficiency of the earlier novels contrast plainly with the overt philosophizing and the seemingly didactic use of Christian motifs in the later ones . . . . The works of the earlier period . . . are predominantly somber and negative . . . [G]oodness is perpetually overbalanced by evil and violence. (43)
When Faulkner "moved from his involvement in European modernism to his more distinctly American phase after *Absalom*, he became more than ever convinced that progress was tantamount to subversion of the human spirit" (Karl 801). For Faulkner the give-and-take of an older society, with all its flaws, was missing now in the rush toward technology and progress. Not only the cities but the towns and villages corrupted the soul, as exemplified in Flem Snopes in the Snopes trilogy. Woodruff, however, finds that there is no shift in values but rather a shift in the manner of presenting the values, a change from the dramatic and implicit to the rhetorical and explicit (44).

Two other possible reasons for the perceived difference between the pre- and post-1940 works are Faulkner's acute financial needs, motivating both his "pot-boilers" and the scripts he turned out in Hollywood. Interestingly, we can connect the activity of writing movie scripts with Faulkner's shift in narrative technique. Not only did film influence Faulkner but, as Bruce Kawin points out, Faulkner, through his impact on New Wave cinema, influenced film as profoundly as he has influenced modern literature. It "is not that Faulkner's stories are being turned into movies, but that his methods are deliberately being used in films and that Faulkner has indirectly kept the art of film in touch with the modernist heritage as well as enriched the psychological
and metaphysical applications of the montage trope"
(Kawin, "Montage" 126). Karl, on the other hand, finds
that in the 1940's, Faulkner's style was changing as a
consequence of his movie scriptwriting. Noting that
Faulkner was being drawn into a different kind of mental
activity from what he had experienced in his work in the
1930's, Karl points out "Not only A Fable but Intruder in
the Dust and the last two parts of the Snopes trilogy
suggest how dependent he became on attitudes formed during
scriptwriting" (Karl 711-712).

A. Yoknapatawpha and Its History

The majority of Faulkner's novels are set in
Jefferson, Yoknapatawpha County, Mississippi, the
fictional name for Oxford, Lafayette County, Mississippi.
The novels encompass more than a hundred years of the
history of the South, especially in the Yoknapatawpha
area, from the pre-Civil War period to the 1950's. The
novels are peopled with more than 1200 characters from a
broad spectrum of social classes: the wealthy, so-called
Southern aristocrats, the poor, the Negro slaves, the
rednecks (the white rural laboring class of the southern
United States), and the white trash (poor whites who were
regarded as ignorant and contemptible). Of this apparent
dichotomy between the wealthy and the poor, Shelby Foote
has said that, although Faulkner wanted to write about these two sides of his homeland, "Well, just as there aren't any peasants, there aren't any aristocrats. I think when he came back to the aristocrats, eventually, he found they had vanished, pretty nearly. He wound up writing about middle class people" (Foote 50-52).

Of the seventeen novels and seventy-six short stories that Faulkner had published at the time of his death in 1962, only nineteen of the stories and five of the novels take place outside of Yoknapatawpha County. Although four of the stories and two of the novels—The Wild Palms and A Fable—have some possible relationship to the area, they are not part of its history. The history of the area is presented elliptically rather than chronologically and covers a time period from approximately 1800 until after World War II. Essentially, the history unfolds through the narration of events in the history of various families; the Cavalier, so-called aristocratic family of the Sartoris, the Sutpens (Absalom, Absalom!), and the Compsons (The Sound and the Fury), as well as through the history of the new redneck class, the Snopes. The mythical Yoknapatawpha Chronicle contains many different types of individuals—the white, the black, and the Indian—and their failures and tragedies. The inhabitants are seen in the exterior unity of Yoknapatawpha and the interior of their minds—conscious and subconscious—as
they live their follies, successes, tragedies or simply, their endurance (Longley 4).

The remote days of the Chicksaw Indian occupation of the area is initiated in the short story "Red Leaves" which appeared in These Thirteen (1931). In Faulkner's novels and short stories, he traces the history of the Indians in Yoknapatawpha to around 1800 but exact information is scanty and not consistent. References to the Indians are given in several of the short stories and novels: "A Courtship", "The Old People", "A Justice", Requiem for a Nun, The Mansion, The Town, The Reivers, and in the Appendix to The Sound and the Fury. The Indian is both a participant and a victim of the process of the destruction of nature by the white colonist. Although Faulkner believed that the Indian--uncorrupted by the white planters' civilization--was the noble savage, his works show that the Indian became corrupted by slaveowning: "The Indians have lost their traditional skills, and now, like planters, they sit around while slaves work for them" (Karl 388). As they become slothful, lazy, and fat, they eventually decline and disappear as part of the Mississippi culture (Karl 388). Slavery destroyed both the white planter aristocracy and the historical tribal life of the Indian living in harmony with nature. In his search for the basis of twentieth-century reality and decadence, Faulkner presents the
violent racial issue in *Light in August*, *Intruder in the Dust*, and in various short stories in *These Thirteen* and *Go Down Moses*. Although Faulkner's novels and stories cover all phases of Southern history from before the advent of the whites (the Chickasaw family) to the present time, it is largely the period of the War Between the States and Reconstruction that is dealt with (Longley 230).

Because the Old South—the colonial and antebellum South—was prosperous for the large landowners, a high level of culture developed in some of the large cities, and some of the land owners had a vision of a graceful, humane, and idealistic life. "Its virtue consisted in the possibility of the good life that it held out and in the cultural hope implicit in the lives of such men as [Thomas] Jefferson" (Longley 230). The land-owning Southerner, courageous, determined, and strong, could not resist the temptation to make money and wield power of life and death over other human beings with the result that the "evil inherent in slavery and miscegenation corrupted the system from within and the War and Reconstruction completed the destruction from outside" (Longley 230). During the Reconstruction, a disastrous period for the land owning Southerner, "The old aristocrats exhausted themselves attempting to continue the status quo, and the new redneck class (the Snopes) was
fighting its way up from the bottom, using every means, fair or foul" (Longley 231).

Warren has noted that the elegiac, autumnal image of the rural South with its unchangeableness of the human condition, beautiful, sad, and tragic, was the South in which Faulkner grew up. "The South... was the place where history had been, had already fulfilled itself, had died--and could be contemplated" (Warren 4). The shocking cultural collision with Europe during the First World War resulted in the North in a better economy. In the South, however, it effected a time in which the changes, even if often concealed, were often more radical and dramatic; there were profound tensions, deep inner tensions, deep inner divisions of loyalties, new ambitions set against old pieties, new opportunities, new despairs, new moral problems which had never been articulated and confronted. The South, then, offered the classic situation of a world stung and stirred, by cultural shock, to create an art, in order to objectify and grasp the nature of its own inner drama. (4)

It is against this background of cultural shock that Faulkner places his characters. The tensions produced are those which alienate and ultimately kill Quentin. They cause his search for the truth, for a reality, to replace
the myths with which he has lived. Yet, he cannot adapt or reconcile himself to his self-knowledge. Faulkner, answering an interview question about what is wrong with the South, responded that "there are too many Jasons in the South who can be successful, just as there are too many Quentins in the South who are too sensitive to face its reality" (qtd. in Minter, ed. 244). The Compsons, according to Faulkner, are still living in the attitudes of 1859 or 1860. Both the characters and the conflicts are particular and credible, but they are also mythological.

In Mr. Faulkner's mythology there are two kinds of characters; they are Sartorises or Snopes, whatever the family names are . . . and there are two worlds: the Sartoris world and the Snopes World. (O'Donnell 24)

The real protagonist in Faulkner's works is the South, for which the individuals, the families, and the dynasties stand. His major individual characters are symbolic of the larger pattern: "Sartoris, Sutpen, and Christmas are tragic because they are involved in the larger tragedy of the most tragic period in the history of a major civilization" (Longley 231).

Umberto Eco reminds us that "narration is not only the means to call up history and to make it meaningful or at least understandable, it is on an anthropological level
also the only way for a person to call up his own past, his own history" (qtd. in Hoffman, 281). In people's memory the search often has gaps and discontinuities which disrupt a coherent story which may cause a return to general history or to other people who lived in the past and whose lives were in some way were connected with their own lives. The purpose of the search, according to Hoffman, is the understanding and the preservation of one's personal self through an interchange with the past: "[for] Quentin Compson, who represents all that is left of the Sartoris tradition, the relating of history to his own present, is his existential concern" (Hoffman 281). The rest of the Sartoris family have either succumbed entirely to the Snopes world, like Jason, or have escaped it in alcoholism, idiocy or invalidism.

In Absalom Sutpen, the mountaineer child turned self-made late-comer to the aristocratic culture of the South, has a great design of land ownership and of the establishment of a dynasty through which he will obliterate his mountain background. For his design, however, he, like Faust, "trades his essential humanity--his soul" (Longley 216), and ultimately his great design destroys him as the South moves inexorably toward its destruction.

In Light in August, Joe Christmas is destroyed by "the very irrevocable past, to whatever crimes had molded
and shaped him . . . [All] those successions of thirty years before that . . . had put that stain either on his white blood or his black blood...(LIA 423-424). The Reverend Hightower is another character whose present is a product of the past; he lives only for the past: "the Civil War and his grandfather, a cavalryman, who was killed" (56). Every night he sits "in the dark window in the quiet study, waiting for twilight to cease, for night and the galloping hooves" (443). He remembers "the boys riding the sheer tremendous tidal wave of desperate living. . . . [Their] physical passing becomes rumor with a thousand faces before breath is out of them, lest paradoxical truth outrage itself" (458). Because of the past actions and training by her fanatically anti-racist family, Joanna Burden's life is controlled by her expiation for what the Southern planter had done to the black slave. She is the scapegoat who sacrifices herself "to compensate each night as if she believed that it would be the last night on earth by damning herself forever to the hell of her forefathers" (244).

An overview of the historical, social, and political background of Faulkner's complex and intricately written works is essential not only for the American reader but also for the foreign reader so that Faulkner's consummate literary skill and his transmutation of a regional ideology into a universal ideology may be most fully
understood. Much of his artistic skill could be lost in the phantasmagorical kaleidoscope of local customs, historical references, colloquial language, parallel plots, rapid shifts in time and space, multiple narration, montage, and repetition.

Vann Woodward observes that "[f]oreign peoples, eager to know what this New World colossus means to them and their immediate future, are impatient with details of regional variations, and Americans, intent on the need for national unity, tend to minimize their importance" (195). Certain romanticized and legendary information about the great American West, New England, and other regions of the United States is conceded a place but the South "is thought to be as unique . . . as eccentric" (Woodward 195). One American legend is that the United States is always victorious, that "[b]attles have been lost, and whole campaigns--but not wars . . . . This unique good fortune has isolated America . . . from the common experience of the rest of mankind, all the great peoples of which have without exception known the bitter taste of defeat and humiliation" (Woodward 196). In the exuberance of victory, economic success and the proliferation of the American ideal the system assumes that "we are somehow immune from the forces of history" (Woodward 196). Historians have written the story of the gigantic success of the people of the frontier, of the puritans, of free
enterprise or the Anglo-Saxon 'mystique' or melting pot, but

The South was usually cast as the antagonist, seldom the protagonist, in this story. It was often eulogized by its defenders, but not as the shrine of national ideals. Nor have so-called Southern traits, until recent times, been judged to be distinctively American ones. (Aaron 7)

The South, however, was not and is not immune to these forces of history. The South was defeated, humiliated, occupied, and reconstructed. Although the South has had its illusions, fantasies, and pretensions, and has continued to cling to some of them, "the inescapable facts of history were that the South had repeatedly met with frustration and failure . . . . It had learned to live for long decades in quite un-American poverty, and it had learned the equally un-American lesson of submission" (Woodward 197). For these reasons, it was the South and its history to which Europe, Asia, Latin America, and other world areas could relate. The historico-socio-economic background combined with Faulkner's startlingly innovative narrative techniques were the elements which attracted the attention of various writers of many countries, most notably France, Latin America, and Spain.
The enslavement of one human being by another, as exemplified by the enslavement of the black Africans by the white planters of the South, is the dominant cause of unrest, separation of states, and war. This cause, on examination, becomes multiform, varied, and intertwined as the roles of economy, religion, and the Southern myth of the blacks emerge. The anti-slavery abolitionists of the North had their counterparts in the South, which had more abolitionist societies than the free states, as early as the 1820's and 1830's. The Jeffersonian tradition protected and fostered a vigorous school of anti-slavery thought in the South. . . . Men of influence and standing--politicians, editors, professors, and clergy . . . spoke out against the effect on the masters, as well as on the slaves, of the harm done the manners and morals of the South as well as its economy and society.

(Woodward 200)

Cleanth Brooks suggests that the American Dream that every individual might be freed from the old world idea of subjecthood and given the opportunity to become a complete person with the right to vote was proposed by Jefferson, who, under the influence of the Enlightenment, "was somewhat naive in trusting so much in man's natural goodness, and that he conveniently forgot how much man's
inalienable rights owed to the Christian theologians of the despised Middle Ages" (Prejudices 142).

Nevertheless, by 1837, the Southern anti-slavery movement had all but disappeared as opponents changed their opinions or did not speak out under the pressure of the pro-slavery groups who submerged the moral issue of slavery beneath the economic necessity of this system of labor in the South. Both Aaron and Brooks, among others, would seem to agree that "[t]housands of Southerners right up to the outbreak of the Civil War continued to look upon the old Union with affection or at least as the only bulwark against anarchy and chaos" (Aaron 8) and that furthermore, "[w]e have plenty of proof that Southerners existed who disliked slavery and who opposed secession to the very end, but loyally went into the Southern armies when hostilities commenced" (Brooks 14). The complex and numerous causes of the war were the basis for the contests for power between the North and the South, producing crises which "tended to be increasingly dramatized as a clash between different systems of labor--as slave labor versus free labor . . . [E]ach contended that the other practiced the more immoral, wicked, and shameless type of exploitation and that its own system was benevolent, idealistic, and sound" (Woodward 201). The South's mistake was to allow the separation of the states and the Civil War to be brought about on the basis of one issue,
slavery, when there were several nonmoral issues involved. The South "heedlessly allowed its whole cause, its way of life, its traditional values, and its valid claims in numerous nonmoral disputes with the North to be identified with one institution—and that an institution of which the South itself had furnished some of the intelligent critics" (Woodward 202).

The pastoral life which dominated the South was in fact not a united sense of community but rather two forms of agrarianism: that of the farmers (the majority) and that of the Cavalier leisured class whose "values and social implications [were so opposed] that their partisans were joined in warfare long before the Civil War" (Jehlen 284). Their struggle "roughly constitutes Southern political history until the year 1939 . . . and therefore through Faulkner's most impressionable and productive years" (Jehlen 284). Faulkner's vision of the South is one of the most troubled and unresolved in America's literature. The farmers were Jeffersonian yeomen, upright tillers of the soil whereas the planters invoked classical ideas of order to legitimize their feudal system and argued that only a leisure class could attain the esthetic and ethical excellence to forward the course of civilization (Jehlen 285).

The mythical Southern society, the plantation way of life supported by the immoral economic necessity of
slavery, was destroyed by the most devastating war in the history of the United States, the Civil War, and the Reconstruction Period that followed, with the coming of the Carpetbaggers (a Northerner who went to the South after the Civil War for political or financial advantage) and the loss of order and locally elected officials. The Cavalier was forced to surrender to the life of postwar industrial America if he were to survive. Thus, the Snopeses could come to dominate the South, and the Compson family survives but briefly and only through Jason, one of Faulkner's most abominable characters.

B. Faulkner and Religion

Another aspect of the culture in which Faulkner's works are set is religion. In this subregion of the South (western Kentucky, western Tennessee, and northern Mississippi) there is a white population principally English and Scotch-Irish in origin, and a large black population. "The population is heavily Protestant, with the Baptists the largest number and then, in something like a descending order, Methodist, Presbyterians, and Episcopalians (Brooks, 57). Except in New Orleans, Memphis, and a few other large centers, there are few Roman Catholics and Jews.
In New England, the Puritans, wishing to return to God's plan as set forth in the Bible, wanted to establish a New Jerusalem in the New World. "The puritan determination to build the perfect society was redirected from the eternal to the temporal, from the City of Heaven to an earthly city of the here and now" (Brooks 150). Saint Augustine expected the Christian to use the heavenly city as a model for the earthly city, but only through God's grace would it be achieved and by that time, the millennium, the Christian would be living in the light of eternity. Through the long process of secularization people "did finally come to believe that it was possible, provided that one had a privileged insight into history and a proper social and industrial technology, to control and direct the historical process so as the achieve the perfect society on this earth" (Brooks 150).

Faulkner, unlike many other American writers, did not believe in millennilism. Although Faulkner's view of men and women is basically Christian, he is skeptical of all millennialist claims. For Faulkner, humans are not perfectible, they are fallible with no hope of change; there is no automatic progress. For Faulkner, the inherited American dream of a new Eden, a dream of living with nature and with justice among all people, has produced a reverse side, "the modern sense of belatedness and hopelessness, a sense which excuses formal anarchy or
disorder and permits a newly frank repertoire of horrors, such as the mutilating of Addie, Temple, Goodwin, and Joe Christmas" (Parker 16). Faulkner "was opposed, in particular, to the ideas that the perfection of society might be achieved by brainwashing and conditioning its fallible citizens to the point of foolproof docility" (Brooks 156). Faulkner was opposed to conventional, institutional Christianity, especially the evangelical, gospelizing sects of his region. In one of the interviews which took place in Nagano, Japan, in 1955, Faulkner said that he believed in God even though sometimes Christianity becomes debased. In another Nagano interview, speaking of the influence of the Old Testament on him, he states that "the Old Testament is some of the finest, most robust and most amusing folklore I know. The New Testament is philosophy and ideas, and something of the quality of poetry. I read that too, but I read the Old Testament for the pleasure of watching what these amazing people did" (Meriwether and Millgate 112). Although he had a religious upbringing of sorts,

[formal religion created a narrowness and provinciality Faulkner more often than not parodied or satirized: it was a destructive force, as in the deeply personal novel, *Light in August*. And yet the presence of the church, a mother who was a believer, and Negros who were
fervently committed to their churches all meant religious ideals and even formal belief could not be dismissed. (Karl 64)

Faulkner, Modernism, and Joyce

William Faulkner has been associated with modernism, with the Fugitive-Agrarian group of the southern writers' renaissance, and with the Lost Generation. Perhaps because of some sedimental influence from his vast eclectic reading (as noted above), his works seem to fit into many literary styles. He was pulled both by the traditional South which rejected anything associated with modernism and the new literary and ideological forces emanating from the concepts, sensibility, form, and style of literature and art after World War I, a catastrophe which shook men's faith in the foundation and continuity of Western civilization and culture (Abrams 108).

Modernism, for Faulkner, was a form of anarchism whereas community represented history, custom, tradition, and myth. To his way of thinking, community--Yoknapatawpha--was held together more by myth and tradition than by fact. Faulkner

found a truly awesome opposing idea in the form of modernism . . . that swept away the past, destroyed history, and asserted defiance of
society and community. It was this modernism . . . that Faulkner assimilated, and at that level of comprehension it became both daunting and frightening. (Karl 7)

Abrams notes that many American writers of the decade following the end of World War I (marked also by the trauma of the great economic depression beginning in 1929), were disillusioned by their war experiences and alienated by what they perceived as the repressive crassness of American culture. Many of the disillusioned writers were described as members of the Lost Generation. In the 1930's some authors joined radical political movements, and many others--among them, in their novels, William Faulkner, John Dos Passos, James T. Farrell, Thomas Wolfe, and John Steinbeck--dealt in their literary works with pressing social issues (133).

Many of the major modernist works, such as James Joyce's *Ulysses*, subvert the basic conventions of earlier prose fiction by breaking up the narrative continuity, changing the standard ways of representing characters, and violating the traditional syntax and coherence of narrative language by the use of stream of consciousness and other innovative modes of narration. Since Faulkner's fiction, especially that of his productive first decade, 1929-1940, also contains these same subversions, many critics have compared him with Joyce or have noted the
influence of Joyce's works on those of Faulkner. In order to elaborate the possible influence of Joyce's works on those of Faulkner, Hugh Kenner, a Joyce scholar, observes that Faulkner is "clearly part of something modern: we have no difficulty thinking of whole pages and chapters of The Sound and the Fury or Absalom, Absalom! which it is inconceivable that anyone could have written before the complex revolution of verbal and narrative techniques we associate with the earliest twentieth century" ("Avant-Garde" 182). It is very difficult to fit Faulkner into a literary movement although many have attempted it. Faulkner was always a loner. Thus, Parker has noted that "Faulkner, through his particular nature of difficulty, manages to be modern without for the most part being modernist. Modernism suggests Pound, Eliot, and Joyce" (Parker 11).

Although Faulkner stated, in 1932, that he had not read Ulysses, but was influenced by what someone had told him about it, in the Blotner Biography it is noted that in 1931 "Faulkner admitted to Paul Green and Milton Abernathy that he had lied about not knowing Joyce (1.716); in fact, he recited Joyce to them and read aloud from his Light in August manuscript (1.721)" (qtd. in Hlavsa n3, 8). Faulkner told Richard Ellmann that "he considered himself the heir of Joyce in his methods in The Sound and the Fury" (Hlavsa n3 38).
In his reading of *Ulysses*, Faulkner found a variety of textures which distinguish Blooms's internal monologue from Stephen Dedalus's more contrived and sacerdotal rhythms or from Molly Bloom's running-sentence narration. This reading could have shown Faulkner that by management of rhythm and diction alone three different narrators can be distinguished, as in *The Sound and the Fury* where "we tell Benjy and Quentin and Jason apart by responding to devices that may very well have been learned from sampling Joyce" (Kenner, "Faulkner" 24). Joyce, working with syntax and rhythm, diction and sentence length, almost never used deformed spelling of spoken words. Faulkner, in *The Sound and the Fury*, used phonetic spelling as a means to distinguish Negro Speech: Dilsey, with tears running down her face, says, "I've seed de first en de last . . . I seed de beginnin, en now I sees de endin" (SF 177). The thoughts of the idiot child-man, Benjy, run through his mind; they are never spoken, never heard. Benjy is the center of a world of smells, sights, sounds, and sensations which revolve around him: "Caddy smelled like leaves" (SF 4); "Caddy smelled like trees and like when she says we were asleep" (SF 5); "Caddy smelled like trees in the rain" (SF 12); "I could smell Versh and feel him . . . I could feel Versh's head" (SF 17); "There was a fire. It was rising and falling on the walls. There was another fire in the mirror. I could smell the sickness."
It was on a cloth folded on Mother's head: (SF 36); "We could hear the roof ... We could hear the roof" (SF 41); "The spoon came up to my mouth. The steam tickled into my mouth ... The bowl steamed up to my face, and Versh's hand dipped the spoon in it and the steam tickled into my mouth" (SF 16). Using a vocabulary of approximately 500 words, Benjy's thought sensations are short and direct, almost cinematographic representations. However, "Benjy is more than a narrative convention; the Compson family needs an idiot brother for thematic reasons" (Kenner, "Faulkner" 29).

Many of the words in Leopold Bloom's monologues are assumed to be passing through his mind at a specific time and place, but Joyce assists with words of his own when an image might seem improbable. Faulkner, however, "has extended the stream-of-consciousness convention as a way to construct a book that is finally enacted only in the reader's mind, discarding Joyce's convention that inner speech is necessarily spoken somewhere on some occasion, and making maximum use of Joyce's occasional freedom to supply more words than a silent mind would have framed" (Kenner, "Faulkner" 29). Both Faulkner and Joyce (and later Martin Santos) presume the patient reader who will gather and store up information and wait and trust the book to declare itself. Joyce invented this reader and writer contract which can be broken and rewritten as the
writer gradually reshapes the reader and his perceptions. Faulkner takes for granted that the reader has learned these lessons (Kenner, "Faulkner" 30).

The assumption that Faulkner's novels are post-Joycean because they are mythically structured is highly implausible, according to Kenner because "The mythical structure in Joyce would not have been at all discernible when Faulkner acquired his copy of *Ulysses* in 1924, or even when he published *The Sound and the Fury* in 1929" (Kenner, "Faulkner" 31). What Faulkner could have learned from Joyce was a set of expressive devices, effective on the plane on which sentences and paragraphs are constructed, and an understanding he could share with an ideal reader. Under Joyce's superficial look of chaos, Faulkner found style and control which caused him to see how he could use the Dublin devices for the Yoknapatapha novels, equally exact in their genealogies, chronologies, viewpoints, and time schemes. "The clocks that tick for Quentin Compson, the calendar leaves that turn, measure off phases of a nightmare like that from which Stephen Dedalus says he is trying to escape: that which cannot be undone, and which cannot be forgotten: Faulkner's weightiest theme, and one that needs no symbols to help it out" (Kenner, "Faulkner" 33).
Faulkner's expressed central concern has always been humanity and not the making of books. Although Faulkner's remarks can seem simplistic or disingenuous, Longley emphatically states, "I should like to suggest further that the comment of a major author on his own ideas, content, and working methods may not be beyond all question worthless" (Longley 4). Reed also notes Faulkner's "warring impulses of self-depiction: either to chew the pipe and play the gentleman dirt-farmer and guts-writer, denying that he ever saw a theme or a symbol, or to play the academics' game and outdo them, to answer the wildest question with a paradox or deeper meaning which has just occurred to him, and to run to the barn with it" (Reed 2).

In his interviews, especially his interviews after the Nobel prize, Faulkner has repeatedly stated his interest in people: "a novel is to create pleasure for the reader" (Meriwether and Millgate 280). The pleasure is brought about by characters who are "flesh-and-blood people that will stand up and cast a shadow" (Gwynn and Blotner 47). "I don't believe any writer is capable of doing both, ... he's got to choose one of the two: either he is delivering a message or he's trying to create flesh-and-blood, living, suffering, anguishing human
beings" (Gwynn and Blotner 47). Faulkner's characters are "shown for a moment in a dramatic instant of the furious motion of being alive, that's all any story is. You catch the fluidity which is human life and you focus a light on it and you stop it long enough for people to be able to see it" (Gwynn and Blotner 239). The basis of Faulkner's writing was first the character: "The story can come from an anecdote, it can come from a character. With me it never comes from an idea because I don't know too much about ideas and ain't really interested in ideas, I'm interested in people" (Gwynn and Blotner 19). Vickery finds that Faulkner's statement that "the writer is not really interested in bettering man's condition . . . . He's interested in all man's behaviour with no judgment whatever" (Gwynn and Blotner 267) implies that moral and social dimensions in his work emanate from the character and not vice versa (Vickery 295).

Reed notes that "the literary germ most frequently cited is an almost visual image of a character imprisoned in a fleeting moment. The most celebrated of these is Caddy and her muddy drawers" (3). For Faulkner this image of children was very moving:

It [The Sound and the Fury] began with a mental image . . . . The picture was of the muddy seat of a little girl's drawers in a pear tree where she could see through a window where her
grandmother's funeral was taking place and report what was happening to her brothers below . . . . [Then] I realized the symbolism of the soiled pants, and that image was replaced by the one of the fatherless and motherless girl [Caddy's illegitimate daughter, 'Miss' Quentin] climbing down the rainpipe to escape from the only home she had, where she was never offered love or affection or understanding . . . It's the book I feel tenderest towards. I couldn't leave it alone, and I never could tell it right. (Meriwether and Millgate 244)

When an image is important and symbolic for Faulkner, he seems to stop it--to freeze it--as he elaborates on it. There's always a moment in experience--a thought--and incident--that's there. Then all I do is work up to that moment. I figure what must have happened before to lead people to that particular moment, and I work away from it, finding out how people act after that moment. That's how all my books and stories come . . . I like to tell stories, to create people and situations . . . . All he [an author] is trying to do is to tell what he knows about his environment and the people around him in the
most moving way possible. (Meriwether and Millgate 220)

Faulkner never allows Caddy to enter the text directly—she is remembered and quoted by her brothers—because

Caddy was still to me too beautiful, and too moving to reduce her to telling what was going on, that it would be more passionate to see her through somebody else's eyes . . . (That failed and I tried myself—the fourth section—to tell what happened, and I still failed. (Gwynn and Blotner 20).

In response to a question about what many critics and scholars are doing today with the views of contemporary writers, such as making psychological inferences and finding symbols which the author never intends, Faulkner responds:

Well, I would say that the author didn't deliberately intend but I think that in the same culture the background of the critic and of the writer are so similar that a part of each one's history is a seed which can be translated into the symbols which are standardized within that culture . . . . So when the critics find those symbols, they are of course there . . . . But I think the writer is primarily concerned in
telling about people, in the only terms he knows, which is out of his experience, his observations, and his imagination. And the experience and the imagination and the observation of a culture—all the people in that culture partake of the same three things more or less, the critic is a valid part of that culture. I think it might be a good thing if most writers were like me and didn't bother to read them... [It could confuse him [the author], it could get him to think in terms of symbolism which the critic, who is usually a good deal more erudite than the writer, can find in his work. (qtd. in Minter, ed. 248-249)

As asked if he feels that his characters are universal in scope, even though some people think he is a regional writer, Faulkner responds:

I feel that the verities which these people suffer are universal verities—that is, that man, whether he's black or white or red or yellow still suffers the same follies, his triumphs are the same triumphs. That is, his struggle against his own heart, against--with the hearts of his fellows, and with his background. And in that sense there's no such thing as a regional writer--the writer simply
uses the terms he is familiar with best because that saves him having to do research . . . If he uses his own region, which he is familiar with, it saves him that trouble. (qtd. in Minter, ed. 249)

Faulkner states that he is the master of his fictional world and of his characters. He, like God, has the right to do with them as he chooses.

Beginning with *Sartoris* I discovered that my own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it, and by sublimating the actual in the apocryphal I would have complete liberty to use whatever talent I have to its absolute top. It opened up a gold mine of other peoples, so I created a cosmos of my own. I can move these people around like God, not only in space but in time, too . . . I like to think of the world I created as being a kind of Keystone in the Universe. (Meriwether and Millgate 255)

Hoffman suggests that "[h]aving the choice between the necessities of time, i.e. its logical connections, and the liberating force of the time- and form-breaking imagination, Faulkner chooses the creative and transformative power of the imagination" (292). Hoffman, pointing out that modernism developed the esthetic
construct as private domain and montage or collage as methods of construction, notes that postmodernism "radicalizes them by finally taking seriously the freedom of play that contemporary epistemology allows, in order to re-fictionalize—to speak in Coleridge's terms—all historical and existential 'fixities and definites'" (292).

Because Faulkner wishes just to tell a story about people so that it entertains, he "begins with a character and just starts writing" (Meriwether and Millgate 17) with any of his carpenter's tools, and "a particular board that fits the particular corner he's building" (Gwynn and Blotner 103). "I just try to drive the nails straight so the cabinet comes out right . . . I write about people. Maybe all sorts of symbols and images get in--I don't know. When a good carpenter builds something, he puts the nails where they belong. Maybe they make a fancy pattern when he's through, but that's not why he put them in" (Meriwether and Millgate 48, 61). Reed suggests that "'the fancy pattern when he's through' refers . . . to Faulkner's own sense of the quality and 'rightness' of the completed work; 'where they belong' is structural: a concern for the central narrative purpose" (Reed 6). A closer study of Faulkner's use of the right tool (the hammer, the nail), and his "lumber room of memory" shows that these allusions and metaphors have produced in
Faulkner's work "every element of technique and subject matter: allusion, humor, tragedy, comedy, message, rhetoric, character, violence, sensationalism, symbol, injustice, and inhumanity" (Reed 7).

Novels must have some form so that both the reader and the author are satisfied; it must have a shape, a design, 'a single urn or shape' so that it doesn't become too elusive. The telling is more important than how it is told, but "the design of telling continually determines secondary fictional effects: timed revelations determine thematic use of time; ease of narration can be the result of control or profusion of metaphor; compelling fate can be the by-product of a complicated narrative strategy, perhaps adopted in the first place only to build a 'particular corner'" (Reed 8).

In a letter to Malcom Cowley in 1944, Faulkner again states that

taking my output (the course of it) as a whole I am telling the same story over and over, which is myself and the world . . . . This I think accounts for what people call the obscurity, the involved formless 'style,' endless sentences. I'm trying to say it all in one sentence, between one Cap and one period . . . . I'm inclined to think that my material, the South, is not very important to me. I just happen to
know it . . . [L]ife is a phenomenon but not a novelty, the same frantic steeplechase toward nothing everywhere and man stinks the same stink no matter where in time. (Blotner, Selected Letters 185)

**Faulkner and the Critics**

Although the history of literary criticism began at least as early as the fourth century B.C. with Aristotle's *Poetica*, in the twentieth century, literary criticism and practice has accelerated and proliferated into an amazing number of theories with which to analyze, classify, define, evaluate, and interpret literature. Especially in the second half of the twentieth century, literary criticism has generated a phenomenal number of diverse approaches, many of which have been used, as well as the earlier theories, to treat Faulkner's work in monographs, essays, and conferences. Faulkner's works have received more critical and scholarly attention than have those of any other American writer (as noted above 27). The purpose of this section is not to constitute a definitive survey of Faulknerian criticism, but to present some of the diverse ways in which Faulkner's works are analyzed and interpreted.
Faulkner, who was reared in a tradition of oral storytelling, Shakespeare, and detective novels, liked a good plot. In an interview he noted that he liked to tell a story:

I'm a story-teller. I'm telling a story, introducing comic and tragic elements as I like. I'm telling a story—to be repeated and retold. I don't claim to be truthful. Fiction is fiction—not truth; it's make-believe. Thus I stack and lie at times, all for the purposes of the story—to entertain. (Meriwether and Millgate 277)

In another interview Faulkner said that "Each book had to have a design" and that "a novel has set rules" (Meriwether and Millgate 255). Faulkner, however, wanted no part of pedagogy or political politics. His methods were those of "the carpenter [who] reaches into his lumber room and finds a board that fits the particular corner he's building" (Gwynn and Blotner 103). Faulkner stated that he used the "the tools which seemed to [him] the proper tools to try to tell" (Gwynn and Blotner 9). In reference to literary critics (as noted above), Faulkner, perhaps with feigned ignorance, expains that if the critics find symbols in his work, they must be there but that he thinks "it might be a good thing if most writers were like [him] and didn't bother to read them [the
critics). . . It might confuse him" (qtd. in Minton, ed. 248-249). Is Faulkner telling us that the critics' analyses say more about the critic than they do about the writer?

Parker finds that although modernism through Henry James and James Joyce heralded the demise of the plot in favor of consciousness and technical virtuosity, Faulkner took the same techniques he learned from modernism and, applying them with melodramatic selectivity, joined them to a new taking for granted of Freud, to the gothic, to romance and to the nineteenth century American romance-novel tradition, all so as to resusitate plot. In the process he retained, if no longer (after The Sound and the Fury) modernism, then at least the self-consciously modern that modernism ushered in. (12-13)

Nor could Faulkner relate to the imagists and their direct treatment of the "thing", their paring, and their erasure. Faulkner loved many words which were "defensible as contributing to a copiousness, a garrulousness, a quality of psychic overflowing he discerned in the tradition of oral storytelling" (Kenner, "Avante-Garde" 185). When Faulkner pared away words, they were not the nonfunctional words, but the kind of information a
storyteller's hearers needed to know, either to intrigue wonder in the reader by retelling in a different way or because he forgot (or did not care) that every reader did not know what every Mississippi reader would know (Kenner, "Avant-Garde" 189). Unlike Faulkner, Joyce was very conscious of his word order and would spend hours rewriting the same two sentences until they had what he considered the appropriate order (Frank Budgen, qtd. in Kenner, 189).

Kenner asserts that when Joyce did not receive the Nobel Prize, the Nobel committee, with a demonstrable predilection for regional novels, overlooked and omitted the greatest man of letters of the twentieth century, since Joyce was so great an innovator his mark is on all prose narrative since the publication of Ulysses (Kenner "Avant-Garde" 191). In his discussion of twentieth-century modernism and Faulkner's relationship to it and to Joyce, Kenner, a Joyce scholar, states that Ulysses is in no meaningful way a part of Irish literature; nor is Waiting for Godot (which is not part of French literature either, though the first version was written by an Irishman, in French). "It is easier to assign these works, and others, to a new international tradition, the language of which is to be found in the English dictionary; much as it is easier to assign the oeuvre of Picasso to something analogously international than to the
history of Spanish art, or the history of French" (Kenner "Avant-Garde" 192-193). On the other hand, Kenner adds, Sean O'Casey's work is Irish, Ernest Hemingway's is American, so is Scott Fitzgerald's and most of all, Faulkner's. According to Kenner, "Joyce bent his intention not on being Irish but on being a pupil of the Jesuits who chanced to grow up in Ireland" ("Avant-Garde" 193). "But remove his southernness from Faulkner . . . and nothing much is left . . . and yet [his] every page . . . bespeaks [his] contemporaneity with Joyce and with Pound" (Kenner "Avant-Garde" 193-194).

Faulkner's relationship with experimental fiction was that of a man "self-educated, well-read, and chiefly influenced in his fiction through his reading, yet self-taught and unaware of much that experimental fiction had already accomplished. In a sense, he wasted time re-inventing what had already been invented" (Reed 259). Faulkner confirmed this estimate by stating that he taught himself to be a writer largely by "undirected and uncorrelated" reading of everything he could find, even pulp-paper trash of all kinds" (Cowley qtd.in Longley 8). His achievement is not explained by his training, education, or working methods but by his "temperament of genius, proceeding from a humane point-of-view, and employing a comprehensive grasp of a significant section of life" (Beck 171).
Faulkner's language is based primarily on that of the people of his Mississippi region, yet, if you read Faulkner as if he were Joyce, you are repeatedly snagged by what seem like hundreds of running feet of unregarded narrative gestures, whereas if you read him as if he were a comfortable old-fashioned novelist the coinages, the neologisms, the inner monologues and resonant italics—all the contrivances of literary technology—betray you" (Kenner "Avant-Garde" 195).

The twentieth-century avant-garde created Faulkner's techniques but it is the reader who, using New Critical skills of textual response must involve himself in the imitated folk material and the altered focus of the works ("Avant-Garde" 195-196). Faulkner's overt rhythms and big words are a direct result of his "experience as an autodidact . . . a rather naive approach to the classics, to philosophy, to 'great words' [and his] zealous belief in the mystical power of the word, which makes [him] dare to make prose into literary-like incantations" (Reed 259).

Kawin, in his discussion of the cinematic montage effect in Faulkner's works, observes that Faulkner thinks in terms of opposites and throws those opposites together: "one of his central devices is dialectical montage . . . [H]e compresses the opposites into simultaneity . . .

The oxymoron . . . allows him to carry on dialectical montage within the sentence" ("Montage" 112-113). Kawin, citing several representative examples from Absalom. Absalom! ("the quiet thundercap," 'wild and reposed.' and a 'peaceful conquest'), suggests that "the series of oxymorons leads directly and naturally into the description of Quentin's being split into two selves" (113). We find "the two separate Quentins now talking to one another in the long silence of notpeople in notlanguage'. The oxymoron . . . operates within the sentence in the same way that dynamic unresolution structures the novels, and both of these are montage effect" (Kawin 113-114).

Faulkner's use of comparisons, in giving primacy to expressiveness, distorts it beyond recognition, his "negation, preterition and oxymoron, which are also recurrent devices of Faulkner's style, emphasize the hazards, difficulties, and shortcomings of description. Often the object to be described can only be apprehended contradictorily, as a conjunction of opposites, or negatively, as an addition of lacks" (Bleikasten, "Paradoxes" 180).

Faulkner's love of words, his garrulousness, his admitted rewriting of works, especially The Sound and the Fury, comes from his attitude that language and logic obscure truth "which is dependent not on words but on a moment when the individual is least concerned with
intellectual curiosity" (Vickery 8). Even in his apprentice works Faulkner sets forth many of the preoccupations which he will develop in his later work. In *Mosquitos*, art, and literature in particular, is the dominant topic although religion, education, social clubs, sex, and war and its aftermath are all touched upon. Vickery cites from the text: "talk, talk, talk: the utter and heartbreaking stupidity of words. It seemed endless, as if it might go on forever. Ideas, thought, became mere sounds to be bandied about until they were dead" (186). Faulkner concluded "that language, particularly in its abstract and conceptual aspect, tends to destroy the total human response to experience and to substitute for it empty rituals and meaningless gestures" (Vickery 15). Neither Quentin nor Rosa can find the exact term which will communicate the extent of the desired meaning. Rosa "qualifies, adds, masses analogies, similes, and metaphors, and goes over the same points incessantly . . . Whoever the speaker, the long sentences bristle with qualifications and alternatives beneath which the syntax is almost lost" (Vickery 86). The truth about Sutpen is not revealed; rather, only different legends are revealed by narrators who are defining themselves more than they define the truth about Sutpen.

Another of Faulkner's techniques is to tell and retell a story using the point of view and language
appropriate to different speakers. In *The Sound and the Fury* Faulkner's telling and retelling illustrates his premise that repeating is to embroider the original story as one would add a personal commentary. In contrast to Vickery's thesis, Karl finds that Faulkner's narrative method is an effort to transform internal (personal background) and external (history) uncertainties into something solid, even definite. "By retelling, he was committing an act which turned an indeterminate event or ambiguous sequence into words; and words were something he could trust, perhaps the only thing he could trust" (23).

When Quentin attaches undue symbolic value to his sister's virginity, it is not for the cavalier attitude toward family honor but rather the result of a frantic search for some center of security and stability in the chaos of his life. The reality of the cavalier's inadequacy "seemed to trigger a general skepticism in Faulkner. *The Sound and the Fury* is at once tentatively historical and uncertain about the significance of history. Even more radically, it implicitly questions the validity of literary statements and the value of language" (Jehlen 288). Faulkner finds no dichotomy between ideology and language. With respect to the aristocratic South in *The Sound and the Fury* and to the redneck South in *As I Lay Dying*, "Faulkner explores the limits of perception and language precisely because he . . . is
driven to pierce false masks, the myths which he is coming more and more to realize have distorted Southern reality" (Jehlen 288).

In Absalom, Absalom!, Sutpen's story is revealed by Quentin, Shreve, Rosa, and Mr. Compson, (as well as by a third-person omniscient narrator) whose views are a kaleidoscope rather than the juxtaposition of points of view as in *The Sound and Fury*. The ambiguities prevent a knowledge of truth which is not discernible from legend. In the self-reflexive discourse, Shreve invents the plot and what must be the truth, yet, "truth must eventually be fixed by words, which by their very nature falsify the things they are meant to represent" (Vickery 86).

Although the version of Shreve McCannon and Quentin is usually considered to be the reliable one--not only of what Sutpen and his family did, but why they did--Faulkner "exerts considerable artistic energy in pointing out that . . . [they] are unreliable narrators" (Young 82). Shreve wishes every detail to fit a preconceived pattern even if he must ignore some facts or create new ones while Quentin is too deeply involved emotionally. After the reader has read all of the different versions, he should offer his own version, the "fourteenth image of the black bird", which might be the truth. Faulkner has deconstructed his novel through the metanovel--the self-referential novelization of Quentin and, more pointedly,
o£ Shreve. Faulkner has repeatedly questioned the reliability of the word to express the truth. The reader must be capable of constructing his own truth.

From the delayed "somethings" or the withheld events in Faulkner's works we select details from which we construct hypotheses, and as we read more and gain more evidence, filling in the gaps (while creating new ones), we constantly revise those hypotheses, so that the work of reading continuously alternates between inductive and deductive reasoning" (Parker 7). Thus, the author writes the original discourse. The narrators rewrite the text as they define themselves, subsuming original truths to more personally pertinent truths. The readers, who digest both truths, transform the events into their hypotheses, thus define themselves by bringing to bear their own experience and formation in a discourse that they generate as their own novel. Infinite texts are thus proliferated by the original text.

Faulkner and Postmodernism

Ihab Hassan distinguishes postmodernism from modernism by postmodernism's impulse toward "self-unmaking which is part of the literary tradition of silence" (307). Daniel Bell notes that we are coming to a watershed in Western society: "we are witnessing the end of the
bourgeois idea. . .which has molded the modern era for the last 200 years. And I believe that we have reached the end of the creative impulse and ideological sway of modernism, which, as a cultural movement, has dominated all the arts, and shaped our symbolic expressions, for the past 125 years" (Bell qtd. in Hassan 313). The postmodern tendency of indeterminacy, as defined by Hassan, is compounded of subtendencies evoked by the following words: pluralism, eclecticism, randomness, revolt, deformation. The latter alone subsumes a dozen current terms of unmakings: recreation, difference, discontinuity, disjunction, disappearance, decompositions, dedefinition, demystification, detotalization, delegitimation—let alone more technical and rhetorical terms, such as chiasmus, lapsus, schism, hiatus, diremption, suture, transumption, idiolect, heteromorph, and so on. Through all these signs moves a vast will to unmaking, affecting the body politic, the body cognitive, the erotic body, the psyche of each individual—affecting, in short, the entire realm of human discourse in the West.

(15)

François Pitavy points out Emile Benveniste's explanation that linguistic negation and denegation in
Absalom is characterized by the "inability to nullify what is being uttered, since it must explicitly posit what it denies. . . . [A] negation should be read or heard as an acknowledgement, since the denied content is 'formally' present in discourse" (Pitavy, "Negation" 25). Freud's discussion of the *fort/da* game of children—the appearance and disappearance of a spool on a string—affirms that something can be here and not here. "The object has the faculty of disappearing, but not that of not being. Linguistically, it follows that the negation is a constituent of the content which is denied: the constitution of an object implies the possibility of losing it; the virtuality of loss, or absence, is present in the actual object. . . . Thus negativity can be seen as the unconscious of discourse—unconscious, but existing as a constituent (Pitavy, "Negation" 25).

The fiction of Absalom and Pylon often writes itself in the negative mode. Pitavy points out that Faulkner uses, often excessively, "such negative abstractions as 'profoundless,' or 'meaningless'" ("Negation" 26). Faulkner had learned from Melville and Conrad that negation is not the reverse of affirmation, since it also affirms what it denies, and that in making use of it the writer has the best of two modes (somewhat similar remarks could be
made about oxymorons, also generously used by Faulkner). ("Negation" 26)

For Rosa, isolated during forty-three years of relentless unforgiveness, Sutpen is the one object of her negation and denegation. He is her nothusband, which does not deny his existence but affirms the presence of an absence, since she had agreed to marry him but did not because of her outrage that he should stipulate that first she must produce a male child. He is the nothusband so she must be a notwife, which does not deny the possibility of what might-have-been, but that there is an absence. She hates Sutpen so intensely— he is "the evil's source and head" (AA 18)— that she denies his death, since he can be her hated nothusband only if alive. His death negates her forty-three-year status as notwife and reduces her to the nothing of meaningless death (Pitavy, "Negation" 27-28).

Rosa's negation and denegation is a denial of unacceptable reality which impel her to become a dreamer of truth— her own truth— just like Sutpen, whose design originated in the denial of a denial he received as a poor child to a front door entrance (Pitavy, "Negation" 29).

Quentin, too, is forced to face an unacceptable reality, his Southern heritage that includes the possibility of an incestuous relationship with Caddy and his self-identification with Charles Bon and his possible incestuous relationship with Judith. Quentin internalizes
his problem in such a manner that the one Quentin is split into two selves, "the 1909 student who is 'preparing for Harvard in the South' (AA 9) and the ghost he has become by harboring so many outraged ghosts, by becoming 'an empty hall' full of ghosts, a 'commonwealth' of ghosts' (AA 12)" (Pitavy 30).

Two intriguing devices commonly found in Faulkner's, and his characters', discourse are: "chiasmus (or A:B:B:A figures) and litotes (double negation, or the denial of a negative state to conjure up the linguistic semblance of a positive one)" (Snead 16). In the case of the trope, "the speaker is aware that his or her utterance is extraordinary, but ideally the listeners are not; with the parapraxis, the audience is aware of the strangeness of what the speaker has said, but the speaker, presumably, is not" (Snead 17). Tropes which are cloaked are figures which serve to hide repressed material, and themselves, so that they are no longer recognized.

Faulkner's account of how Ellen reacts to the unwelcome details of her wedding aligns well with Freud's account of how the mind receives negative internal or external stimuli: either by--as in Ellen's case--the "turning back again" of chiasmus, or by what Freud calls Verneinung, and what Classic rhetoric called litotes, negation and denial of negative states to form
an illusory positivity. Yet in either case, the rhetorical "powder" will leave "marks" of the process whereby pain and desire have been repressed. (Snead 18-19)

Usually, if A...B...C...D describes development of plot, then A:B: :B:A constitutes not narration, but myth, a rejection of plot which twists and turns in favor of the repetition of what everyone knows already. In Absalom, however, the lines of transmission of the Sutpen story never quite materialize so that the credibility of the transmission has become disturbingly dubious: Sutpen tells Rosa, Rosa tells Quentin, Quentin tells Shreve, or Sutpen tells General Compson, General Compson tells Mr. Compson, Mr. Compson tells Quentin, and Quentin tells Shreve. Snead points out that where the midpoint is revealed as an emptiness, or worse, an illusion,

the subterfuge fails . . . . The hermetic rubrics which have long described Southern racial and political history are now coming apart . . . Quentin resorts to litotes, frantically negating the negative truth: "I dont hate it! I dont hate it!". (21)

The three prose sections and the drama section in Requiem for a Nun deal again with group morality as Gavin Stevens attempts to re-establish justice as a moral and personal concept instead of merely a legal and social
precept. Stevens' "attempt to return justice to man is also an attempt to reverse the course of history [and] clearly the drama proper is intimately related to the prose interchapters" (Vickery 115). When people have become so blinded by language and reason that even violence is powerless to strip them of all pretense and to force them into self-knowledge, Vickery proposes that a new method of attack must be used. "The rhetoric of evasion must be countered by the rhetoric of persuasion. Language can be manoeuvered into exposing its own limitations" (Vickery 123).

*Absalom* comes close to what Roland Barthes has called "an infinite text," according to Karl, who also notes that "its method is characterized by what Mikhail Baktin called 'the dialogical imagination.' In that, the dominant voice is influenced by the presence of other voices; so that we have a polyphonic novel of real and implied voices" (Karl 560n). *Absalom* resists ideological reading--i.e., one based on a continuous, coherent value system. André Bleikasten notes Faulkner's deconstruction of the novel form: "'the demystification of the Southern past is closely related to the subversion of the novel as an established genre.' Questions of form bring us 'close again to Faulkner's modernity: to his singular, almost perversely playful relationship to the realist tradition of mimesis, to his dismantling of narrative sequence, to
his uses of language of fiction" (Bleikassten, "Ideological Reading" qtd. in Karl 560n).

The Sound and the Fury

The last two sections of this chapter are devoted to a discussion of The Sound and the Fury and Light in August, the two novels by Faulkner which seem to have the most points of contact with those of Martin Santos. The purpose here is to give an overview of these two novels so that they become a background for the discussion in the next chapter.

The Sound and the Fury, Faulkner's most modernist work, was published in 1929. It is considered by many to be his greatest achievement or, at any rate, along with Absalom and Light in August, one of his masterpieces. The work startled both readers and literary critics with its innovative structure and technique. The plot has been eliminated as the novel (somewhat like the other stream of consciousness novel, As I Lay Dying) unfolds in three sections of stream of consciousness narration by the three Compson brothers, Benjy, Quentin, and Jason and in a fourth section of third-person authorial presence. The witnesses are presented through their subjective flashback views and reactions to the exterior world without the presence of an objective a narrator. There are four
specific times of narration: that of Benjy, April 7, 1928; that of Quentin, June 2, 1910; that of Jason, April 6, 1928; and that of the third-person narration about Dilsey, April 8, 1928. Thus, the reader is involved in a non-sequential time-shift from the present to a past eighteen years before, brought sharply forward to the day before the first narration, and finally to the chronological completion of the April sequence.

Dieter Meindl lists four syntactical modes of presenting thought or consciousness in fiction. Thought can be directly or indirectly reported in narrative after the pattern 'he thought that...', or it can be conveyed by interior monologue or free indirect style, two modes in which the transition from external to internal perspective is provided by suggestive semantic context, the presentation of consciousness not being announced as such. (Meindl 150)

While James Joyce evolved from simple third-person narrative into free indirect style and then into interior monologue, Faulkner uses none of the four modes of presenting consciousness. In Benjy's narration the fact that the whole passage occurs in Benjy's mind is not announced ("he thought") nor is it the free indirect mode which, as Meindl points out, the passage would be if it were converted from first-person forms into third-person usage. It is not interior monologue since there is no
direct portrayal of the character's mind which requires
the use of the present tense. Thus, in interior monologue,
"Caddy smelled like trees and like when she says we were
asleep" (SF 17) would be narrated as "Caddy smells like
trees and like when she says we are asleep." In the Benjy
section, Faulkner never bothers at all to dissolve the
syntax of his sentences in order to suggest the fluid,
continuous nature of human consciousness, which means that
"[t]he term 'stream of consciousness' is not strictly
applicable at all in terms of discourse but only in terms
of structure" (Meindl 151).

Combined with the time changes are the discontinuous
time movements of the stream of consciousness narrations
of Benjy, for whom all time is the present, of Quentin,
who evokes and lives the past, and of Jason, who lives in
a furious and sordid present colored by the past. The
mother is a whining, willful hypochondriac, the father is
an escapist philosopher-alcoholic, Benjy is an idiot,
Quentin is a guilt-ridden youth, Jason is the self-
centered head of the family while Caddy, the non-narrating
character, is the active, loving child who as an adult
turns to prostitution in order to support herself. The
Compson children are destroyed not only by the lack of
their mother's love and security but also by their
father's inability to cope with his life or to provide
them with guidance. It is Mr. Compson who feminized the
passive Quentin and caused him to commit suicide rather than face him (his father) and life.

The first section is presented through the sensory impressions of Benjy's world, appearing (but never spoken) in his childish mind in short disjointed, fragmented, abrupt sentences. These sensory impressions do not move chronologically; they flip-flop in time; they are discontinuous, as is most thought as a person reacts to the various simultaneous sensory stimulations around him.

In an abrupt change in time, now June 2, 1910, we find Quentin, a Harvard student, who awakens on the morning of the day which will be his last. It is the day toward which he has been moving all of his life--his final rejection of an undefined, internal chaos and guilt which he cannot bear. The reader is involved immediately in time shifts, in assimilation of simultaneous sensations as he, the reader, is within the mind of Quentin who narrates, thinks, in an accumulation of discontinuous passages, words, italicized phrases, sentences all sliding together, whirling in the past and present as one. Time is Quentin's preoccupation:

When the shadow of the sash appeared on the curtains it was between seven and eight o'clock and then I was in time again, hearing the watch.

... [I]n a second of ticking it can create in the mind unbroken the long diminishing parade
of time you didn't hear . . . . I had learned to
tell time by the minute . . . . Christ was not
 crucified: he was worn away by a minute clicking
of little wheels. That had no sister. [sic]. . .
Father said that constant speculation regarding
the position of mechanical hands on an arbitrary
dial which is a symptom of mind function.
Excrement Father said like sweating. [sic] . . .
She [Caddy] ran right out of the mirror, out of
the banked scent. Roses. Roses. [my suspension
points] (SF 47)

Jean-Paul Sartre points out that Faulkner's time is a
metaphysical time and that:

Man's misfortune lies in his being time-bound
. . . [I]f the technique Faulkner has adopted
seems at first a negation of temporality, the
reason is that we confuse temporality with
chronology. It was man who invented dates and
clocks. (245)

In Quentin's continuing narration, there is a
constant zig-zagging of time: the past ("father said") and
the sensations of a concurrent present which is
nevertheless narrated in the past ("A sparrow slanted
across the sunlight, onto the window ledge, and cocked his
head at me . . . . It was a while before the bells ceased
vibrating . . . . Like all the bells that ever rang still
ringing in the long dying light-rays and Jesus and Saint Francis talking about his sister). Then, another shift to the past ("I have committed incest I said Father it was I it was not Dalton Ames"). Later, Quentin succumbs to a long, eleven-page sexually guilt-ridden, involuted and hysterical evocation of the past. The reader also suffers and is enveloped in the whirling, hallucinating narration without punctuation or syntax of the tormented Quentin, for whom only the past exists as reality: a past with Caddy, loving Caddy, wanting Caddy. Again the time shifts to the present and to the methodically ticking watch. It is torture, it is purposeless, there is no future, only another present ticking away unceasingly which he destroys so that time will move in its own limitless way. He turns off the light, looks around his room before he leaves, and walks to the river, to peace, to death.

As Quentin's memory of the last day unravels in a narrated past he is already dead or he is in the final seconds of life before he drowns. For Sartre it is the choice of narrating the past from the present moment that constitutes Faulkner's skill. "If the future has reality, time withdraws us from the past and brings us nearer to the future; but if you do away with the future, time is no longer that which separates, that which cuts the present off from itself" (Sartre 257-258). Meindl, elaborating on the same past from the present technique, finds that
"[w]hat Faulkner actually did is something at once simple and ingenious. He employed traditional first person narrative in the past tense, of a somewhat basic variety, but of a painstaking syntactical accuracy . . . . The decisive linguistic feature about The Sound and the Fury is the use of the past tense for Benjy's, Quentin's and Jason's experiences on April 7, 1928, June 2, 1910, and April 6, 1928, respectively" (Meindl 151). The question which arises is, when did Benjy's and Quentin's and Jason's monologues occur? Faulkner was impatient with the limited and limiting point of view of the individual mind-consciousness—which he eliminated when he added the fourth section. But

[to see one's life whole one has to be dead, or, at least, psychologically dead, in the grip of a fixation precluding any change . . . . To have the Compson brothers present themselves wholly, as actions of their minds, was to show that they were dead, that their lives had stopped before ending--hence it made sense to deny their mind-functions locations in a datable time. (Meindl 153)

Descriptive passages in stream of consciousness interior monologues, such as those in The Sound and the Fury and As I Layin Dying, are sharply focalized in bits and pieces since the immediacy of interior discourse rules
out sustained description. As Bleikasten points out: "Its purpose is to mimic mental processes, to register things as they come to mind and linger there: turning inward, description thus became a phenomenological record of perceptions experienced or remembered" ("Paradoxes" 171-172).

In the third section of *The Sound and the Fury*, which occurs the day before Benjy's narration and eighteen years after Quentin's narration, April 6, 1928, the reader is given a third view of the Compson family in a decaying South. Jason, who had been the spoiled tattle-telling child pampered by his grandmother and mother and ignored by his brother and sister, is now the nominal head of the family. It is Jason who must deal with the daily bills and actions of the family, who must make some effort to maintain the family name in order to appease his mother. He is a vicious, mean, egocentric man who dissembles his interest in the gentility of the past while yet wishing to maintain the family name in the present which he is living with fury and malice. Unfeelingly he manipulates everyone, his mother, Dilsey, and (Miss) Quentin, as he rejects the past (of which he is a product) and lives in the narrow confines of a monotonous present. Several critics (Robert Humphy and Michael Millgate, for example) find Jason's narration to have the tonal quality of words being spoken aloud. Meindl disagrees, stating that it
would be difficult to imagine Jason "talking about his neurotic prying into his niece's sex life and his habit of swindling her out of her money" (153).

From the first paragraph, the reader, who sees through Jason's perceptions, is aware of his selfish, jealous, discriminating, poorly educated vision of the world:

Once a bitch always a bitch, what I say. I says you're lucky if her [Miss Quentin] playing out of school is all that worries you. I says she ought to be down there in that kitchen right now, instead of up there in her room, gobbing paint on her face and waiting for six niggers that can't even stand up out of a chair unless they've got a pan full of bread and meat to balance them, to fix breakfast for her. (109)

Throughout the following narration Jason evokes incidents from Benjy's and Quentin's narrations but from his point of view, placing the guilt for the present on his brothers and Caddy. In his discussion of the multiplicity of discursive features that cause readers to regard certain portions of the fictional discourse as thought, Stephen Ross notes that one of these features is a stratification or layering of consciousness which typifies Faulkner's particular version of the spatialized psyche: in the Faulknerian geology of the mind,
consciousness leaves its sediments at various mental levels from superficial to deeper, murky musings ("Beneath Speech" 165). Faulkner's representation of thought "is usually highly intertextual, infusing one character's verbalized thought with other discourses or with other texts. ("Beneath Speech" 165)

Light in August

In Light in August Faulkner not only abandons the stream of consciousness novel and the novel without a plot, but he also moves his focus from the plight of the declining Southern aristocracy to that of the Southern poor whites within the same geographical area, Yoknapatawpha County. Faulkner, "constantly experimenting with discourse or narrative mode" (Meindl 149), wrote in Light in August a novel which, to the reviewer F.R. Leavis, was "more readable than the earlier books because in it Faulkner has been much less concerned to be modern in technique" (Leavis qtd. in Meindl 149). The reader is not immediately thrown into scene and narrative as in The Sound and Fury. The time is the present of the characters who are introduced and described by the omniscient narrator through time shifts and withheld information which subtly establishes the presence of the past in the present. The story of Joe Christmas presents an abrupt
time-shift of thirty years back to Joe's childhood in an orphan asylum only to move forward to the present again. Joe is marked for destruction from the moment of his birth. Gavin Stevens, the attorney, explains that the grandmother, who has endured fifty years of violence from her husband, had not planned at all what she would say to the jailed Joe

because it had already been written and worded for her on the night when she bore his mother. . . I mean, because she did not worry about what to say, about plausibility . . . that somewhere, somehow, in the shape or presence or whatever of that old outcast minister was a sanctuary which would be inviolable not only to officers and mobs, but to the very irrevocable past, to whatever crimes had molded and shaped him and left him at last high and dry in a barred cell with the shape of an incipient executioner everywhere he looked. (LIA 423-424)

Gavin Stevens adds that:

It was not alone all those thirty years which she did not know, but all those successions of thirty years before that which had put that stain either on his white blood or his black blood . . . and had killed him. (LIA 424)
The presence of the past in the present heightens Joe's predestined death as Faulkner skillfully narrates in a spiral of past, present, past, present or in the decisive circle of present, past, present. He intensifies the role of time in extended accumulations of time references and repetitions, always postponing an inevitable conclusion and thereby raising the tension of the reader as the plot unravels through the third-person narration as well as through Joe's memories. According to Meindl, third-person narration in *Light in August* relinquishes its omniscience through the element of subjectivity—the 'perhaps' which are "indicative of a tendency to endow the narrative voice with accents of an observer of the scene, a kind of generalized inhabitant and superconsciousness of Yoknapatawpha" (157).

Faulkner's sense of life as motion, pursuit, and endless circles of present and past, such as those of Joe Christmas, is reflected in the narrative technique which he uses in many of his works, such as Quentin's fatal and premeditated search for meaning and peace in death in *The Sound and the Fury* as well as in *Absalom, Absalom*, and in the Bundren's journey-pilgrimage to bury the dead mother in *As I Lay Dying*. Both Quentin's and Joe's circular pursuits evolve into stasis, freedom, and beauty which are not destruction but "the redemption, the halt of time, the absorption of death; silence, sleep, night, paradise—"the
Nirvana principle not as death but as life" (Marcuse 164).

Joe, who has murdered Joanna, has been running and hiding for seven days from his pursuer. He is consumed with time, thirty years of time, which have come full circle in seven days of flight. According to the narrator, "He breathes deep and slow, feeling with each breath himself diffuse in the neutral grayness, becoming one with loneliness and quiet. . . . That was all I wanted,' he thinks, in a quiet and slow amazement" (LIA 313). In an internal monologue he thinks "yet I have been further in these seven days than in all the thirty years. But I have never broken out of what I have already done and cannot ever undo" (LIA 321). The omniscient narrator relates, "It is as though he desires to see his native earth in all its phases for the first or the last time. . . . For some time as he walks steadily on, he thinks that this is what it is--the looking and seeing--which gives him peace and unhaste and quiet. . . . He feels dry and light" (320).

Joe will achieve another, now definitive, mystic transcendence into silence, Nirvana. After his escape from jail he is caught and killed by Peter Grimm, the racist. Still conscious after being shot and brutally castrated by Grimm, he "just lay there, with his eyes open and empty of everything save consciousness, and with something, a shadow, about his mouth. For a long moment he
looked up at them with peaceful and unfathomable and unbearable eyes" (LIA 439). Joe's quiet acceptance of death seems to echo Baudelaire's Nirvana principle not as death but as life,

Là, tout n'est qu'ordre et beauté,
Luxe, calme, et volupté

("There all is order and beauty, luxury, calm, and sensuousness," qtd. in Marcuse 164.)

Or, in a similar context, Valéry's,

Un grand calme m'écoute, où j'écoute l'espoir
La voix des sources change et me parle du soir;
J'entends l'herbe d'argent gandir dans l'ombre sainte,
Et la lune perfide élève son miroir
Jusque dans les secrets de la fontaine éteinte.

("A great calm hears me, where I hear Hope. The voice of the wells changes and speaks of the night; in the holy shade I hear the silver herb grow, and the treacherous moon raises its mirror deep into the secrets of the extinguished fountain." Paul Vâlery Narcisse Parle, qtd. Marcuse 163.)

In his article, "The Stillness of Light in August," Alfred Kazin also notes Joe's stillness. Joe is always seen from a distance, he is described and reported to us. "Light in August tells a story of violence, but the book itself is curiously soundless, for it is full of people
thinking to themselves about events past . . . [in] that stillness, that depth of meditation" (qtd. in Warren 149).

Faulkner juxtaposes light and dark throughout Joe's meditation: the dark of the Negro section of town, the brightness of the white houses of the anglo section; the black shoes smelling of Negro, he was hunted by white men; his black pants and his white shirt; time, the spaces of light and dark. As Joe lay castrated and dying, Faulkner makes the last tragic and dramatic contrast, "about his hips and loins the pent black blood seemed to rush like a released breath. It seemed to rush out of his pale body like the rush of sparks from a rising rocket; upon that black blast the man seemed to rise soaring into their memories forever and ever" (LIA 440). This last passage is an example of what Meindl terms "'frozen images', or mute tableaux in which sometimes very violent movement is intercepted, slowed, or otherwise tinged with stasis" (157).

Faulkner foreshadows the circularity of the plot as he opens his book with Lena Grove a guileless, pregnant young woman who is searching for the father of her unborn child. The Lena story is used as a literary device to introduce the time, place, and characters; then the story circles back and picks up the Lena section again as an epilogue: a peaceful aftermath to the violent and tragic narration of thirty years that appears in the middle of
Lena's short passage through Jefferson. The lack of both action and profundity of character delineation in her section is a foil, an opposition which heightens the effect of the main plot.

As we have seen, the social, historical, political affairs of the South formed the background against which Faulkner presents his works. He breaks the basic traditional plot continuity, syntax and coherence of language and ways of presenting characters in his novels, so that they reflect the condition of human beings in traditional societies. These traditions, which have no meaning in the twentieth century, psychologically destroy the person living in a meaningless society in which there is apparently no hope for change: ennui, stasis, destruction. In the next chapter we will see that Martin Santos, writing thirty years after Faulkner's first production, finds not only analogous socio-politico-mythico-historical situations in Faulkner's work as those he finds in Spain, but also a novelistic technique which gives priority to the validity of the subjective experience--the emotional, the intuitional, the sensual.
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CHAPTER III

LUIS MARTIN SANTOS

Luis Martin Santos was born in 1924 in Larache, Morocco. His father, Leandro, who was a military physician, was transferred to San Sebastian in 1929, taking the family with him. Luis, like his father, also pursued a medical career in surgery. He studied medicine in Salamanca and received his doctorate from the Universidad Central de Madrid when he was twenty-three. After practicing as a surgeon for two years in the Consejo Superior de Investigaciones Científicas, he decided to specialize in psychiatry, for which he studied both in Madrid and Germany. At twenty-seven, Martin Santos was named the director of the Psychiatric Sanatorium in San Sebastián, a position he held until his death in an automobile accident in 1964 in Vitoria. He frequently visited Madrid where he counted among his friends many of the young intellectuals, both writers and those of political positions in opposition to the ruling Franco regime. His personal interest in the Socialist Workers Party brought about arrests and jail sentences of several months. Various of these autobiographical elements are
used in Tiempo de silencio and the unfinished Tiempo de destrucción.

Because of his death in a car accident in 1964, when he was only forty years old, Martín Santos' works are not extensive. Besides Tiempo de silencio, at his death he left the unfinished Tiempo de destrucción, which José-Carlos Mainer published, with a prologue, in 1975. His other published works include the prize-winning short story, "Tauromaquia," and two psychiatric works, Dilthey, Jaspers y la comprensión del enfermo mental, Libertad, temporalidad y transferencia en el psicoanálisis existencial, and Apólogos as well as other scientific and literary articles.

According to Juan Benet, Martín Santos read and enjoyed Faulkner's Light in August. Although there are affinities between this novel and Tiempo de silencio, it is Light in August and The Sound and The Fury that appear most like those of Martín Santos. In Martín Santos' novels the abrupt change in the prevailing stylistic direction, the density of the language, and the apparent lack of plot, at least of a developed narrative line which would carry the reader easily through the work, was at first puzzling to the readers and the publishers. William Faulkner, also, and for the same reasons, provoked the same early hesitance not only on the part of the critics but also with publishers. Martín Santos and Faulkner
contrast the ironically objective external, social position of humans with their internal, subjective reactions, thoughts, and emotions through the use of interior monologues interchanged, at times, with third person omniscient narrators. Both writers challenge the accepted mythical "historical" traditions by exposing the myths and their embedded contradictions that produce stasis and repression.

**Faulkner, Martin-Santos, and Joyce**

Although the affinities between the works of Faulkner and Martin Santos appear rather obvious to the reader of both authors, the very elusiveness of these affinities demands a search for some concrete evidence so that the affinities do not degenerate into tenuous comparisons. It is known that in the 1940's Martin Santos had read and enjoyed Faulkner's *Light in August*, as well as *Sartoris*, which he had not enjoyed (Bravo 43). It is presumed that he also read other works by Faulkner since the young intellectuals of his social group had read and discussed the works and since there are similarities in his work to various novels by Faulkner. In a discussion of the novel by the "muchedumbre culta" (TS 65) at the "playa" of Madrid (the café), where the participants bask, not in the heat of the sun but in the warmth of their intellectual
discussions, Matias (Martin Santos) speaks of "la importancia de la novela americana y la superioridad de sus más distinguidos creadores sobre las caducas novelísticas europeas que habían concluido un ciclo literario" (TS 66). Pedro (also apparently speaking for Martín Santos), scorns the aesthetic games that come and go, and proposes that it would be better to "leer Ulysses. Toda novela americana ha salido de ahí, del Ulysses y la guerra civil. Profundo Sur. Ya se sabe. La novela americana es superior, influye sobre Europa. Se origina allí, allí precisamente" (68).

It is known, from biographical data as well as textual evidence, that both Faulkner and Martin Santos had read the *Ulysses* of James Joyce and were influenced by it. Martín Santos often mentioned his esteem for the works of Joyce, which is attested to by most of his biographers and literary critics. The problem now presented is this: if Joyce influenced both writers (to a greater or lesser degree), what specific influence or what specific points of contact are there in the novels of Martin Santos with those of Faulkner, that have no mediation in those of Joyce.

If we exclude the obvious theme of man's odyssey through life and consider the deliriously impassioned stream of consciousness passages, *The Sound and the Fury* and *As I Lay Dying* are the most Joycean of Faulkner's
novels, while Martín Santos' *Tiempo de destrucción* appears more Joyceian than *Tiempo de silencio* (a statement which does not imply that there is no Joycean influence in *TS*). In order to expose the inauthenticity, stagnation, and stasis of the twentieth century, language, since it is culturally, mythically, and socially pliant, must also be destroyed. In the prologue to *Tiempo de destrucción*, Martín Santos rejects the excessive use of weak, exhausted language: "¡Ya al empezar mi tarea siento la ineptitud del idioma para transmitir lo importante! No estoy cierto de poder decir lo que tengo que decir. Tendré que demoler el idioma!" (Clotas, ed. 150). In his article "Contra Joyce," Juan Benet voices his position, contrary to that of Joyce, that since literature deals with the extraordinary, great style is achieved through the effort to surpass, through the power of the word, the magnitude of certain extraordinary events, a rule which is neither modern nor ancient, but is a rule "que es la misma para Christmas, para Macbeth y para Antígona" (28). Joyce's desire to break traditional barriers in literature (by his use of the interior monologue and syntactic freedom) has now been cast aside. Those writers who have written since Joyce, successfully incorporating the new recourses, are those in whose novels "el monólogo interior fue utilizado como simple instrumento, despojándolo de su médula ideológica, esto es, su pretensión de reproducir el
continuo consciente trivial" (28). If it is used in this way, as Faulkner used it in *As I Lay Dying* and *The Sound and the Fury*, Benet observes that "nada impide conseguir una prosa de la misma calidad que la de los grandes monumentos de la antigüedad" (28).

Clotas finds in *Tiempo de silencio* certain resemblances of *Ulysses*, but concludes that they are not aspects of similarity between the works of Joyce and those del todo fundamentales en la obra. Martín Santos se propone decir algo que nada tiene que ver con Joyce. Su intención es reflejar un determinado tono vital ante la situación española—concretamente madrileña—en una larga posguerra que parece no tener fin. (12)

It is possible that Martín Santos may have received ideas from Joyce's *Ulysses*, but, according to Jo Labanyi, he utilizes them "de una manera totalmente opuesta . . . . Joyce recurre al mito para señalar la necesidad de la tradición. . . . (E)n *Tiempo de silencio*. . . el tema de la novela es la necesidad de romper con la tradición. Para Martin Santos, las figuras paternas y maternas representan la castración" (Labanyi, *Ironia* 163). In another place Labanyi expands this idea, noting that "if Joyce is using myth ironically, it is to make a critical comment on modern life or on culture; no critic has suggested that
his irony is directed against myth. The latter seems to
me to be Martin Santos' principal aim" (Myth 79).

Noting that Ulysses was one of Martin Santos'
favorite works, Mainer points out the affinity of the
disordered mythical allusions, the overwhelming
descriptive accumulations, and, on a level no less
perceptible, the moralism and enveloping anguish of the
best moments of Ulysses (Mainer, ed. TD 16) with Tiempo
de silencio, which, however, is not a copy but an adaption
of Joyce's style to the recourses of the Spanish language:

la utilización de unos términos científicos, la
parodia . . . del estilo objetivista, el tono
coloquial . . . en la conversación intelectual
de la época, el recuerdo de la sintaxis latina
. . . son rasgos que, con todo y ser joyceanos,
se producen a partir de una experiencia personal
del idioma" (TD 16-17).

In an article published in 1990 (the above was
published in 1975), however, Mainer does not mention Joyce
but refers to Tiempo de silencio as a novel which
"immersed a Barojan chronicle in a cross fire of stylistic
parodies, very private jokes and reminiscences of avant-
garde structures" (Amell, ed. 19).
In recent years, history has been seen as little more than myths which are agreed upon by particular groups of people. These myths determine the group's past in cultural and traditional ways which are distorted. From this point of view, history is a tapestry woven of memory and facts which mutate into myths which transform yet again into beliefs that in turn engender a constant reconstruction of the past to meet current needs. Intrinsic uncertainty in the interpretation of history is an important focus not only in the works of Martin Santos and Faulkner but also in the great proliferation of recent works dealing with history, historiography, and history in literature. The secular theogonies invented in the eighteenth century by the Enlightenment and elaborated in the nineteenth century by Hegel, Marx, and Comte into full-fledged philosophies of history, according to Bleikasten "identified historical process with the glorious progress of humanity toward its own apotheosis" ("History" 86). Although these philosophies are the foundation of modern humanism, whether liberal or revolutionary, "History is--or was?--the last great myth of the West" (Bleikasten 86).

The central nisus of literary history in our time is "namely, to problematize periodization, to apprehend
history as theory, theory as literature, and literature as both history and theory—that nisus depends on our self-conceptions, to which postmodernism is the crux" (Hassan 304). In the last hundred years of Western literature there have been three modes of artistic change—avant-garde, modern, and postmodern—which, since Baudelaire, have brought into being "an art whose history, regardless of the credos of its practitioners, has consisted of leaps from vanguard to vanguard, and political mass movements whose aim has been the total renovation not only of social institutions but of man himself" (Rosenberg, qtd. in Hassan 311). In Reinhart Koselleck's concept of formal time structures,

the author supplies the historical matrix . . . but he enriches and complicates it by applying to it all three of the fundamental modalities under which we experience historical times: (1) the irreversibility of events in their sequence and their consequences; (2) the repetition and repeatability of events; and (3) the simultaneity of the nonsynchronous. (qtd. in Hoffman 283)

Robert Scholes, noting Terry Eagleton's objection to the way the deconstructive critics of the Yale school colonized history itself, viewing famines, revolutions, and soccer matches as yet more undecidable text, points
out Fredric Jameson's argument that history is not a text, or a narrative, "but that, as an absent cause, it is inaccessible to us except in textual form" (Jameson 35 qtd. in Scholes 153). History, according to Ross, "should not be regarded as a collection of facts, or of forces, or of events, or even as recollected events or people that exist in some present mind. History is discourse generated (in the past or the present) that must be read or heard" (52).

A. History, Martin-Santos, and Faulkner

In Chapter 11 of Tiempo de destrucción Martin Santos (the "yo", narrator, who plays the devil's advocate to the "yo", Agustin) proposes that there are purported historical facts which do not have validity for those who live today because they are not verifiable, since history can be read or heard, not experienced: "¿Qué sentido intelectual tiene preguntar por la verdad de un suceso que hoy ya es inverificable?" (TD 100). Since history can only be read or heard, not experienced, the events might have occurred but they are not relevant to our present: no matter how beautiful the shell, we cannot fit our bodies/lives into it,--"Claro está que no es así" (Clotas, ed. 150). Jaspers, one of the subjects of Martin Santos' dissertation, finds that reality and causality can be
defined only by reference to consciously chosen experiences and, therefore, that the consciousness of the relativity of all ideas, attitudes, and institutions is the most characteristic challenge of modern intellectual thought. There could have been coexistent historical occurrences that would have contradicted the event as it has been passed to the present, thus placing it in a different context. "Nuestra memoria también tiene el privilegio de olvidar todo lo que no es importante... todo lo que nos avergüenza recordar" (Clotas, ed. 152).

In the fifth chapter of the second part of Tiempo de destrucción, Martín Santos returns to a meditation on the past: "El pasado tuvo a su paso una realidad total, una verdad total (con su acompañamiento pegadizo de detalles inesenciales), una inmodificabilidad... A partir de estas memorias que incesantemente se autodeforman es como podrá ser intentado el prodigio de la resurrección" (TD 343).

Truth does not necessarily represent reality, so that when one says "it is true that it was true," it does not say that it was true, only that the speaker believes that it is true or has said that it is true that it was true (TD 101). The selective choice of purported, unsubstantiated facts is a truth in that it is a choice of belief in that fact but it does not necessarily represent the reality of that event: to interpret the meaning of a
fact is to become an author. Thus, when Pedro says ironically that the regime proposes that everything was not so bad, it was true that the regime proposed it, but the reality was that everything was extremely bad as verifiable by hunger, suppression, and silence, which in turn is the truth that Martin Santos wishes to destroy through the people's recognition (and consequent responsibility for change) of the verifiable reality they are living. That which does not exist in reality (history), then, is only a memory of appearances—a myth; thus, if we discuss it, "Estamos haciendo literatura" (TD 102).

Bleikasten points out that when Faulkner fictionalized the history of the South, thereby foregrounding that history is a literary creation, he questioned the very premises upon which classical historiography rests... To write history is always to rewrite it, to bend its unreason to the reason of language and the language of reason, to substitute for its chaos a narrative order and therefore a beginning of intelligibility. . . . Writing history . . . is never the disinterested pursuit of truth, and must be seen in its relation to power as well as to knowledge. ("History", 91-92)
In *Tiempo de silencio*, the cancer that Pedro is investigating is the cancer of the accepted stagnation and false truths of Spain. As Labanyi points out, "El incesto final de Pedro con la meseta castellana indica que, no sólo él ha vuelto a su lugar de origen, sino que España, en vez de seguir el camino del progreso científico, ha regresado a un estado natural estéril" (*Ironia* 98). When Pedro is put in jail for his presumed murder of Florita, it is the inability to prove the facts of his recent history—and how facts can be twisted and distorted—which becomes the focus of his ruminations. In an apparently logical review of the facts (198-199) by an interrogator who, in a series of speciously negative statements, presents the so-called truth of the event as seen by the police, Pedro did not go to the 'chabola', he did not operate on the girl with his surgical instruments, he did not produce the hemorrhage, he did not flee the scene without reporting it to the police. Under the avalanche of facts which were syllogistically true, yet were untrue, Pedro succumbs and admits his guilt for an act which he did not commit.

In *Tiempo de destrucción*, the crime that Agustín investigates is the crime being perpetrated by the regime whose truth/mask, as seen by the witnesses, presents so many facets that truth cannot be established. As he listens to the testimony of each witness, the enigma is
compounded, truth proves to be elusive and is obscured in the barrage of individual perspectives. However, Agustin's coexistent desire to return to the security of the womb (which can also be the source of sexual repression) dilutes his desire for the liberation of truth because the opposite of dependence/security—indeed—liberty—produces in him a foreboding of insecurity and fear of the unknown. That which is accepted as truth today is that which is verifiable in its effectiveness in our existence. "Si algo es verdad hoy, esto es debido a que tiene una cierta eficacia" (TD 100-101). Thus, we selectively accept truth because it is helping us in some way, emotionally, politically, or economically.

The impossibility of finding the truth, or the many visions of truth (at times through complicity or evasion), also occurs in Faulkner's Absalom, Absalom!, Light in August, The Sound and the Fury, As I Lay Dying, and Requiem for a Nun. In Absalom, as Faulkner holds back information, the reader as well as Quentin, Shreve, and Rosa are forced to puzzle out the past, since what they know seems inexplicable. In their search for truth, they grasp certain evidence which appears to be fact but as they proceed, that truth is shattered, so they must loop back to find new pathways to follow, as did Agustin in his crime investigation: all have become detectives of history.
When the organization of history through narration fails, so that instead of the history of surface facts and processes, history as deep structure, an all-encompassing, rather mythical and mystic force takes over. This force dissolves "its determining man-made structures and renders itself available to possibility thinking [perhaps, maybe], which is (in postmodernism) the fragile expression of what one might hesitantly call freedom" (Hoffman 284). Pitavy suggests that neither Quentin nor Shreve identify with actual characters in history, "but with the truth they are in the process of creating; they identify with their own telling. Absalom, Absalom hereby asserts that truth in fiction, or in history-in-the-fiction, exists only in its creation: it is literary" ("Fiction as Historiography" 49). Furthermore, the historical narrative is "first and foremost a narrative dealing with the relationship between facts and truth--a discourse" (Pitavy 50). Bleikastan, pointing out that writing is both the trace and the instrument of history, explains that "More than any other of Faulkner's novels Absalom, Absalom raises simultaneously the question of history and that of historical discourse, and points to the fact that they are fundamentally one and the same question" ("Faulkner, Time" 93). Quentin, Shreve, and the reader become detective-historians groping "toward an ever-elusive truth, and so [are] made aware . . . of the artifices and hazards of all
historical reconstructions, of the impossible wager of any kind of historiography" (Bleikastan 93). The possibility-thinking allows a relaxing of tensions which in turn allow the possibility of play with language. One of the foremost writers of postmodern history novels, John Barth, finds that "[t]he truth of fiction is that fact is fantasy: the made-up story is a model of the world" (John Barth, qtd. in Hoffman 290).

Karl Zender suggests that the advances of recent criticism resituate the moral and ethical themes identified by the first generation of Faulkner critics in political and historical contexts. "Where before we thought of history in relation to Faulkner primarily as either the history of his region or as the idea of history--history, with a capital 'H'--now we are starting to notice how frequently Faulkner's fiction reflects the ideological, social, and economic concerns of the modern age" (132).

In considering fact as fantasy, and history as only intermittently scrutable since it cannot be experienced but only read or heard, it must be noted that in Sigmund Freud's *Interpretation of Dreams*, the investigation of the underlying truth/neurosis of his patients' dreams was pursued in a manner reminiscent of Sherlock Holmes (Hyman 124). Hyman points out that even the very Conan Doyle-like titles of Freud's dream cases (The Dream of Irma's
Injection, The Dream of the Botanical Monograph) "show clear influence on Freud's form of delayed revelation and suspense" (124) similar to the Holmes cases. In a letter to his friend, Wilhelm Fliess, Freud lamented his "lapses into facetious, circumlocutory straining," his "tortuous sentences," and his "high-flown, indirect phraseology" (qtd. in Hyman 124). Both Martin Santos and Faulkner were acquainted with Freud's work and their protagonists' detective-like searches for historical truth, involving delayed revelation and suspense, written at times in circumlocutory, tortuous sentences, point to an affinity of their work to that of Freud.

B. Millenniumism

Both Faulkner, a member of the so-called Southern aristocracy, and Martin Santos, a member of a Nationalist family, present the mythical bases of their societies and categorically demythify them. Both writers are concerned with a revitalization of society that will raise it from the tragic decay, pessimism, and stagnation in which it is enmeshed. However, neither Martin Santos nor Faulkner believes that people are capable of change or progress and, therefore, any hoped-for regeneration is doomed to fail.
Faulkner, unlike some American writers, did not believe in millennialism. For Faulkner, humans are not perfectible, they are fallible and thus there is no hope of change. The titles of *Tiempo de silencio* and *Tiempo de destrucción* reveal the pessimistic viewpoint that pervades Martin Santos' works. Stasis and nihilistic destruction characterize the pessimism that is "un atroz pesimismo, pesimismo no sólo respecto a España y su realidad social sino también a toda dimensión humana y existencial. Frente a cualquier mesianismo socialista, Martin Santos muestra en esta novela [TD] una escasa confianza en la condición humana" (Clotas 6). Postwar Spain "is afflicted by serious problems, the chief one being its insistence 'que no está tan mal todo lo que verdaderamente está muy mal'. . . . The Spanish problem is, precisely, its refusal to recognize the existence of problems" (Labanyi, *Myth* 56). Correlatively the so-called aristocracy of the American South refused to recognize the problem of the immorality of slavery upon which its way of life depended.

In the unfinished *Tiempo de destrucción*, in one of Agustín's cathartic interior monologues, (which Mainer has named "Atónitamente victorioso") he thinks,

vosotros gusanitos de la tierra seguiréis vuestras revoluciones normales haciendo anillos de grasa humana y charquitos de una materia hedionda para que todo continúe sin orgullo y yo
no pueda decir que hice bien pero que hice porque aunque no hice bien hice porque nadie puede saber que es lo que hay que hacer lo que uno puede hacer si la libertad inexorablemente se le ha subido al hombro. . . (505)

Thus, Martin Santos points out the continuously squalid circles of people's lives which they blindly follow and from which they cannot break away since their greatest fear, their neurosis, is the freedom to choose and thereby to be authentic people who know they are responsible not only for their choices, but that the choices become their definition of Good (humans are incapable of choosing Evil), not only for themselves, but also for everyone.

There is a similar passage in *Light in August*, when, in Chapter 12, Joe capitulates to Joanna's enticement: "It was as though he had fallen into a sewer. . . . The sewer ran only at night" (242). He felt that he was being sucked down into a bottomless morass . . . But something held him, as the fatalist can always be held: by curiosity, pessimism, by sheer inertia . . . . [T]he corruption came from a source even more inexplicable to him . . . . [from] the surface of a black thick pool. (246)

The mythic American millennialism (as noted above) which has remained from the seventeenth century onward as a driving force in the history of the United States, is
sometimes known as the American Dream. According to Reinhold Niebuhr Americans suffer from the twin illusions of innocence and virtue which, he says were fostered by the two great moral traditions of early national life, New England Calvinism and Virginia deism of the Jefferson school. While they differed upon theology, theocrats and deists were agreed that their country was 'God's American Israel,' called out of a wicked and corrupt Old World and set apart by Providence to create a new humanity and restore man's lost innocence. (qtd. in Woodward 197)

In Spain, José Antonio Primo de Rivera, founder of the Spanish Falange, defined fascism as a return to Spanish essence. Labanyi notes that, "Esta creencia de que los fracasos de la historia han sido un error, que debe corregirse mediante el retorno a una esencia perdida, ha sido peligrosamente seductora" (Ironia 20). The theme of adoration and redemption is linked to the image of the 'caudillo' as divine, kind but severe, who dispenses favors to his supplicants. According to this belief, Franco is the messiah/father who protects and guides his people. According to these tenets, one of the essences which could restore the lost innocence of Spain and the American South was traditional, institutionalized religion. For both Martin Santos and Faulkner, on the
contrary, religion was a constraint, an iron grasp, that deterred and eliminated the possibility of change and progress since its dogma shepherded the self into submissive patterns that obliterated possibilities of choice and progress.

While the South was suffering through its lived defeat and poverty and the rest of the country was priding itself on never having been defeated and on its innate ability to conquer adversity, even the depression (an attitude similar to the fascist ideology), Spain was suffering from what Richard Herr characterizes as "un tipo de pecado original del cual no tuviera escape'" (qtd. in *Ironía* 21). The 1898 writers proposed that the problem of Spain was brought about in the four hundred years of its history since the reign of Ferdinand and Isabella, "definido como un período de decadencia, que sucede a una época gloriosa [la Edad Media] en que el carácter nacional se manifestó plenamente" (*Ironía* 19). The desire to return to the past was also a prevailing attitude in the South. During the greatest period of Faulkner's achievement—*from The Sound and the Fury to The Hamlet*—the "sense of unchangeableness of the human condition which had characterized the life of the rural South even after World War I, was now, suddenly, with the Depression, changed" (*Warren* 277). People began to talk of a change, even if it were a change to the old unchangeableness of
the past, to escape from "history-as-lived back to history-as-contemplated; from history-as-action to history-as-ritual . . . . (and) the polarity of fact and truth" (Warren 277).

Although myth is central to Martin Santos' *Tiempo de silencio*, "what must be stressed is that its use is ironic. Far from being a mythical novel, *Tiempo de silencio* accuses postwar Spain of abandoning history for myth" (Labanyi *Myth* 54). Martin Santos set out "to denounce the myths of Nationalist ideology . . . . It was the ideas of the 1898 writers and Ortega that formed the basis of what became known as the debate on the 'Spanish problem', which monopolized political discussion in the first two decades of the Franco regime" (Labanyi, *Myth* 56-57). Although various critics have noted the presence of these writers in the nationalist ideology, only Labanyi has pointed out that this presence is due to their ideas being taken up by the founders of the Falange in the 1930's, after which they came to constitute the backbone of Nationalist ideology. Pedro Lain Entralgo (to whom Martin Santos dedicated his doctoral thesis), Professor of History of Medicine, Rector of Madrid University, and a liberal Catholic Falangist, took the position that the problems the 1898 writers had diagnosed still needed solving. On the other hand, Juan José López Ibor (who wrote the prologue to Martin Santos' dissertation),
Professor of Psychiatry and a member of the National Council of the Falange, considered that what the 1898 writers had seen as problems were in fact signs of Spain's superiority. The Spanish problem is its refusal to recognize the existence of problems as, similarly, the aristocracy of the American South refused to recognize the immorality of the slavery upon which its way of life depended.

Myth

A myth is one story in a set of hereditary stories, a mythology, which were once believed by a particular cultural group to be a true explanation of why the world is as it is and why things happen as they do. Myth establishes social customs, observances, and the ways people conduct their lives. In recent criticism the term also has been used to signify any widely held fallacy or to denote an imagined world in which a work of fiction is enacted, such as Faulkner's Yoknapatawpha County or Benet's Región. Claude Lévi-Strauss concludes that the myths of a particular culture are signifying systems, signs which "express the one by means of the other" (14), whose true meanings "operate in men's minds without their being aware of the fact" (12). In literary analysis, the terms history and myth have become important terms, as
more critics find that under the surface of many works, including realistic works, there are mythic formulas and archetypal characters. C. G. Jung in his depth psychology proposes that the repetition of experiences of our very ancient ancestors survive in the racial memory and collective unconscious of the human race and are expressed in myths, religion, dreams, fantasies, and literature. Various writers, including Joyce, Faulkner, and Martin-Santos, have deliberately superimposed their modernist works on patterns of ancient myth. Northrup Frye's archetypal approach, which includes the typological interpretation of the Bible, proposes that forms of myth become the genres of literature: romance, comedy, tragedy, and satire (Abrams 111-112). Frye's approach, focusing on symbolic archetypes located in the collective unconscious, dissociated from the particularities of history, is, according to Labanyi, not myth criticism but a critique of its premises. "The suggestion that individual writers can do no more than echo the archetypes of the collective unconscious is not only reductive but gives writers--and readers--little credit for critical intelligence" (Labanyi Myth 2).

Sir James George Frazer's *The Golden Bough*, which is one of the influential studies in modern literature and criticism, ascertains the elementary patterns of myth and ritual which recur in many diverse cultural groups.
Primitive people living in an unknown and inexplicable world sought ways to satisfy his needs and alleviate his fears. The constantly changing answers and beliefs are a "melancholy record of human error and folly" (Frazer 824). The means and thought processes which people have adopted "has on the whole been from magic through religion to science" (824). Frazer, in order to illustrate the course of thought, compares it to a "web woven of three different threads--the black thread of magic, the red thread of religion, and the white thread of science, if under science we may include those simple truths, drawn from observation of nature" (826). We can follow the colors in the web as they gradually change and interweave until the state of modern thought, "with all its divergent aims and conflicting tendencies" (826) is displayed. Frazer's concern is that the great movement which for centuries has been slowly altering the complexion of thought might be arrested and might even undo what has been done. Until this time, after groping about in the dark for countless ages, science has provided humans with the clue to the labyrinth, the golden key, the hope for progress--moral and intellectual as well as material, although as science superseded previous systems of thought, it, too, may be supplanted by a more perfect hypothesis since "the advance of thought is an infinite progression towards a goal that forever recedes" (826).
The similarity of certain myths in Spain and in the United States, especially the South, is perhaps one of the points of contact between Martin Santos and Faulkner: natural supremacy of an upper or ruling class, domination of the female by the male because of his presumed superiority, idealized national ideologies, submissive lower classes who accepted their innate inferiority, and the obligatory control by religion.

The Cavalier tradition, which came into vogue in the 1820's and 1830's, was based on the myth of a white Southern pastoral aristocracy supposedly descended from the Norman-Saxon nobility (Aaron 9). The Cavalier vision of life in the South culminated (and yet lives in myth, legend, fiction, and memory) in the Civil War and the Reconstruction period. This mythical past was pictured as a time of serene gentility, beauty, religion, honor, pride, and graceful living. Those people who believed the myth of this society did not--refused to--recognize the reality of the greed, lust, murder, slavery, degradation, and poverty on which that society was truly built. The myth proposes that the paradigmatic aristocrat was a cultured and educated man born to a tradition of gentility. Although there were men, such as George Washington and Thomas Jefferson, who seem to embody the ideals of the myth, most others obviously did not. In Absalom, Absalom, the Sutpen aristocratic tradition was
attained by a white man who clawed, at times brutally, his way from poverty in the mountains of western Virginia to the ideal mythical state of Southern aristocrat.

The mythical Southern society, the plantation way of life supported by the immoral economic system of slavery, was destroyed by the most devastating war in the history of the United States, the Civil War. When Lee surrendered at Appomattox, the Cavalier was forced to surrender to the life of postwar industrial America in order to survive. The inability of the Cavalier aristocracy to forego the myth of white supremacy and its traditional way of life (which became a pathetic life of abject poverty in many cases) was the blight that was perpetuated in the South. In his early novels Faulkner exposed the destructive power of these myths—there was no magic past to which the South could return. "The old aristocrats exhausted themselves attempting to continue the status quo, and the new red-neck class (the Snopes) was fighting its way up from the bottom, using every means, fair or foul" (Longley 230-231).

The myth of white supremacy was based on the belief that although the African Negro was human, he was genetically inferior mentally. His only value was in slavery: his natural state was to be subordinate to the superior white man. If the black slave were freed he would murder the plantation owner and rape the honored,
protected, and pure (and totally male dominated) white woman, the precious flower of the South. After Percy Grimm castrates Joe Christmas, he says, "Now you'll let white women alone, even in hell" (LIA 439). According to the myth, the deepest desire of the black male was to sexually possess the white female. The 'sin' of miscegenation would produce, thereby, a mulatto race that would envelop the South. However, the fact that miscegenation was rampant in the South through the sexual use of the female slave by the white male was suppressed and not acknowledged (note, in Faulkner, the presence of Sutpen's daughter Clytemnestra, and Carothers McCaslin's daughter Thomasina by whom he had a son, Terrel Beauchamp, who was therefore his son and his grandson). If the Negro were free, his natural savage instincts would motivate his actions. He was incapable of sustaining a civilized life without strict control by his owner. The black man should not be taught to read and write. According to this point of view, although the black man might be capable of very basic learning, his overall lower mental capacity would not allow him to use it logically, but rather in devious and dangerous ways.

Not only was the the black believed to be inferior, so also were the poor white trash and the redneck. Although because of their whiteness, they were a step above the blacks, their social status clearly was below
that of the plantation aristocracy. The conventional socio-political power structure of the South was based on a hierarchical pyramid whose apex was the white plantation owner under whom was the majority, the poor white and the redneck white, while the lowest stratum was that of the black slave.

Faulkner rarely overtly mentions the Ku Klux Klan in his novels, since, as he once said, "burning sticks in one's yard is pretty prevalent in Mississippi, but not all Mississippians wear the sheet and burn the stick" (qtd. in Karl 958). He says that although only a few do the burning and are looked upon with contempt by the majority; the latter have "the same spirit, the same impulse [in them] but they are going to use a different method from wearing a night-shirt and burning sticks" (Karl 958). The Ku Klux Klan is a secret society that was organized in the South after the Civil War to reassert white supremacy with terrorist methods. It was reorganized in Georgia in 1915 and modeled on the original society. The society, still active today, was, of course, an active force in Faulkner's time. Very pertinent to this present study are its formal rites, during which the participants wear white robes and tall, conically shaped hood masks copied from those worn in the religious procession during the Holy Week celebration in Seville (Michener 265). These rites and robes are impressively sinister and provoke terror in
the Negro—they are the forces that controlled the southern Negro for many years. Although Faulkner has stated that he had not dared to mention the K.K.K. in his novels, in *Light in August*, he does tell us that Hightower's "study window was broken and on the floor lay a brick with a note tied to it, commanding him to get out of town by sunset and signed K.K.K." (LIA 66). Its presence can also be felt in the opinion of everyone who discovers that Joe is black. This opinion doubly castrates Joe—first, emotionally and later, physically by Percy Grimm, the paranoid racist. Joe does not know whether he is black or not. He evades a decision. He erupts in insane anger if he is called white by the Negro or Negro by the white. His racial ambivalence, combined with his guilt complex and his pathological sexual fear (the vagina as a castrator), inhibit his ability to make responsible life choices and his self-realization. Perhaps this unresolved psychotic situation produced by external forces is one of the attractions the novel had for Martin-Santos.

Joe is psychologically influenced by patriarchal authority (McEachern, and his grandfather, Doc Hines), by a lack of maternal security (Joe is an orphan), and by his ambiguous racial inheritance. Faulkner's attitude in this novel is that racial diversity should not make a difference, that society (specifically the white South)
must recognize its part, its guilt, in creating the present situation or be condemned to repeat the past mistakes which led to its destruction in civil war and reconstruction—past mistakes which the Confederates denied by creating "their own mythic past to support the notion that the war was the logical outcome of a controversy over state rights, not slavery" (Beringer, et al 426). Joe, in anguish, asks, "when do men that have different blood in them stop hating one another?" (LIA 236).

As if in anticipation of Martin Santos' attitude that the people of Spain must accept their responsibility in recognizing the fallacy of racial determinism, in the graveyard, Calvin Burden, an anti-racist from the north, turns to the historical past, telling Joanna, "Your grandfather and brother [who were killed when they attempted to help Negroes to be allowed to vote] are lying there, murdered not by one white man but by the curse [slavery] which God put on a whole race before your grandfather or your brother or me or you were even thought of" (LIA 239). Burden remembers, "I seemed to see them [the Negroes] . . . [as] a shadow in which I lived, we lived, all white people, all other people. . . . And I seemed to see the black shadow in the shape of a cross" (LIA 239). He tells Joanna that she "must struggle, rise. But in order to rise, [she] must raise the shadow
The curse of the white race is the black man who will be forever God's chosen own because He once cursed them" (LIA 240).

According to Jung there is a collective unconscious which is impersonal and cannot be explained by personal experiences. "Every interpretation necessarily remains an 'as-if.' The ultimate core of meaning may be circumscribed, but not described" (75). Thus, Calvin, in his attempt to explain his feeling to Joanne, is enveloped in "I seemed to see . . . . I seemed to see . . . a shadow...a shadow" (240). Pedro, in Tiempo de silencio, by accepting the shadow of the past, becomes the sacrificial scapegoat for the past, not struggling to uplift it, but rather submerging himself into it since the "amojado hombre de la meseta, puesto a secar como yo mismo . . . en los buenos aires castellanos donde la idea de lo que es futuro se ha perdido hace tres siglos y medio" (236).

In various parts of Light in August, Joe states that he does not know whether he is black or not: he tells Bobbie,"I think I got some nigger blood in me" (LIA 184). He tells Joanna "I don't know it [if he is black] . . . If I'm not, damned if I haven't wasted a lot of time" (LIA 240, 241). His inability to establish his racial inheritance consumes Joe's life, provoking a pathological violence demonstrated in his fifteen-year odyssey through
"Oklahoma and Missouri and as far south as Mexico and then back north to Chicago and Detroit and then back south again and at last to Mississippi" (LIA 211). After sleeping with white prostitutes, Joe would later tell them he was black and occasionally beat them. After he beat a woman almost to death, he was 'sick' for two years. "Sometimes he would remember how he had once tricked or teased white men into calling him a Negro in order to fight them, to beat them or be beaten; now he fought the Negro who called him white" (LIA 212).

John Sartoris, a power-hungry, politically obsessed individual whose will is law, uses his power to promote white supremacy (white meaning the white plantation owner, not the carpetbagger or the poor white), harasses and even murders carpetbaggers, and makes certain that Negroes lose the vote. "He is part of that movement to roll back Reconstruction . . . and to pave the way for the Klan in its later, racist years" (Karl 293).

Racial determinism in Spain was considered by the writers of 1898 as one of the problems of Spain. Labanyi points out that racial determinism is the theoretical basis of fascism not only in Spain but in other countries (31). The lower classes stoically had accepted poverty, which according to Menéndez Pidal indicates their innate nobility, inherited from the Romans (Ironia 27). Martin Santos parodies this innate nobility on describing Muecas
as "digno propietario . . . componiendo en su rostro los gestos heredados desde antiguos siglos por los campesinos de la campiña toledana (TS 49)" (Ironia 27). Darwin T. Turner notes a similar fallacy in the belief in an Old South in which "masters and slaves lived with graceful harmony in a society not yet blighted by the Flem Snopes whom Faulkner saw as the new masters of the South of his generation" (65).

Presumed racial purity in Spain has an historical background: the expulsion of the Moors and the persecution of the Jews by the Inquisition. According to Labanyi, Baroja attributes the native intellectual inferiority to the Semitic inheritance that, according to him, is not endowed with abstract thinking (Labanyi, Ironia 33). Ortega, a Germanophile like Baroja, thought that not only was the Spaniard congenitally incapable of reasoning because of his Latin blood, but that also his Visigoth inheritance was defective because it was not authentically German. In Tiempo de silencio, as in Faulkner's novels, there is a framework of racial or social distinctions within the upper class (Matías and his group, Constanza and Matilde--Sartoris, Sutpen, Compson), the middle class (Dorita and her grandmother--some of the Snopes, Joanna Burden), and the lower class (Muecas and his neighbors--the house slave and, lower yet, the field slave, and after the Civil War, Dilsey, Joe Christmas, the poor white).
Martin Santos, who denies Ortega y Gasset's premise that the masses were born to be directed and governed by the responsible select minority, rejects racial determinism because in his view the backwardness of the lower classes is based on the poverty and misery from which they cannot escape, not on inherited distinctions. When, in *Tiempo de silencio*, Ricarda Encarna is imprisoned for her screaming and wailing because of the autopsy performed on her daughter, Florita, she, the earth-like lump of humanity, is, nevertheless, capable of remembering when she was young like Florita. Through Ricarda's mental visions, Martin Santos, the physician and psychiatrist, makes one of his most forceful and poignant statements on the tragic results of insidious poverty and misery. Ricarda remembers the young man who would be her husband, Pablo González, whose nickname, Muecas, was given to him as a result of a facial tic caused by chorea, a possible sign of rheumatic fever, whose attacks are caused by poorer economic conditions, crowded housing, and poor nutrition. Ricarda remembers her children and their hunger when all they had to eat was the roots of plants growing near the sewer outlet or a sweet potato, cut in four parts, whose skin she would re-cook for another meal, or the cats, rats, rabbits, and dogs that she cooked (TS 201).
The solution, as proposed by Martín Santos, is education, economic development, better agricultural technology, and better nutrition—an assessment which was equally pertinent to the American South. For Martín-Santos "las 'castas' de la sociedad española no son producto racial, sino consecuencia de un sistema de clases que no permite a las capas bajas tomar conciencia de su situación" (Ironia 5). In *Light in August*, Faulkner leaves the question of Joe's race unanswered, as if by obfuscating the line between black and white he can point out the unnecessary importance the Southerner places on color. Only when one of the characters finds out that fair-skinned Joe is black (if he is) does his attitude turn to scorn and accusation. Only when Sutpen (and later his son Henry) finds out that the fair-skinned, elegant, and intelligent Charles Bon is not only his son but also is "black," is he rejected and murdered.

The ethnic background of the United States is that of many countries and cultures, mainly European, as well as that of the native Indian and the African brought in slavery. It is a crucible in which most often the European, who has attained power, did not melt and blend with the others. In *Light in August*, Faulkner refers to this broad ethnic spectrum: the white, the French, the Mexican, the Spaniard, the Negro, as well as the members of the Protestant and Catholic Churches. In the fragment
"San Vicente de Sonsierra" (Tiempo de destrucción), the narrator (Martin Santos) says:

¡Maldición es y no pequeña ser un pueblo con historia! ¡Que los celtas, los iberos, los godos, los fenecios, los romanos, los griegos, los árabes, y los cristianos mezclados de judíos . . . . tal vez nos ha llegada la hora de comprender qué dice la fiesta, qué nos está gritando y por qué somos los que hemos de inventar la nueva vida (de llegar) más allá de lo que dice. (TD 482-483)

The sense of the meaning of the fiesta, the aquelarre, "persevera a través de los años y las creencias obligando a una colectividad a repetir su oscura historia" (Mainer, TD 39) Although, according to Virginia Hlavsa, "ultimately Faulkner believed we are one" (35) and that "his characters in Light in August all represent the kinship of black and white or North and South" (128), the truth is that the historical racial beliefs are current and are condemning the people of the United States to repeat the mistake of their past, as Mainer suggested was occurring in Spain.

One of the Spanish myths, is that of an essential national character or 'destiny,' as proposed by the 1898 writers. This myth is the principal object of satire in Martin Santos' novel (Labanyi Myth 56). This national
character is determined by fixed essences of geography and race which reduce "culture to nature, presenting the man-made as given and immutable" (Myth 57). As the Southern (as opposed to American or Northern) character is reduced geographically to the South, so too is the Spanish character specifically reduced to the Castilian meseta.

Mythic External Structure

One of the points of contact between Faulkner and Martin Santos is their mythically based novels through which they systematically reveal the devastating effects that myth produces in the psychology of the individual and of various cultural groups. The modernist, myth-based novels of Martin Santos and Faulkner are superimposed on organized external patterns. Hlavsa points out that because early readers of Faulkner thought that "he was an uneducated country boy, far from the main currents of modernism, they were unaware that he, like Joyce, was organizing his works according to external structure" (4). The external reality presented through the objective eye of the camera was not completely valid for the modernists who desired "a new temporal and spatial reordering and even disordering of the external world, primarily in response to psychology" (Hlavsa 4). The organization of works by external patterns, one of the covers the
modernist uses to hide his nakedness—his involvement in his work—can also be found in traditional literary works. But "ironically, Joyce and the modernists set up these elaborate frameworks as they also set out to represent reality (the highest goal of a literature in competition with photography) rearranging the reality of the external world" (Hlavsa 6).

In the eighteen chapters of Ulysses, Joyce patterns his three main characters—Stephen, Bloom, and Molly—on Telemachus, Odysseus, and Penelope, in their three primary modes: quest, return, and stasis. Hlavsa points out that "using what he called 'mosaics' of synonyms, homonyms, and images, Joyce parallels episodes in the Odyssey, making his eighteen chapters also relate to parts of the body, disciplines of the mind, times of the day, techniques of discourse, colors, symbols, and other wonders too numerous to mention" (6).

The sixty-three sequences of Martin Santos' Tiempo de silencio are patterned on the Ulysses of Joyce and on classic myths. Mainer confirms that the majority of Martin Santos' characteristic stylistic features are assimilated from Joyce. Most prominently, we note the slow passage of time between Saturday night and Sunday morning, a chaotic period in which Pedro goes from the brothel to Dorita's bed, then to the dying aborted Florita not in a hospital bed but on a common table. These
actions, leading inexorably to Pedro's failure and exile, are

inequívocamente joyceano en el que no faltan las
alusiones mitológicas descabelladas, la
torrencial acumulación descriptiva y, a un nivel
no menos perceptible, el moralismo y la angustia
cerrada de los mejores momentos del Ulysses y su
obstinado descenso a los infernos. (Mainer, ed.
16)

Julián Palley proposes that Tiempo de silencio
contains "deeply-rooted mythic resonances and powerful
reminiscences of the Odyssey as well as of Joyce's
Ulysses" (239). However, he finds that Martín Santos'
work is not imitative but rather original in its vision
and execution (239). In his essay, Palley divides the
novel into thirty-nine chapters or sections noting the
themes related to the Odyssey and Ulysses. According to
his scheme, those divisions which are related to Joyce's
novel are:

pages
2. 13-17 Madrid (The Mediterranean of Homer)
3. 17-25 Boarding house: the Three Goddesses
   (Calypso and Penelope)
4. 25-35 Toward the chabolas: the odyssey begins
7. 45-48 Cartucho speaks (Cyclops)
8. 48-60 The home of el Muecas and Florita
Faulkner, using modernist techniques, "demonstrated that the traditional beliefs can be broken apart, distorted, and reassembled in the unlikeliest of forms and folk—a maid, a stable, a man—of the Mississippi" (Hlavsa 41). These "fragmented parts must be reassembled and viewed ironically through the external structure" (Hlavsa 42). The two external structures in *Light in August* are its twenty-one chapters which parallel the twenty-one chapters of the Gospel according to St. John and the many parallels between Faulkner's "characters and religious and mythic figures, particularly those described in . . . The Golden Bough" (Hlavsa 9). Many of the difficulties in *Light in August* can be explained by Faulkner's use of these two external structures. Included in Hlavsa's basic list of at least one corresponding pair of religio-mythic counterparts (26) is:

<table>
<thead>
<tr>
<th>Joanna</th>
<th>John the Baptist</th>
<th>Diana</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joe</td>
<td>Jesus</td>
<td>Dionysus</td>
</tr>
</tbody>
</table>
Faulkner arranged that in each chapter "both major and minor characters reflect John's themes by engaging in practices described in Frazer" (Hlavsa 27). The characterization which is most problematic is that of Joe as Jesus Christ [Joe Christmas], which "forces us to make the connection with Christ" (37) even though this connection "has led many to the belief that Faulkner was engaged in Black Magic" (37), an accusation which Hlavas refutes.

Light in August and Tiempo de silencio, like Joyce's Ulysses, are superimposed on mythic structures, which Faulkner and Martin Santos use to express their ideologies. The acceptance of mythic political propaganda to cover the veracity of reality is based on which parts of history a given cultural group has chosen to accept in order to define itself. The human being's instinct for survival, hidden in the unconscious, causes their passive submission to patriarchal authority. For Martin Santos, idealism, essentialism, determinism, realism, and myth all convert people into slaves of their origins because they are afraid to leave the security of the known for the
insecurity of the unknown liberty. In his paraphrase of Sartre, Martin Santos notes that "[n]o existe un complejo de inferioridad que el enfermo sufre, sino un proyecto de inferioridad que el enfermo elige" (qtd. in Ironia 46). Resolution of the problem can be achieved only through recognition of the guilt and the complicity of society as well as the individual whose recognition will make them determine to take responsibility for correcting the mistakes.

Although Tiempo de destrucción is imbued with myths, its structure is not based on a myth. The question of whether this work (published posthumously by José Carlos Mainer in 1975) is a novel or not cannot be answered conclusively, since it was not definitively completed by Martín Santos at the time of his death. In 1990, Mainer, defines it as an "ambitious but unfinished, clumsy sketch" (qtd. in Amell, ed. 19). Rafael Conte calls Mainer's edition "material interesantisimo . . . pero no 'obra terminada y aceptada' por su propio autor . . . . [N]o se trata de una 'obra'; sino de un 'proyecto'" (qtd. in Saludes, 133). Palley observes that "Instead of presenting it as a 'novel,' it should have been clearly designated as fragments of a 'project'" (qtd. in Saludes 134). Constance A. Sullivan points out that "The volume in question bears a novel's title, but is a grouping of loose, unstructured 'chapters' or pages found by the
family and friends of the author . . . . They have come up with an interesting document for literary history, that nevertheless is not and cannot be considered a novel" (qtd. in Saludes 134).

However, for the close reader of Faulkner, especially *The Sound and the Fury*, *Light in August* and *As I Lay Dying* with their loose, unstructured segments, elliptical time changes, and distorted, baroque language, *Tiempo de destrucción* qualifies as a novel—not completed definitively, but a novel. As noted in the Faulkner chapter, Faulkner stated several times that he had written and rewritten *Sound* (his favorite novel) at least four times and never did get it right. He added the fourth part (Dilsey) because the first three chapters alone were confusing, "I knew that it was not anywhere near finished and then I had to write another section from the outside with an outsider, which was the writer, to tell what had happened on that particular day . . . . None of them were right" (qtd. in Minter, ed. 238). In fact, he created a Compson Appendix for the work in 1945, writing Malcolm Cowley that "I should have done this when I wrote the book . . . . Then the whole thing would have fallen into pattern like a jigsaw puzzle when the magician's wand touched it" (Blotner, ed. *Selected Letters* 205). Furthermore, he incorporated and expanded the Quentin material in *Absalom, Absalom!*. If we accept the rewriting,
the additions, and Faulkner's statement that his published work was not right, that he had failed four times, we can accept that the definitive sections, deleted words, marginalia, fragments, folios, and variations of Tiempo de destrucción, as presented by Mainer, form a novel, unfinished, yes, but a novel. Martín Santos' deleted words, appearing as they do in the published text, are reminiscent of Derrida's use of a crossed out word to show when a term is sous rature (under erasure), i.e., vitiated by the contamination of its opposite term, but nonetheless indispensable to the pursuit of the discourse. Not only does the novel reach creative heights of achievement, but also it has the added benefit of presenting the reader insights to how a novel is achieved—a metanovel attitude that Martín Santos alludes to in his introduction (Clotas, ed.) and in "Reflexión del narrador" (TD 219).

In The Sound and the Fury there are four specific times of narration: that of Benjy, April 7, 1928; that of Quentin, June 2, 1910; that of Jason, April 6, 1928; and that of Dilsey, April 8, 1928. The reader is from the first involved in a non-sequential time shift from the present to a past eighteen years before, brought sharply forward to the day before the first narration and finally to the chronological completion of the April sequence. Combined with these time changes are the three
discontinuous time movements of the stream of consciousness narrations of the protagonists.

In *Light in August* the reader is not immediately thrown into scene and narrative; rather it is deceptively apparent that he is to move through the plot in a traditional way. Faulkner foreshadows the circularity of the plot as he opens and closes his novel with Lena Grove, a young pregnant woman from Alabama. Faulkner develops his novel in zigzags of memory and time: Joe's childhood, Joanna's family history (Joanna, a narrating character, is already dead, murdered by Joe, when the novel begins), evocations of the Civil War, of different perspectives of the same materials, of first-person protagonists interspersed with third-person omniscient narrators who at times are speaking for the first-person protagonist. If these acclaimed works are designated as novels, it is possible to say that *Tiempo de destrucción* is an unfinished novel, not a project, not a clumsy sketch, not a group of loose, unstructured chapters.

*Sartre, Freud and Martin Santos, Faulkner*

Humans beings have always been preoccupied with the working of their minds and their inner selves: their emotions, their purpose, themselves. This preoccupation can be found in various examples of literature through the
centuries. In the last hundred years there has been a marked progression among writers to reveal people's internal lives— their psychology. The psychological discoveries of Sigmund Freud were one of the important impetuses for the revelation, to the acknowledgement, and to the understanding of the validity of these inner states of mind (the subconscious and the unconscious) as they shape the person's day-by-day existence. Freud points out the three calamities which affected people's visions of themselves as independent and as the center of importance from which all else emanated: the sixteenth century Copernican heliocentric principle in which the individual person is a tiny fragment in an unconceivably colossal cosmos; the nineteenth century Darwinian biological concept of our animal nature; and the psychological discovery of our instincts and unconscious which exercises a control over our conscious life, thus forcing us to ponder, to seek self-knowledge, and therefore to be responsible for our solitary state and actions in the universe (Beja, Intro. N. pag.).

These internal/external upheavals combined with people's sensed isolation and helplessness, their neuroses, form an important basis for the novels of Martin Santos, a surgeon and psychiatrist. One of his various points of contact with Faulkner was Faulkner's use of Freudian psychological material in his novels. It is not
known whether Faulkner read Freud's works, but it is known that he knew of and discussed Freud's theories as early as the 1920's.

Although in an interview in 1962 with Janet W. Díaz, Martín Santos stated, in a less than a positive attitude, that the North American novel was dependent on Freudian psychoanalysis (237), Mainor points out that this judgment by Martín Santos is curious and incomplete. "Más adelante--lo que es muy significativo--reconoce que la influencia de la narración existencialista de la década de los cuarenta (Camus, Sartre, Beauvoir, Faulkner, Hemingway...) no ha llegado a España 'aunque algunos [escritores]--quizá-- los hayan leído'" (16). Saludes finds that Martín Santos used all the existential psychoanalytic techniques in the development of Tiempo de silencio (11). In the introduction to Libertad, temporalidad y transferencia en el psicoanálisis existencial, Martín Santos finds that:

La aportación del psicoanálisis existencial consiste, sobre todo, en el modo de comprender y asimilar la totalidad del proceso. Llevar a la clara conciencia del psicoanalista realidades existenciales que antes vivía en su labor cotidiana, pero no nombraba, constituye un nuevo progreso en la concienciación de la verdad del hombre iniciada por Freud. . . .la cura se
establece una circularidad dialéctica: El análisis instintual freudiano es necesario para que la reforma existencial alcance un vigor eficiente; sin un mínimo de reforma existencial, el psicoanálisis freudiano no puede realizarse.

(32-33)

According to Labanyi, Martin Santos "intenta reconciliar la teoría freudiana de los instintos con el proyecto sartriano, al desarrollar el concepto de un proyecto inconsciente . . . . Para Martín Santos, lo inconsciente se define como el sentido oculto de los actos humanos" (Labanyi Ironia 84). Although for Freud, the psychoanalytic cure lies in liberating people from their guilt complexes, for Martin Santos, the cure is in helping neurotics accept their responsibility, not only consciously but unconsciously, which helps them to recognize their guilt thereby giving them the possibility of change or progress (Ironia 86-87). Freud's theory of the Oedipus complex (not accepted by Martin Santos) postulated that the child feels guilty because he has incestuous desires for the mother and homicidal instincts against the father/ patriarch figure, was the basis for the establishment of a fraternal society with shared rights. For the existential psychiatrist, there was no real patricide but survival of the child and society
depended on the continual fight against patriarchal power, thus: democracy is created through rebellion.

Para Freud, el fascismo era el precio inevitable de una civilización fundada en la culpa. La psiquiatría existencial, al creer que la civilización está fundada, no en la represión de la culpa, sino en su reconocimiento, es notablemente más optimista en cuanto a las posibilidades de crear una sociedad no autoritaria" (Ironia 88).

There are many parallels between Tiempo de silencio and The Fear of Freedom and The Sane Society, the works of the neo-Freudian analyst Erich Fromm (Ironia 89). In The Fear of Freedom, Fromm, from his personal experience, psychoanalyzed Nazism in terms of the Oedipus complex. He concluded that Nazism did not take over Germany by force but rather that the German people collaborated in the destruction of their freedom because they preferred dependence. For Fromm, as for Sartre (with whose works he was unacquainted), the Oedipus complex was not a sexual problem, but a problem of dependency. Fascism promotes human's regressive instincts by creating chaos and then offering to reestablish order. Fromm, in The Sane Society, describes this regressive dependency as a form of religious idolatry formed from the Fascist use of rites and mythology to reinforce the idolatry of power (Ironia
For Fromm, the belief in an external destiny or force is the most corrosive characteristic of fascism. The security that dependency offers produces a love/hate situation since dependency on external authority castrates the individual. As Labanyi explains, "Sólo Sartre le ofrecía una teoría dialéctica de la historia. Pero sólo Fromm le ofrecía el análisis de una experiencia concreta del fascismo, interpretada a la luz del complejo Edipo. (Ironia 91)

Faulkner probably became acquainted with Freud's theories during his 1925 and 1926 stay in New Orleans, where he associated with a group of writers (especially Sherwood Anderson) and artists who were reading and discussing, among other writers, Sigmund Freud and Sir James Frazer. Faulkner, who often spoke of himself as uneducated, was, nevertheless, an avid reader. It is to be supposed that, indeed, he did read some of the works of Freud. In several of his novels, the use of the levels of unawareness below the conscious as well as the sexual repression in *The Sound and the Fury* have Freudian roots, as does the inverse Oedipus complex (or the Electra complex) as Temple Drake attempts to seduce Popeye, who had earlier raped her unnaturally, and calls him Daddy as she reaches for his pistol, a phallic symbol (Karl 367-368). The repressed sexuality of Elmer, the protagonist of the incomplete and posthumously published novel *Elmer,*
is clearly a Freudian motif of the sort that can be found in Martin Santos' *Tiempo de destrucción*. As Karl notes, "there is his horror at the color red, signifying fear of the vagina; his fondling of paint tubes, so that touch, color, and shape connect his yearning for art with masturbatory sexuality . . . his obsession with phallic shapes of all kinds" (244). *The Sound and The Fury* (1929), *As I Lay Dying* (1930), *Sanctuary* (1931), and *Light in August* (1932) all demonstrate Faulkner's acquaintance with Freud's analyses of what was hidden in the unconscious mind.

In contrast, Martín Santos was a highly educated man, who, as a psychiatrist, was intricately involved with Freud and his works. His broader educational background and his more profound involvement can be seen in the psychological depth of his works while those of Faulkner, although displaying decided Freudian manifestations, lack the medical, scientific, and psychological profundity of the case study-like novels of Martin Santos.

Literary works such as those of Martin Santos and Faulkner are difficult to describe, categorize, or analyze on the traditional bases of theme, plot, and characterization because, in their novels, all three use the involutions of the conscious and unconsciousness of the fictional character (and the author). As Marcus points out, "The patient [character] does not merely
provide the text; he also is the text, the writing to be read, the language to be interpreted" (203). Freud, Martin Santos, and Faulkner are involved in an investigation of the self in its hidden as well as its visible manifestations. The unconscious, revealed in dreams and daydreams was, according to Freud, not discovered by him: "The poets and philosophers before me discovered the unconscious. What I discovered was the scientific method by which the unconscious can be studied" (qtd. in Trilling, 95). The things Freud most appreciates in "literature are specific emotional insights and observations; . . . he speaks of literary men, because they have understood the part played in life by hidden motives, as the precursors and coadjutors of his own science" (Trilling 100).

In the early Studies in Hysteria (1906), Freud writes that his case histories read like novels since the abstract working of the unconscious of the fictitious character and the compulsive patient all are the fulfillment of secret wishes or desires which, since they are working in abstract form in the unconscious, must be transformed or relayed in written or spoken words, often in metaphoric symbols, almost hierglyphs, so that they may be understood (Rieff, ed. 7). The form of Freud's case
history, the Dora case, is suggestive of a modern experimental novel:

Its narrative and expository course . . . is neither linear nor rectilinear; . . . its organization is plastic, involuted, and heterogeneous, and follows spontaneously an inner logic that seems frequently to be at odds with itself; it often loops back around itself and is multidimensional in its representation of both its material and itself. (Marcus, "Freud and Dora," qtd. in Meisel 189)

The actual Dora case is full of "such literary and novelistic devices or conventions as thematic analogies, double plots, reversals, inversion, variations, and betrayal" (Marcus 202). Freud's texts become modernist fiction by collapsing the distinction "between fiction and criticism, art and interpretation, taking as the center of their own action the representation of representation, the criticism of criticism, the interpretation of interpretation" (Meisel 9).

Existential Psychoanalysis

Agustin, Pedro, Joe, and Quentin are free to choose but all, through their sense of being different from the
Other, through their sexual neuroses, or through a debilitating *ennui*, appear incapable of making the choices needed for self-realization. Martín Santos names Sartre as one of his favorite writers "por su mayor proximidad a mi problemática moral" (Díaz, interview 237). For Faulkner, Martín Santos, and Sartre, to borrow the words of Walter Kaufman:

> All man's alibis are unacceptable; no gods are responsible for his condition; no original sin; no heredity and no environment; no race, no caste, no father, and no mother; no wrong-headed education, no governess, no teacher; not even an impulse or a disposition, a complex or a childhood trauma. Man is free; but his freedom does not look like the glorious liberty of the Enlightenment; it is no longer the gift of God. Once again, man stands alone in the universe, responsible for his condition, likely to remain in a lowly state, but free to reach above the stars. (Kaufman, 46-47)

Each individual is born into a given set of circumstances (the objective external) to which he emotionally and intellectually responds (the subjective internal) in a spiral of experiences and adjustments. The self-realized individual, who is aware of the contradictions in the circumstances and in his subjective
responses, is he who intellectually knows he is free to make, and therefore is responsible for, choices without recourse to circumstantial excuses: he can take charge of the subjective response (sexuality, anger, patriotism, for example) so that a part of his life does not diffuse the direction of his whole life. The manner in which he takes this responsibility is important since, as Martín Santos points out, "Al hombre maduro, le caracteriza una plena conciencia de su carne y la capacidad de poner su dinamismo de una dialéctica que la trasciende" (Libertad 88). In his novels, Martín Santos proposes the revelation and destruction of these contradictions in external circumstances in order to dispel amor fati and the self-destructive emotional recourse to original causes as reasons for social and individual stasis and stagnation. Part of this proposal by Martín Santos is similar to a statement by Sartre: "que el coeficiente de adversidad de las cosas no puede constituir un argumento contra nuestra libertad" (qtd. in Rey 253).

In order to expose and destroy the contradictions, Martín Santos uses a dialectical realism which he defines as "[d]esacralizadora--destruye mediante una crítica aguda de lo injusto. Sacrogenética--al mismo tiempo colabora a la edificación de los nuevos mitos que pasan a formar las Sagradas Escrituras del mañana" (Diaz 237). Martín Santos wants to destroy the undeserved immunity to questioning of
or attack on injustice through sharp criticism. He wants to reveal and then destroy the purported sacred and inviolable origins of myth so that new myths (that will form tomorrow's Sacred Scriptures) can be brought about. Gemma Roberts, noting the conflicts between the subjective and objective planes of life, observes that "[f]rente al realismo de inclinación costumbrista o social, el «realismo dialéctico» de Martín Santos no se orienta exclusivamente hacia la exterioridad del mundo, sino también hacia la interioridad, hacia la conciencia, en cuanto ésta establece relaciones significativas y simbólicas" (Roberts 195). Roberts notes that unlike social or folkloric realism which focuses only on the exterior world, Martín Santos' dialectic realism also focuses on the interior—on the subconscious, the unrevealed emotions, the contradictions—of the individual person living in the exterior world.

When Agustin outstandingly passes his oppositions, he realizes that he, as a judge, is now in charge, that he is now to be obeyed, and that it is he who will pass judgments. In a dialogue involving I, Agustin, and I, author-friend (similar to that of Unamuno and his character, Augusto Pérez, as Esperanza G. Saludes points out, 145), Agustin asks if this means that he has to change his way of living and thinking to the way his friend (the author) thinks is more authentic (TD 195).
The friend-narrator-author tells us that Agustín appears on the verge of making a discovery of the promised land which would begin "una etapa sobre la que ambos podríamos edificar una nueva vida . . ." (TD 195). In order to effect the new life, Agustín, spokesman for Martín Santos, wishes to reveal and destroy the willing and predisposed complicity of the people in deceit and lies. "La complicidad es la máxima fórmula social y por horror de la complicidad estoy dispuesto a ponerme fuera de ella: esto es, 'a ser juez'" (TD 196). According to Saludés, Se ha tratado de establecer un nexo entre la función que pretende ejercer Agustín, de destrozador de complicidades, que no es más que otro nombre para estructura social, mitos, historia, costumbres arcaicas, atraso, estancamiento de generaciones y la posible reestructuración de nueva vida, con la función que proponía el creador del personaje, o sea, Agustín como portador de la ideología santiana. (147)

Martín Santos proposes that a new way of life can be brought about only when the people recognize not only their complacency and complicity in the continuation of traditions which are not pertinent to life in the twentieth century, but also their responsibility to change and to create a new way of life.
In the novels of both Martin-Santos and Faulkner, mythical-religious and historical traditions, as well as sexuality, are destructive elements for the protagonists. The havoc of the external world has reaped an equal havoc in the internal subjective personality, which in turn nourishes the continuance of the status quo of the exterior world. It is a circle of defeat which both writers reveal so that the contradictions thus exposed might become a source of individual recognition, with the hope of authentic change in the individual and therefore in society. Freud was concerned with social anthropology and "the stages of individual sexual development which recapitulate in miniature the stages of social evolution" (Young-Breuhl, ed. 204). For Freud:

Psychoanalysis shows the sexual organization of the body physical to be a political organization; the body is a body politic. Psychoanalysis stands or falls on the expansion of the idea of sexuality to comprehend the entire life of the human body; attributing a sexual action to all parts, organs, or zones . . . a well-organized tyranny, of a part over the whole. (Brown 126-127)
According to Marcuse, Freud's concept of man is the most irrefutable indictment of Western civilization—and at the same time the most unshakable defense of this civilization. The history of man is the history of his repression. Culture constrains not only his societal but also his biological existence, not only parts of the human being but his instinctual structure itself. The uncontrolled Eros is just as fatal as his deadly counterpart, the death instinct. Civilization begins when the primary objective—namely, integral satisfaction of needs—is effectively renounced. (11)

Oedipus Complex

The unresolved infantile dependency on the mother leads to a neurotic inhibition of sexual function. The most intensive repression falls upon the sexual instincts; however, it is a mistake to define sexuality with genitality alone, since all childhood experiences are important experiences in human development. The human sexual life begins not at puberty but with the security and closeness of the child with the mother, which reaches a peak of intensity around the age of five, after which
his sexual instincts are inhibited (or are latent) until he reaches puberty. It is the repression of these instincts that lead to neurotic inhibition. For Martín Santos, "el deseo de protección materna es el más primitivo de los tres miedos edípicos, ya que empieza en el momento de ser expulsado del vientre materno al nacer" (Ironia 94). The mother may, through some neurosis of her own, become a phallic mother who takes on the role of the male and therefore is equally inhibiting and destructive of the child. However, the relationship with both parents is also developmentally essential since the father represents authority (and is therefore feared), and is the owner of the mother (and therefore produces jealousy and the desire to replace him); nevertheless, inversely, he too represents protection.

In Light in August, Joe's inability to establish his racial inheritance is combined and juxtaposed with his sexual neurosis, initiated significantly when he, a parentless child put in an orphanage by his racist grandfather, was five years old (as noted above, an important age in the development of sexual attitudes). For a year Joe crept into the room of Miss Atkins, the dietitian, where he discovered pink toothpaste which he loved to eat. One afternoon the dietician and her lover enter the room for a sexual encounter, so that the terrified child hides behind a cloth curtain, quietly
eating more pink toothpaste and listening to the sounds of the two lovers, and the words of the woman "No! Not here! No, Charley, please" (LIA 113). Significantly, the narrator establishes the fixation point of Joe's later neurosis:

The man's words he could not understand at all . . . . It had a ruthless sound, as the voices of all men did to him yet, since he was too young yet to escape from the world of women for that brief respite before he escaped back into it to remain until the hour of his death. (113)

This point of fixation incorporates food (toothpaste). Freud proposes that: "If . . . the repression ensues, [he] will feel disgust at food and will produce hysterical vomiting" (qtd. in Young-Bruehl 112). As a result of eating too much toothpaste, Joe vomits and is discovered by the dietician who furiously hisses, "You little nigger bastard" (LIA 114). Three days later she offers him a silver dollar so he will not tell what he has witnessed. Joe, who thinks he has sinned and will be punished for it, cannot understand the bribe. The dietician screams, "Tell, then! You little nigger bastard! You little nigger bastard!" (LIA 117).

Young-Bruehl notes that "much of the impetus for Freud's effort to catalogue children's theories came from a case study called 'Analysis of a Phobia in a Five-Year-

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Old' (1909) but popularly known as 'Little Hans'" (153). In a 1908 essay, "On the Sexual Theories of Children," Freud notes that a chance observation of sexual intercourse by the young child may cause him to interpret the act of love as an act of violence, "offering the observant child the spectacle of an unceasing quarrel, expressed in loud words and unfriendly gestures" (qtd. in Young-Bruehl, ed. 161). It is this psychologically fixated point to which Joe will return throughout his life: guilt for something unknown—impending punishment—Nigger-bastard—male sexual domination and violence—food—throat—stomach—vomit, and the woman who fed him, the mother figure, as phallic and destructive.

The dietician is instrumental in Joe's placement in the McEacherns' home, in which the man's will is total, and the woman is completely submissive. During the thirteen years that Joe lives there, he is under the will of the rigid, severe McEachern. Joe hates the submissive wife who slyly slips him food and money. He hates her (woman—food—guilt) because her lying and excuses for his behavior reduce him—castrate him:

It was the woman: 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 . . . . 'She's
trying to make me cry. Then she thinks that they would have had me" (LIA 158).

When Joe is fourteen, (puberty—the second climax of sexual instincts) he and four other boys arrange a sexual experience with a black girl. Joe is unable to consummate the act because "[t]here was something in him trying to get out, like when he had used to think of toothpaste . . . smelling the woman . . . the womanshenegro" (LIA 146, 147). . . . He kicked her hard, kicking into and through a choked wail of surprise and fear" (LIA 147). Again Joe is inhibited by Negro, sex, vomit, and guilt to which he reacts violently.

Joe's sexual relationship with Bobbie, the prostitute and waitress who serves him food and gives him candy, is infused with desire, violence, and ultimately Bobbie's accusation "[I] always treated you like a white man. A white man!" (204). It is this statement which sends Joe on his equivocal fifteen year odyssey of self-knowledge.

When Joe is thirty-three, he meets Joanna Burden, a quiet forty-year old spinster, in whose cabin near her home he lives. In the evenings she leaves food for him on the table in the kitchen. She quietly awaits him in her bedroom, an action which is similar to that of the seduction and security appeal Pedro felt for the boarding house and the presence of Dorita asleep in her bedroom.
Joe and Joanna's love affair lasts three years, years in which at times she became wildly passionate as if a result of the unresolved neurosis of her childhood and the guilt her Yankee anti-racist grandfather has instilled in her. Joe is shocked: "Perhaps he was aware of the abnegation in it: the imperious and fierce urgency that concealed an actual despair at frustrate [sic] and irrevocable years, which she appeared to attempt to compensate each night as if she believed that it would be the last night on earth by damning herself forever to the hell of her forefathers" (244). In her passion she is wild, "with her wild hair, each strand of which would seem to come alive like octopus tentacles, and her wild hands and her breathing: Negro! Negro! Negro!" (245). In the third year of the relationship, Joe refuses to attend the college for Negroes to become an attorney, as she wants. She strikes him, he strikes her twice. On another night he refuses to pray with her. She, who is pregnant with Joe's child (another nigger bastard, she thought), pulls out an old style, single action, cap-and-ball revolver. He kills her with his razor. Faulkner thus presents characters who are both suffering unresolved childhood crises, as are various characters of Martin Santos. Joe feels a loss of personal liberty--a castration--as a result of his affair with Joanna, who feeds him and gives him a home, tries to change him, has sex with him, calls him Negro as a
mitigation of her collective guilt as a white woman, and attempts to push him to a racial choice which he refuses to make.

In *Tiempo de destrucción*, Agustin, the child, is dominated not by his father, whom he adores, but his mother, Paula, whom he sees as a power-centered, castrating figure: he imagines her as the blood covered killer/destroyer of hogs/life (that she would cook and they would eat, thus, the Circe image of turning men into swine) while the elegant father watched with disgust. In certain aspects—blood, dagger, deprecation of a perceived weak male—this vision of Paula is that of Freud's study of Lady Macbeth (Freud, 14 311-315). In a scathing interior monologue directed against the mother, Agustin tells us that she screams at the father, "¡Calzonazos! ¡No sirves ni para esto!" (TD 61). To the son, she screams, "Vas a ser un calzonazos como tu padre" (TD 62). At this age Agustin's emotional development, experienced in feelings of inferiority and impotency, is fixated on the mother-blood image (mother with the blood covered knife-penis in her hand, mother-Medusa, mother-destroyer, mother-food, mother-power).

Later, Paula, Agustin's mother, reviles him and his father, Demetrios, in an interior monologue, called by Mainer "un monólogo del protagonista 'dirigido' por el autor" (30), in which she mourns in self-pity her
unappreciated work, all that she has given up for her husband and son who were disappointments, talking in Latin, reading books, taking long walks and discussing ideas, at a time when Agustín should be seeing girls and taking them to dances, so that, since he prefers reading and the company of his father, his masculinity is questioned. It seems obvious, from the tone of the monologue that at one time she has said these things. She tells Agustín "¡Quita de ahí. ¡Que no quiero ni verte, que me da grima, que no eres ni chicha ni limoná, que ni pareces hijo mío, ni tienes la buena planta de tu padre!" (TD 76). To this reductive, crushing blow to his self-image she adds that when he does find a wife he is to remember that "La madre es lo más grande, hijo. No lo olvides. La madre ha de ser lo más grande para ti, hijo" (TD 77). This statement in itself seems to hinder any escape for Agustín even if he finds someone he wishes to marry—someone who is not like his mother—whose role was predestined "desde el ovario" (TD 64). Agustín sees that his father is submissive to the mother, that sexual contact with her is a self-destructive force which amounts to the father's annihilation—his death in life that foreshadows Agustín's later neurotic impotence and "la idea repugnante de ser devorado por la vagina" (Mainer 27).
In "LIBRO DE FAMILIA DE DEMETRIOS" the father's perspective is quite different from those of the son and the mother. His vision is given in a discourse of religious domination, traditional power, logocentricity, and punishment and reward—in other words, the victory of reason (constraint and instinctual suppression) over instinct (sensuousness, pleasure, impulse) (Marcuse 160).

He, the teacher, much like St. Augustine as revealed in his Confessiones, celebrates his return to the church, "la Santa Iglesia Católica Romana" (207), after the errors of the "fuego loco de la juventud" (207). Demetrios documents the births of his children, all male, praises them and their lives which he dedicated to the straight path "para la Gloria y resplandor de su Grandeza" (207). He, like St. Augustine in The City of God, believes that the elect alone receive the grace that will win their acceptance. Pedro, the first born (b. 1887), is brilliant and respectful. His father shapes his life, educating, punishing, and directing him toward the church and possibly the position of "Superior General . . . que le impartí por todo el tiempo de su escolaridad" (TD 208). Pedro "a los siete años ingresó en el Noviciado de los Padres Dominicos cumpliendo con las leyes clarividentes de su decidida vocación" (209). Eulogio, the second son (b. 1888), godson of the mother's brother (against the wishes of Demetrios), is too much like his mother and uncle. He
is a rebel that the father so bends to his will (through punishment) that he becomes gentle and frightened. "A los nueve años ingresó en el Noviciado de los Padres Dominicos" (210). Since the third child, José, (b. 1889) dies as a baby, Demetrios is not able to "ejercer sobre él [su] acción educativa, sino a lo más en hacerle comprender que había de conservar secas las sábanas" (211). The fourth son, Gregorio (b. 1890), is robust and strong, but of lesser intellectual capacity. "Aun viendo que él hacía lo possible, me veía obligado a castigarle, pues más necesitaba. ¡Iba a dejar que un hijo mío fuera el más torpe de la escuela!" (211). Demetrios notes his fatherly persistence, his "constante vigilancia y disciplina, amén de a mis repetidas explicaciones de las cosas más sencillas" (212). At last, when Gregorio is twelve, Demetrios decided to enter him in "el Noviciado de los Padres Dominicos" (212). To the father's shame, Gregorio will never be a priest, only a church menial.

After repeated miscarriages of male children, Agustín, the child of his old age, the most fine and intellectually able (216), is born in 1910. Demetrios is ecstatic, he calls him "mi gozo, mi tesoro, mi niño feliz, mi flor bendita" (212). Agustín, perfect in all ways, is called by his father "mi Agustín de Hipona y de Castilla" (214). Saludes notes, with regard to Agustín, that his neurotic perfectionism and inflexibility prove his obvious
insecurity, causing a great anxiety that controlled all of his actions (141). Like St. Agustine, he shows such intellectual promise that it was imperative that he have advanced academic training even if it severely strains the family income. Agustín, again like St. Agustine, is troubled by the flesh and its ties with sexuality. St. Agustine's attempt to settle fanatical violence with peaceful means failed, as does Agustín's attempt to solve the murder of the nightwatchman. Demetrios arranges for his son to belong to the secular clergy so that he can be the comfort and support of the father's old age: "Ingresó, pues, hace siete años en el Seminario Diocesano" (217). Agustín's maturity was shaped and controlled not only by his mother, but also by his authoritative, rigid, almost fanatically religious father who, in effect, castrated most of his sons by forcing them into the church and who contributed to Agustín's sexual neurosis.

The last fragment of the fourth part of Tiempo de Destrucción is, according to Mainer, "progresivamente alejado del realismo, donde el monólogo interior, la meditación personalísima sobre las esencias colectivas y la ruptura deliberada del lenguaje común indican un paroxismo en la acción" (36). It is in this fourth part that one affinity with Faulkner's Quentin Compson appears: the paroxysmal, almost schizophrenic interior monologues of Agustín in a discourse of splintered language and
poetic surrealism; the tragic destiny of Agustín, who is intellectually superior but so emotionally and sexually repressed that his capacity to succeed and to survive is destroyed. Marcuse, referring to Theodor W. Adorno's belief that "art survives only where it cancels itself, where it saves its substance by denying its traditional form and thereby denying reconciliation: where it becomes surrealistic and atonal" (qtd. in Marcuse 145), adds that "the opposition of phantasy to the reality principle is more at home in such sub-real and surreal process as dreaming, daydreaming, play, the stream of consciousness" (145-146). Noting that phantasy plays a unique role in the mental dynamic, Marcuse points out that phantasy "aims at an 'erotic reality' where the life instincts would come to rest in fulfillment without repression" (146). As Saludes points out, at the very moment of his scholastic triumph and his social emancipation, Agustín, "económica y autoritariamente, se dispone a consumar el mayor acto de su libertad, de su autorrealización de varón, el coito con una mujer" (Saludes 147). He is unable to realize the act because of a psychoneurotic sexual impotence.

Agustín, in the fragments of the fourth part of the novel, is still involved in his sexuality and "la implícita protesta de ser varón que arrojaba el protagonista a su destino en el inicio del relato" (Mainer 39). In "Atónitamente victorioso" Agustín is talking to
his other self, his "tù," who believes that destruction of existing political and social institutions is necessary to insure future improvement. The tù who wishes to become Saint George, the Perseus, who will slay the dragon (the exhausted historical, religious, and ethnic myths) to which the king's daughter (Constanza, the rich man's daughter [Spain?] is being sacrificed. Thus, he speaks to himself:

[tù el] portaestandarte de la humanidad inventor
de las nuevas leyes nihilista esclarecido
analizador de todas las pasiones flaco
auxiliador de la campesina tradicional sumisión
a lo que hicieron los que antes que nosotros ya
supieron lo que había que hacer hombre muerto
hombre vivo donde el germinal continuador de lo
fatigante donde el genesiaco engendrador de lo
agobiante que eres tù que a tanto te atreves
sanjorge resplandeciente o gordito charlatán de
feria. . . (TD 506)

A. The Oedipal Medusa

One of the many points of contact between Faulkner and Martin Santos is their use of Freud's theories and symbols. The specific focus of this section is one of these symbols: the mythological Gorgon, Medusa. In the
novels of both Martin Santos and Faulkner, mythical religious and historical traditions, as well as sexuality, have been destructive elements for the protagonists.

Although in Faulkner's *Light in August* the Medusa as a castrator is never explicitly mentioned, there are significant allusions to her as Joe Christmas is enveloped psychologically with his sexual ambiguity and his alienation and ultimate very real castration in the traditional social and political organization of the South. For Martin Santos, who as a psychiatrist incorporated Freudian theories of the subconscious into his existential analyses, the Medusa becomes, in both *Tiempo de silencio* and *Tiempo de destrucción*, one of the central symbols underscoring his thesis of the castrating effect that traditional myth, history, and religion, as proposed and fomented by the paternal authority of Franco and his regime, has perpetuated in the unconscious.

In the epigraph, "Marginalia de 10", Agustín refers to Saint George and the dragon in a meditation on the beauty of Constanza: "Qué fabuloso golpe de belleza!" (TD 417). "Venus, Proserpina, Greta, Madre fálica, Walkiria sudorosa, Potra, sexidextra Siva, todas sonrién y muestran, en la abertura roja del ovalado rostro blanco, las dos filas de dientes con que desgarrarán sus órganos sensibles más secretos" (TD 418,419). He concludes that he is Saint George "en el duro traje azul marino vuelto
armadura medieval" (TD 419) and that Constanza is the maiden (the King's daughter) stepping out of her car "dejando adormecido al dragón cuya carne (aunque de reptil) está caliente todavía inicia una marcha ya humana hacia las habitaciones, mientras que la cabeza de Medusa que lleva en la mano no es otra cosa que un raqueta de tenis de fabricación británica" (TD 419). The inference is that the Italian-made car and the British tennis racquet represent the wealth of her upper-class family from whose neurotic life style (the dragon) he wishes to rescue her.

Struggles with the human instincts of life and death, are those in which both the individual and civilization partake. Herbert Marcuse points out that this biological and sociological dynamic is the center of Freud's metapsychology (21). Eros (Sexuality, Nirvana, Eden, womb) and the death instinct (the unconscious desire to return to Nirvana, Eden, womb to escape the suffering of life) are the two basic instincts, according to Freud. For Martín Santos, however, the return to the womb indicates not a sexual action but a desire to return to the security and dependence of infancy--a regression which condemns the future to be a reenactment of the mistakes of the past.

In the enraptured, phantasmagoric vision, Agustín exhibits his neurotic emotional turmoil of conflicting
sexual responses as he finds Constanza to be the goddess of love and sexual passion, Aphrodite/Venus (Eros); she is the Valkyrie (Mother Spain leading her sons to purposeless death, as in Goya's *El Dos de Mayo*), who hovers over battlefields, choosing warriors to be victorious and conducting the souls of slain heroes to Valhalla (Thanatos); she is the beautiful Persephone/Proserpina, goddess of the underworld and queen of the dead, who returns to earth once a year to assure fertility and good crops; she is Faust's beautiful and betrayed Greta/Gretchen (Eros), whom Mephisto calls the Medusa (Thanatos) that turns man to stone—"She can appear in the shape of his love to every man" (MacNeice, trans. in Bates 115); she is Shiva, the god of destruction and reproduction; she is Andromeda, the king's beautiful daughter, whom Perseus rescues from the dragon. Martin Santos transforms Andromeda into Athena, the warrior goddess, for whom Perseus beheaded the Gorgon, Medusa.

In this kaleidoscopic dream vision, the literal, metaphoric, and metonymic tropes tumble and collide as they postpone and defer the signification. The vision repeatedly displaces the differences from one element to another, from one context to another and back again to form yet another context in a shift of the extension and intension of meaning. In the oppositions male/female, Eros/Thanatos, Augustin/Constanza, Constanza transmutes
into Constanza/male god Shiva and Constanza/Perseus, to transmute back into allusions to other females connected with a reversed severed head motif: Constanza/Salomé and John the Baptist, Constanza/Judith and Holofernes. In Freud's essay "The Taboo of Virginity," he refers to the Jewess, Judith, of the Apocrypha of the Old Testament, as depicted in Hebbel's tragedy Judith and Holofernes. Judith's husband was paralyzed on their wedding night because of anxiety, and did not approach her again. Later Judith seduced and then struck off the head of the enemy Assyrian general Holofernes. "Beheading is well-known to us as a symbolic substitute for castrating: Judith is accordingly the woman who castrates the man who has deflowered her" (Freud, Young-Bruehl 212).

Marcuse notes that "[i]n so far as sexuality is organized and controlled by the reality principle, phantasy asserts itself chiefly against normal sexuality (146). Agustín's surrealist Freudian dreams underscore his sublimated doubt of his sexual identity and his abhorrence of homosexuality as indicated on the first pages of the novel:

Yo era un niño que había andado cogiendo piedras . . . viendo orinar a las niñas por las esquinas . . . Yo ya había podido ir allí yo ya por fin iba a saber lo que era la vida decisiva lo que era la realización del secreto lo que contenía
el cuarto cerrado de barbaazul yo que no era mujer sino sólo adolescente pudibundo que quizá hubiera querido mejor ser mujer porque entonces sin esfuerzo mío alguien me habría dado la llave al violarme con lo que abriría paso al otro lado del aro de fuego antes de que la cola venenosa del escorpión pudiera clavarse sobre mi nuca precisamente como un mordisco de mi propia naturaleza llevada hasta el ex . . . . [sic] y la penetración estimulante de una instintividad nunca hecha conciencia nunca demostrada como un frío razonamiento allí en lo hondo y encontrarme a mí mismo o la cabeza de la Medusa que petrific . . . [sic] (47,48).

This meditation of Agustin is clearly Freudian: "In unusually intelligent children, the observation of girls urinating will even earlier have aroused a suspicion that there is something different here . . . . The lack of a penis is regarded as a result of castration, and now the child is faced with the task of coming to terms with castration in relation to himself" ("Infantile Genital Organization" qtd. in Young-Bruehl, ed. 270). In a brief note which Freud wrote in 1922 on the symbolism of the Medusa head, he observes that the horrifying decapitated head of Medusa causes a terror of castration occurring
when a boy, who has hitherto been unwilling to believe the threat of castration, catches sight of the female genitals, probably those of an adult, surrounded by hair, and essentially those of his mother . . . . This symbol of horror is worn upon her dress by the virgin goddess Athene. And rightly so, for thus she becomes a woman who is unapproachable and repels all sexual desires—since she displays the terrifying genitals of the Mother. Since the Greeks were in the main strongly homosexual, it was inevitable that we should find among them a representation of woman as a being who frightens and repels because she is castrated. ("The Medusa Head," qtd. in Young-Bruehl, ed. 272).

The symbolic severed head also appears in Tiempo de Silencio, when Pedro, who after his sexual encounter with Dorita is involved in guilt and a sense of being unclean, envisions her head "[n]o como la de un ser amado ni perdido, sino como la de un ser decapitado . . . . La cabeza flotaba--como cortada--en el embozo de la cama" (TS 99). Pedro feels trapped and betrayed by his sexuality. As if in a baptism to cleanse his guilt, he repeatedly turns to the purification of water:

Llenó la jofaina de agua. Agua fría del jarro.
Remojó su cara. Llenó de agua toda su cabeza
... El agua caía por su cara choreada desde los pelos negros y brillantes. El agua bajaba hasta su cuello y se metía entre la piel y la camisa... Agua fría... Los baños purificativos, la resurrección del muerto... el taurobolio, el baño de sangre bajo el gran ídolo de los sacrificios, la lluvia, la lluvia" (TS 98-99).

However, Pedro concludes that he is trapped not only by his sexuality but also by the past in which there is no cleansing. "Y este pueblo en que no llueve [sic]. Este pueblo que no tiene agua. En qué río poder caer aquí si desde el viaducto cae el suicida sobre tejas romanas" (TS 99).

In *Light in August* when Joe kills Joanna, whom he sees as both female and male ("My God, he thought, it was like I was the woman and she was the man" 222), he all but severs her head. Joanna Burden's initials are those of John the Baptist, and her head is severed as is the Baptist's (Hlavsa 21,22). Even before he kills Joanna, Joe is confused; he feels dirty and guilty; he curses Joanna for praying for him. He sees his body "turning slow and lascivious in a whispering of gutter filth like a drowned corpse in a thick still black pool of more than
water" (99). In the purifying dark the air breathed upon him, breathed smoothly as the garment slipped down his legs, the cool mouth of darkness, the soft cool tongue. Moving again, he could feel the dark air like water; he could feel the dew under his feet as he had never felt dew before (99-100) . . . . The dew was heavy in the tall grass. His shoes were wet at once . . . [Against his bare legs the wet grass blades were like strokes of limber icicles . . . . His shoes and his trouser legs were soon sopping with gray dew. (102, 103)

In this fifth chapter, whose central theme is suspension (implicit also in John the Baptist's story), "is Joe, here suspended in life as he will be in death, and in preparation for that role, he is being baptized" (Hlavas 86). Faulkner underscores Joanna's castrating effect on Joe with the allusion to Medusa, "her wild hair, each strand of which would seem to come alive like octopus tentacles" (245). Although the use of the simile "octopus" is similar to Martin Santos' often used "pulpo" in Tiempo de silencio, it also reminds one of Martin Santos' use of Medusa as castrator, especially to "las caballeras retorcidas de las hidras los miles de sierpes atadas" (503). In his article about the symbolism of the
Medusa's head, Freud explains that the hair upon Medusa's head is frequently represented in works of art in the form of snakes, and these once again are derived from the castration complex . . . . for they replace the penis . . . . This is a confirmation of the technical rule according to which a multiplication of penis symbols signifies castration. (Freud "Medusa," qtd. in Young-Bruehl 272).

Joanna, the mother substitute, evolves into a phallic mother who punishes at will and leads Joe to his physical castration and death at the hands of the racist, Percy Grimm.

In the first chapter of Part III, Martin Santos/Augustin extends the ambiguous Augustin/Constanza motif as he points out that ever since Constanza was a baby she was condemned to Evil because all she had to do was ask for something and she received it. Both of her parents were suffering from neuroses. The hypochondriac mother, "la gran nube negra" (430), often remained secluded in her room but her black cloud permeated the home. The father who was "tan profundo, tan atemorizador para las personas próximas y lejanas, que ella [Constanza] constataba en una cierta calidad de susto o de odio que iluminaba los rostros de cuantos entraban en su contacto, para qué había
de servir el poder . . . sino para configurar cuidadosamente la ficción merced" (433). The child, Constanza, could reduce her father, "por alguna extraña aberración de las funciones parentales" (428) (perhaps incestuously motivated), to move on all fours like a horse that she would ride, pulling his hair, biting his ear, or kissing his cheek "embaburándole de una saliva deliberadamente profanadora" (428).

Constanza, the beautiful baby, was cared for by nursemaids—not her hypochondriac mother, "la nube negra." She created a world of her own in the nursery—a world of dolls that she totally controlled. After giving the dolls a bottle, the water would come out down below onto the diapers. For this act she would punish the dolls by removing their eyes (432). Freud notes that

Especially important to a girl are her passive experiences of being suckled and of having her anal and genital areas washed [by her mother or her nurse], experiences to which she often responds with activity—biting, washing a doll, and so forth. (Young-Bruehl, ed. 40).

Thus, she appears as a baby phallic mother who can protect or punish at will: the Athena, the motherland, Spain.

The father (Franco/patriarch) who has total power and inspires fear can, in a Janus posture, be psychotically
tender to the chosen few. Agustín (Saint George) wishes to save Spain/Constanza by slaying the social-historical-political-mythical dragon with his sword. Ironically, it is Agustín, accompanied by Constanza/Eros/Thanatos, who will be slain "a manos de los alucinados disciplinantes de San Vicente de Sonsierra" (Mainer 40) in the fanatical, Goyesque, traditional Holy Week celebration. In Goya's Aqualarre the grotesque monster-like hags listen avidly to the goat dressed as a monk as these irrational, primal, and destructive powers defeat the hope of enlightenment and reason. Saludes observes that the Sonsierra ritual of self-punishment "sirve de eje para la meditación sobre la fuerza de las costumbres, sobre la tiranización de espíritu que atrapa a las colectividades y las arrastra a repetir su historia" (169). Mainer reminds us that we are, "no se olvide, en la tragedia, donde la lucidez se paga con la muerte precisamente a manos de los mitos conculcados. Y éste es el camino que va a recorrer el lector en Tiempo de destrucción" (TD 27).

Faulkner's Pylon, narrated in the broken syntax and excessive words of the Reporter, is the novel written at the same time that he was writing Absalom. The sexual relationships of the aviator and the wing-walkers, Roger, Jack, and Lavern, are one focus of the work as indicated by the title's sexual connotation: the steel tower—the penis—of the airport or the gateway to the entrance—the
vagina—of an ancient Greek temple. Another focus is the total negation by death: eros-thanatos, anti-life and waste. Significant for this study is Faulkner's use of the Mardi Gras in New Valois (New Orleans) as a statement against worn-out religious customs. These customs are repeated inexorably and fanatically in rite-like, traditional ways in which the participants are unaware of the religious background. Mardi Gras is not a renewal and rebirth; it is death and stagnation as is Martin Santos' use of the Sonsierra ritual.

Faulkner's Joe and Martin Santos' Agustín die because of fanatical tradition: white supremacy in Joe's case and irrational religious tradition in Agustín's case. Their deaths underscore the total negation by castration/death: Medusa-Eros-Thanatos. The Oedipal Medusa leads not to mature self-actualization but to castration in death (Joe and Agustín) or to castration/alienation in life (Pedro).

B. The Oedipal Stairways

In Light in August, Tiempo de silencio, and Tiempo de destrucción there are various significant symbolic stairway passages of regressive Oedipal return to the womb as a haven of security or as the satisfaction of Eros-Thanatos instincts. In each of these works the protagonist encounters, under the protective cloak and
privacy of night, a darkened, warm house or boarding house with a stairway leading to a darkened, warm room: the enveloping vaginal warmth through which the protagonist enters to climb to the bedroom-womb which will lead not to liberation but to perceived entrapment or impotence—destruction. Choice of action is available to each protagonist. Although each could have chosen not to ascend the stairs, each acquiesces to the temptation: instinct triumphs over reason. Each protagonist feels that he is not a part of any community or any societal group, that he is alone, that he is different, that he is consumed with uncertainty or anguish: he does not make the mature responsible choice for the direction of his life.

The symbolic use of the staircase also appears in Freud's discussion of the uses in dreams of symbols as disguised representations of latent thoughts. Freud points out that "many of the symbols are habitually or almost habitually employed to express the same thing" (Complete Psychological Works, V: 352). Freud notes that in every language concrete terms, in consequence of the history of their development, are richer in associations than conceptual ones . . . . There is no need to be astonished at the part played by words in dream-formation. Words, since they are the nodal points of numerous ideas, may be regarded as predestined to
ambiguity; and the neuroses (e.g. in framing obsessions and phobias), no less than dreams, make unashamed use of the advantages thus offered by words for purposes of condensation and disguise" (340, 341).

The use of symbolism for representing sexual material in dreams is also characteristic of unconscious ideation, folklore, popular myths, jokes, and legends (351). Listing several symbols Freud explains, "Steps, ladders or staircases, or, as the case may be, walking up or down them, are representations of the sexual act" (355). In a footnote, he expands the material by observing that steps, staircases and ladders in dreams are unquestionably symbols of copulation. The basis of the comparison is the climbing to the top by a series of rhythmical movements and with increasing breathlessness and then, with a few rapid leaps, we can get to the bottom again: thus, the rhythmical pattern of copulation is reproduced in going upstairs. "Nor must we omit to bring in the evidence of linguistic usage. It shows us that 'mounting' (German 'steigen') is used as a direct equivalent for the sexual act" (n. 2, 355). In "A Staircase Dream," Otto Rank notes that this dream offers a specially clear confirmation of Freud's view that one of the reasons for the use of going upstairs as a sexual symbol is the
rhythmical character of both activities: for the dreamer expressly stated that the most clearly defined element in the whole dream was the rhythm of the sexual act and its up and down motion. (Complete Psychological Works 371).

Freud again refers to the sexual representation of stairs in "The Genitals Represented by Buildings, Stairs and Shafts" (364-366), and in "A Modified Staircase Dream" in which the piano keyboard is a staircase—a staircase which leads to the neurotic patient's fantasy, fixed upon his mother, of going upstairs in her company (371-372). In "The Occurrence in Dreams of Material from Fairy Tales," Freud points out the influence that these tales have in the memories and dreams of adults. A young wife reports a Rumpelstiltskin-like dream which is puzzling her. Freud found a deeper and purely sexual content: "The room, at this level, was the vagina . . . . The little man who made grimaces and behaved so funnily was the penis. The narrow door and the steep stairs confirmed the view that the situation was a representation of coitus" (Rieff, 136).

According to Freud, the elements of the foundations of the patient's neurosis was connected with the contemporary thoughts underlying the dream—the day's residue—by a neat antithetic relation . . . The droll little fellow, whose very name is unknown; whose secret
is so eagerly canvassed; who can perform such extraordinary tricks . . . is envied for possessing him (the penis-envy felt by girls).

(137)

When, in *Light in August*, Joe Christmas returns to Jefferson after his fifteen year odyssey, he finds an empty cabin in which he can live on Joanna Burden's property. Except for his work in the mill, where he is the object of curiosity since he is noncommunicative with his fellow workers, he isolates himself in the cabin which belongs to the equally isolated Joanna with whom he will form a relationship. Joanna, although born in Jefferson, is hated because her family were "Yankees. Foreigners. Worse than foreigners: enemies. Carpetbaggers. Stirring up Negroes . . . . Threatening white supremacy" (235).

Beginning with the first night of Joe's occupancy of the cabin, Faulkner consistently presents a language of sexual connotations, a language whose signification runs beneath the surface and extends its meaning—a sexual discourse. Joe observed Joanna's house: "The dark house bulked . . . in its mass of trees" (215). He entered the house through the open window; "he seemed to flow into the dark kitchen: a shadow returning without a sound and without locomotion to the allmother of obscurity and darkness" (216). He found some invisible food on an invisible plate which produced a memory of "twentyfive
years back down the street, past all the imperceptible corners of bitter defeats and more bitter victories" (217): the dietician-food, Bobbie-food, Mrs. McEachern-food. In the darkness a light appeared under the door which was opened by a woman carrying a candle. "By the light of the candle she did not look much more than thirty, in the soft light downfalling upon the softungirdled presence of a woman prepared for sleep" (219). Joe knew he could leave, "The open window was at his hand: he could have been through it in a single step almost. But he did not move" (217).

On another night Joe followed the light, the temptation (the light in August?), to Joanna's bedroom, an action which is to be repeated many times during the three-year relationship. Faulkner does not write that Joe goes up the stairs or climbs the stairs. Through the many pages of this segment Faulkner repeatedly uses, as if in a recurring obsessive dream, "he mounted the stairs" or he "mounted to the bedroom", thus frontoring the sexual connotations of the word:

he felt like a thief, a robber, even while he mounted to the bedroom where she waited. Even after a year he entered by stealth to despoil her virginity each time anew. 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. (221)

At night in the coldness of his cabin Joe "would think of the bedroom in the house, with its fire, its ample, quilted, lintpadded covers" (252). One night he went into the house and "on to the stairs. He began to mount, not fast. He mounted steadily; he could now see the bedroom door, a crack of light, firelight, beneath it" (260).

Joanna is the missing mother who feeds him, does his laundry, provides him with shelter, the mother for whom Joe, the orphan child, has been searching. However, Joe's vision of Joanna slowly evolves from that of the "softungirdled" woman into that of the phallic mother who punishes or rejects him when he does not yield to her embedded religious convictions to pray to God (as had MacEachern) or to accept decisively his Negro role. Joe sees Joanna as assuming the role of the male/the penis:

she was hard, untearful and unselfpitying and almost manlike yielding to that surrender . . . [with] the strength and fortitude of a man. A dual personality: the one the woman at first sight of whom in the lifted candle . . . [seemed] a horizon of physical security and adultery if not pleasure; the other the mantrained muscles and the mantrained habit of
thinking . . . . There was no feminine vacillation, no coyness of obvious desire and intention of succumb at last. It was as if he struggled physically with another man for an object of no actual value to either, and for which they struggled on principle alone. (221-222)

Joe wishes to destroy the maleness so that through her desires for him Joanna will give him the fulfilling definition and vindication of his masculinity. Joe knows, however, that they "would stand for a while longer in the quiet dark peopled, as though from their loins, by the myriad ghosts of dead sons and delights, looking at one another's still and fading face, weary, spent, and indomitable" (264). It was over; there was just one other thing to do: Joanna's attempt to shoot Joe and Joe's successful decapitation of Joanna which will lead to his repressed desire—peace in death.

In contrast to the uneducated Joe, Pedro, the protagonist of Tiempo de silencio who, although he is from the provinces, has come to Madrid for medical and scientific professional advancement as well as for his odyssey of self-knowledge. Unlike with Joe and Agustin, the reader knows nothing about Pedro's childhood, his family, or his home. On the other hand he, like Joe, feels alienated and different from the others—he can find no
group into which he fits, either professionally or socially. Ultimately, he, too, will allow himself to be annihilated in self-exile because he does not take the responsibility to change himself in ways that lead to liberation and maturity.

The boarding house appears as a type of home for him:
"Aquello ya para él no era pensión. Se había convertido en una familia protectora" (35). The narrator significantly adds to this statement the words "y oprimente" (35). During his return to the dark boarding house from a night of drunken revelry, Pedro meditates on his aloneness and solitude even when surrounded by people:
"Nunca llegaré a saber vivir, siempre me quedaré al margen" (92). He realizes that what he desires is "[h]aber vivido algo, haber encontrado una mujer, haber sido capaz de abandonarse como otros se abandonan . . . . No estar solo, entrar en un calor humano, cepido de una carne aterciopelada, deseado por un espíritu próximo" (92). He refuses to take responsibility for his situation, placing the blame on others, "La culpa no es mia . . . . Algo está mal, algo no sólo yo . . . . El mal está ahí . . . . El ángel puede volverse contra su dios, pero este medioángel no se vuelve más que contra su madre" (92).

At last he arrives at the dark boarding house on the solitary street. The motherly hands of the grandmother
and mother have left a key for him so that he might enter the darkness of the house: they have facilitated his entrance into the womb of the house and that of Dorita—a facilitation not devoid of selfish and economic reasons. "Hay que subir las escaleras" (93), Pedro remembers. He must "subir a ciegas . . . en la oscuridad" (93) in order to enter the familiar house where in the doorway he pauses to feel "el calor visceral . . . en la expectativa ciega y sorda de su llegada" (94). As he stands in the warm darkness he thinks of his cold room and his awaiting bed while with "El tercer ojo" (94) he sees—thinks of una imagen [que] se enciende lúcidamente en su pantalla imaginaria. Dorita está durmiendo en su alcoba, con el ondulado cuerpo extendido sobre el mejor colchón de la casa . . . . El cuerpo . . . aparece nítido y completo para el tercer ojo que recibe unas ondas prodigiosamente precisas. (94)

Martin Santos/Pedro then presents an extended meditation on the Adam and Eve-Eros temptation—what is love, love is beautiful, this is not beautiful. He wonders about love. Is love a mere literary device that as the "sirena silenciosa la llamada de este cuerpo resuena tras la literatura siempre erótica del mundo, tras la mueca picara del camarero, tras la modelo desconocida de los cuadros de la dama rosada, tras la convulsión de la
mantis neoexpressionista. . ." (95)? Or is love a religious concept through which "el amor [es] la unificación del mundo en torno a un ser simbólico" (95)? He concludes this section of the Eros-sexuality meditation by asking whether love is "esta aniquilación de lo individual más propio para dejar desnuda otra realidad que es en sí completamente incomprensible, pero que nos empeñamos en incorporar a la trama de nuestro existir vacilante?" (95). Nevertheless, Pedro chooses to enter the vaginal tunnel (94) which leads to the bedroom of the sleeping Dorita.

In Tiempo de destrucción Agustín, deeply involved in sexual fears, his masturbation, the idea of homosexuality, his possible impotence, is to climb two different sets of stairs. Perfect in so many endeavors, Agustín is emotionally wrenched by the conflict of his fear of castration and his desire for sexual fulfillment, liberty, and maturity. He dedicates himself to rectifying the situation through a methodical search for a prostitute.

Agustín and "una mujer pálida" (53 and 241), the prostitute, go by taxi to her rented room in a building on a dark street. She opens the gates, but the nightwatchman opens the doors, with the comment "No hay luz en la escalera. ¿Quiere mi linterna, señorita?"—and thus foreshadowing Agustín's impotence. In the enveloping 3 a.m. darkness, the interior is hot. As they ascend, "los
cuerpos se encuentran en roces de hombro contra hombro, de cadera contra muslo, de mano--él--contra cintura---ella" (54). As Agustín waits for her to unlock the door, he kisses and bites her hair. He discovers, with accompanying nausea, a hair in his mouth which he surreptitiously removes. The hair--the symbolic hair of the castrator, Medusa, his mother--foreshadows his emotional castration, his impotence, his inability to complete his first sexual union through his immature clinging to childhood experiences which are not only maternal but religious since his "traje azul marino," his chivalric suit of armor, now has resonances both of clerical robes and of his father. Because of the importance that he gives this encounter, Martín Santos returns to this same scene and meditation in the Variantes of 1, 2, 3, 4, 5, and 9 (233-286) of the Primera Parte. In his concluding statements of a speech for the 1912 Vienna Psychoanalytic Society on masturbation, Freud notes that "On the basis of my medical experience, I cannot rule out a permanent reduction in potency as among the results of masturbation though I will grant Stekel [who held that masturbation in and of itself was a normal form of sexual gratification, one made problematic only by social prejudice and prohibition] that in a number of cases it may turn out to be only apparent" (Freud, Young-Bruehl, ed. 187).
Prior to his second ascension of stairs, Agustin, now an economically secure Juez de Instrucción but still alienated socially, goes to the Casino, "victima de su curiosidad, de su juventud, de sus deseos sexuales insatisfechos, de su irritación contra el aburrimiento pueblerino" (313). Agustin consciously chooses to go the Casino and to remain--it is the Carnaval--even when he finds it not to be to his liking. Again he climbs a set of stairs,

subiendo uno a uno las escalones de aquella escala de Jacob a cuyo límite, como en la otra, se ofrecía una cierta forma de beatitud celeste, de la que el ascenso presentaba dificultades dificilmente describibles y que parecía evidente que no estaba allí colocada para él, sino para otros. (315)

The use of Jacob's Ladder is a curious metaphor since for Jacob the dream of the wonderful ladder is of one that leads to heaven and God's protection and blessing, whereas for Agustin it leads to the sexually connotative submersion "en la pegajosidad adherente del mundo del pasillo . . . . En tal lugar umbilical y membranoso se construía la dinámica del magnetismo animal de aquella noche" (316). Martín Santos then explicitly establishes the vaginal and womb comparison: "En aquellos metros de pasillo, penumbrosos y fornicatorios, como introito
vaginal que condujera a los procelosos reinos de las Madres" (316). Martín Santos again refers to the hallway as "el pasillo visceral y celestinesco" (325)—the go-between, the vagina.

Agustin does not find fulfillment of his emotional needs but rather an abhored spectre—the homosexual, Lucia, who provokes the investigation of the murder of the nightwatchman, an investigation which will lead Agustin to his acquaintance with Constanza and sexual fulfillment, as well as to his death by the fanatic masks of the aquelarre. For all three of the protagonists, Joe, Pedro, and Agustin, the symbolic stairs lead not to heaven but to death or death-in-life (Pedro).

The Scapegoat

The use of the scapegoat, who takes the blame for others and carries away all of the demons, ills, and guilts of whole communities, was current among ancient, pre-civilized peoples. Frazer, noting that the scapegoat may take the form of an animal, a human being, or a divine person, explains that, "[p]ublic and periodic expulsion of devils is commonly preceded or followed by a period of general license, during which the ordinary restraints of society are thrown aside" (666). In another place, Frazer notes that in the sixth century the Greeks of Asia Minor,
when suffering plague, famine, or other public calamity, would select a scapegoat to sacrifice in an expiation of any guilt they, the Greeks, might have in the bringing about of these calamitous events. The selected victim-scapegoat "was beaten seven times upon his genital organs with squills [containing a magic power to ward off evil influences] . . . . Afterwards he was burned on a pyre" 671). The works of both Martín Santos and Faulkner demonstrate that these rites are not to be viewed as religio-sociological events of antiquated societies but also are current practices in the twentieth century.

In Tiempo de silencio Pedro, innocent of both incest and Florita's abortion and death, nevertheless allows himself to be exiled, without protest, for the collective guilt of all who condone a class structure in which some live in the sub-human conditions of the chabolas which produce a family in which the father, Muecas, seduces his daughter, thus constituting, as Labanyi observes, "una imagen degradada del sistema autoritario patriarcal de la España franquista" (Ironicia 100).

Joe Christmas, in Light in August, although guilty of murder (or self-defense, since Joanna had shot at him first) is the scapegoat ruthlessly and brutally sacrificed by a fanatical and destructive justice which posits him as the black who has caused all the problems of the South: the Civil War and the Reconstruction. When the sheriff
who is investigating the murder is told by Brown that Joe
is a "Nigger," he responds, "You better be careful what
you are saying, if it is a white man you are talking about
. . . I don't care if he is a murderer or not" (91). The
fanatic Percy Grimm and his companions are not consciously
aware of their collective guilt in producing the situation
or of their responsibility in rectifying it. Faulkner,
wishing to obliterate the contradictions in a society
which condoned the enslavement of one group of people by
another, offers the reader the vague hope that "with that
black blast [the rush of blood] the man seemed to rise
soaring into their memories forever and ever. They are
not to lose it, in whatever peaceful valleys, beside
whatever placid and reassuring streams of old age, in the
mirroring faces of whatever children they will contemplate
old disasters and newer hopes" (LIA 440).

Agustín in Tiempo de destrucción is the victim of
traditional, fanatical, religious sacrifice as was the
beloved Son, Christ (sent by the Father to give eternal
life to the world, John 3:16). He is crucified by the
people he loves and wishes to save (His coming involves
judgement, John 5:22 and 27). One of the people Agustín,
the beloved son of Demetrios, wishes to save is Constanza
who leads him to his death by religious fanatics. He is
the mythical substitute, the scapegoat, as defined by
Frazer, who is sacrificed for the collective guilt of the
people who cannot--will not--rebel because they do not recognize or understand their responsibility to change their passive resignation to a destructive authority and to outdated mythological and fanatical beliefs.

Puberty Rites of Initiation

Frazer notes that in many primitive societies the male, at puberty, was subjected to various types of initiation rites by the men of the tribes. This period of life, one in which sexual maturity had been attained, presented, according to Frazer, a special danger in the relation of the sexes to each other: "It would be easy to prove by a long array of facts that the sexual relation is associated in the primitive mind with many serious perils; but the exact nature of the danger apprehended is still obscure" (812). These primitive ceremonies are, as Joseph Campbell notes, "all mythologically grounded and have to do with killing the infantile ego and bringing forth an adult, whether it's the girl or the boy . . . . She becomes a woman whether she intends it or not, but the little boy has to intend to be a man" (138). Both Faulkner and Martin Santos have incorporated the initiation ceremony into their novels.

Joe is the foster-son of the rigidly traditional and religious Calvinist, Simon McEachern, who beats him if he
does not know his Bible lessons. When Joe is in his early teens, at perhaps sixteen or seventeen, he is allowed to go to town with McEachern. At noon McEachern "looked at Joe . . . with . . . his eyes cold, fretted. He seemed to be examining and weighing for the first time the boy whom he had raised from childhood" (162). The time has come, the initiation is to begin. Faulkner creates an atmosphere imbued with masculinity: there are many men about the streets, husbands who are at home only at intervals and on holiday, a population of men who lead esoteric lives, "whose intermittent presence was pandered to like that of patrons in a theatre" (162). In a dingy restaurant on a back street, there are clumps of men who "looked like people who had just got off a train and who would be gone tomorrow" (163). Two women are there, one is the owner with falsely glittering brassy hair and "a belligerent and diamondsurfaced [sic] respectability" (163). The other is a waitress who is meek and downlooking, about the height of a tall child, "her face demure, pensive; tragic, sad, and young; waiting, colored with all the vague and formless magic of young desire . . . something for love to feed upon" (165). Joe senses that something is happening but is unaware for many months that the restaurant bar also is a house of prostitution. The father has initiated the son into the possibility of
sexual relationships but warns him,

I'll have you remember that place. There are places in this world where a man may go but a boy, a youth of your age, may not . . . . But you must see such so you will know what to avoid and shun. Perhaps it was as well that you saw it with me present to explain and warn you.

(164)

Later Joe will return to the café for the fulfillment of the possibilities offered there, as well as to many other houses of prostitution around the country in his fifteen flight, his odyssey, his foredoomed search for freedom and self-knowledge.

Agustín is the son of an equally rigid religious man, Demetrios, who, as noted above, controls and punishes his sons so that they not stray from the path that he, the father, has chosen for them. In Chapter 14 (not definitively completed by Martin Santos), of Part One (TD), Agustín, who is away at school, is emotionally involved with his maturing sexuality, his recourse to masturbation, his desire not to sin, his innocence because of his inability to control himself. He begs for understanding by Padre Julián, who, echoing the author, responds that Agustín must be responsible for his actions if he is to achieve maturity: "el orgullo te está cegando" (TD 127). Freud's view is that "for infants, children,
and adolescents masturbation is normal, ubiquitous, and not physically dangerous—although it could be emotionally dangerous if compulsive or guilt-ridden or constituting in one or more ways an obstacle to loving other people" (Young-Bruehl, ed. 182). In the extension of this chapter, Demetrios, perhaps alerted by Padre Julián, begins his rites of initiation for his son. As did McEachern with Joe, Demetrios takes Agustín to a bar-restaurant in which the men, "coloradotes y algo borrachos bebiendo copas . . . mientras jugaban al dominó con golpes rotundos sobre el mármol [sic] . . . mientras miraban con descaro hacia las . . . [sic]" (TD 129). The waitresses are "vestidas con trajes ceñidos de tela brillante con escote descendente en pico y faldas algo más cortas de lo que se acostumbrab . . . [sic]" (129). The waitress treats Agustín like a man "sonriendo con la boca abierta pintada" (129). As the son and father return to the school, Agustín relates that Demetrios tells him "«ves ya has visto lo que es un café de camareras» lo que a mí me dejaba sorprendido puesto que yo nunca había tenido el deseo de ver un café de camareras" (TD 130). Agustín thinks that it is his father who is tempted to see "un café de camareras" and has, therefore, presumed that this temptation is one of Agustín's desires. Perhaps he introduced him to "este refinamiento del más antiguo vicio" so that he (Agustín) could see how incongruent that
life was from that which his father desired for his son.

In a deleted addition (n. 92, 130) to this segment, Martín Santos juxtaposes the warm, relaxed, sinfully enticing, womb-like interior of the café with that of the cold, long, dark school dining room "con sus mesas de mármol blanco de epopeyas tumbales . . . con el estrado en un extremo sobre el que se sentaban los tres profesores de turno y desde el que a veces se leían vidas de santos . . . [bebían] café con leche hediondo . . . cuyo olor apenas puede ser expresado, solamente recordado, cuya tendencia a la náusea ha de ser dominada" (TD 130). However, the enticement of the café is not forgotten by Agustin who will much later fruitlessly succumb to its possibilities with "la mujer pálida" (53) or by Joe who will return to the cafe and Bobby, thus, precipitating his fifteen year odyssey.

The Role of The Woman

The protagonists--Pedro, Agustin, Quentin, Joe--are in combat with and yet intrigued by women in a love-hate relation which wrenches and ultimately destroys them as they desperately search for sexual liberation. Their destruction is produced by their regression or retreat, brought about by unresolved childhood neuroses, to feminine security, warmth, and protection, for which they
will forego their liberty and the possibility of progress. Both Faulkner and Martin Santos point out that the societies in which they live have in the same way become the victims of the tyrannical power of mythical tradition, history, and religion. Tragically, many (men and women), no matter what their social class is, are incapable of understanding their situation, and are unable to grasp the possibility of individual or societal change and progress as they willingly continue in their circular gusano paths.

As Hönnighausen notes, "Without any commonly accepted philosophy that might encourage it [verbal art as a communicative act] to view the literary work as mimesis of the world, it prefers to explore it as metamorphosis, studying the play which takes place in and around it" (xiv). If we define discourse as an ongoing literary communication in which we can fit the theme, style, and narration, we find that the role of the woman as presented in the novels of Martin Santos and Faulkner is a discourse of female sexual frustration and fantasy and as a male castrator. She is secretive, vacillating, phobic, narcistic, neurotic, negative, and the provocative source of man's failure: Nemesis: Pandora.

In the Promethian world of all men, Pandora, the female principle, sexuality and pleasure, appear as a curse—disruptive, destructive. "Why are women such a curse? The denunciation of the sex
. . . emphasizes above all else their economic unproductivity; they are useless drones; a luxury item in a poor man's budget.' The beauty of the woman, and the happiness she promises are fatal in the work-world of civilization. (Brown 18-19 qtd. in Marcuse 161)

There are in the novels of Faulkner and Martin Santos few self-realized, positive visions of a female character. They do not speak: their speech, their thoughts, and their roles are reported or narrated through the meditations (often in convoluted and surrealistic language and syntax) of the male characters: they have no life, they exist only through that which the male narrator allows us to see. The role of the mother is that of the impetus to destruction--she gives life and psychologically strips it of fulfillment. The role of the wife is either that of a void of whining submission, repression, and quietude or that of the vilifying shrew, the male castrator. The few women who are viewed sympathetically are those who are the unselfish care-givers, adjusting to and patiently enduring life's trials and thereby showing their fortitude: Dilsey (The Sound and the Fury), Ricarda Encarna (Tiempo de Silencio), Ruby Goodwin (Sanctuary), and Judith Sutpen (Absalom, Absalom). Alternatively, there are the nubile, beautiful young women who seem to move through life with no effort expended--nature has endowed them with the
sexual attraction of a perpetually burgeoning spring: Faulkner's Lena and Eula and Martin Santos' Dorita.

As several biographers of both Faulkner and Martin Santos have noted, the portrayal of the woman in the novels of both writers has its roots in their personal experiences. Despite the apparently acrimonious discourse, neither writer is a misogynist, rather each is, as is Freud, "sympathetic to the distortions in female sexuality produced by forms of social life based upon oppression of women" (Young-Bruehl 25). At the same time they cannot quite grasp the essence of the female psyche, each bringing his own conceptions and misconceptions to bear on his works as Freud, at least, has often admitted in his writings. At the end of his 1932 lecture entitled "Femininity," Freud concluded: "That is all I have to say to you about femininity. It is certainly incomplete and fragmentary and does not always sound friendly . . . If you want to know more about femininity, enquire of your own experiences of life, or turn to the poets, or wait until science can give you deeper and more coherent information" (Young-Bruehl, ed. 47).

The stereotyped role of the ideal mother as the loving care-giver who unselfishly nourishes and encourages her child's physical and psychological development is not the predominant role that Martin Santos displays in his two novels. Instead, we have a series of neurotic or
hypochondriac mothers who have escaped their roles. Some sink into illness and self-pity (Constanza's and Matilde's mothers); others retreat into fantasy (Matilde herself); or into bird-like twittering and fluttering (Matías' mother); still others spend their lives in selfish manipulation of others (Dorita's mother and grandmother). One, by way of contrast, is able to quietly and stoically accept life as it unrolls (Ricarda Encarna).

Freud points out that "[w]omen, when they are subjected to the disillusionments of marriage, fall ill of severe neuroses which permanently darken their lives . . . The more strictly a woman has been brought up and the more sternly she has submitted to the demands of civilization, the more she is afraid of taking this way out [marital unfaithfulness]; and in the conflict between her desires and her sense of duty, she once more seeks refuge in neurosis" ("Civilized Sexual Morality" qtd. in Young-Bruehl, ed. 174). Freud, as do Martin Santos and Faulkner, notes that society pays for obedience to its regulations in increased incidence of nervous illness. In the case of a "woman who does not love her husband, because, owing to the conditions under which she entered marriage, she has no reason to love him, but who very much wants to love him, because that alone corresponds to the ideal of marriage to which she has been brought up" ("Civilized Sexual Morality" qtd. in Young-Bruehl, ed.)
the woman's suppression of her true feelings as she plays at the ideal wife will ultimately lead to a neurotic illness which, in some cases, causes as much stress for the husband and her children as the truth would have.

In his vision of the postwar Spanish society in *Tiempo de destrucción*, one of Martín Santos' focuses is on the upper class and its social relationships. Martín Santos' intention here is to destroy the vacuous, subordinated role of the woman and the consequent suppression of her creative forces. His concern is that the prevailing sociopolitical system, based on the inequality of the sexes, has dehumanized the woman, obliterating her spiritual and intellectual self, leaving her in a doll-like state of non-being whose only importance resides in the production of children, or as just another adornment among the many acquisitions of the upper-class, power-centered male who has a dual vision of the woman—that which is accepted: the wife, pure, passive, quiet, submissive, Mary, Mother of God, or that which is prohibited: the lover, sexual, active, vocal, liberated, Eve. It is the exposure of the historico-socio-political situation in Spain that postulates and foments it and the rebellion against this saint or sinner role, which constitute the core of Martín Santos' position on women.
In Chapter 6 of the second part of Tiempo de destrucción, Martin Santos presents material which might well have been a case-study in his psychiatric practice. This material centering on the characterization of Matilde, is similar to his presentation of Paula and Constanza. In all three cases, a third-person narrator lays out the information, yet there is a sensed presence of the first person, I, who is obviously speaking, thinking, and remembering in digressive zig-zags of past and present. Matilde is the only child of a wealthy Bilbao industrialist, who arranges her marriage to an engineer. As an only child, (and a female), her only value for the father is to marry and have children (preferably male) so that his wealth and position will be carried into the future by his grandchildren. In turn, the engineer, Andrés, is willing to marry her not for her personal attraction or for love, but for her potential wealth and social position. Unfortunately for her, her husband, who fulfills his role in producing children, is a homosexual. When Matilde "descubre que lo innombrable ha tomado posesión de su lecho ... se inicia una era desolada en la que únicamente la acompaña el pensamiento de la continuidad de sus hijas" (355).

Nevertheless, Matilde felt a certain envy for her husband who is free to enjoy prohibited as well as legalized sex. She begins to see him as "un animal
mitológico hacia el que el odio comenzó a mezclarse con una vergonzante admiración" (TD 363). Shirley and Edwin Ardener have suggested that women constitute a muted group, the boundaries of whose culture and reality overlap, but are not wholly contained by those of the dominant (male) group. Thus, much of the muted (female) falls within the boundaries of the dominant male group. However, there is a space (female) which is outside the dominant boundary and therefore is 'wild.' This 'wild' zone is always imaginary and unknown to the male (qtd. Lodge, ed. 346-347). Matilde, like Joanna Burden in Light in August, maintains the accepted daily life of the caring mother (the saint), while at night she escapes into fantasy: the 'wild,' the imaginary (the sinner). Matilde's fantasy is that the husband in her bed, "a pesar de la elegancia de sus dedos, del matiz de la voz" (363), transforms into a blonde man, a romantic figure from the past, with whom she dances a Viennese waltz. It is with this fantasy that her sexuality is defined in weak orgasms—and perhaps the word love. As Freud noted in an 1899 letter to his colleague, Dr. Wilhelm Fliess, "The farther the work of the past year recedes, the more satisfied I become. But bisexuality! You are certainly right about it. I am accustoming myself to regarding every sexual act as a process in which four individuals are involved" (qtd. in Young-Bruehl 63).
The author/narrator elaborates on the situation which engenders the young woman's recourse to fantasy, sublimation and neurosis:

para las jóvenes de su generación sumergidas en un ambiente provinciano, antes de la difusión afro-cubana de los gráctiles pikupes, aleccionadas por un cine comprometido con una sociedad feudal ya inexistente pero que conserva aún su poder de fascinación nostálgica hace 4.000 años (como una momia disecada inocula aún su virus al impertérrito egipológico), valsar con un esbelto caballero era la forma que tomaba el movimiento de la felicidad. (TD 363-364)

Since economical, social, and religious matters do not occupy much of Matilde's time, and can be easily dispensed with through the simple writing of a check, her neurotic fantasy extends into a "timido bovarysmo que se ignora que jamás--jamás--osaría realizarse, repasaba su abanico de presuntos en encantadores: el joven que aspiraba a director de orquesta, el poeta local, Robert Taylor en El puente de Waterloo" (TD 365). Both Matilde and Constanza are daughters of wealthy families. As Marcuse points out, "In one of his most advanced formulations, Freud once defined happiness as the 'subsequent fulfillment of a prehistoric wish. That is why wealth brings so little happiness: money was not a wish in
childhood" (Marcuse 203). Constanza dreams of being a poor little girl and Matilde dreams of being like her young maid.

Matilde carefully patterns her daily life to that of a perfect mother with a perfect home befitting the perfect wife of the engineer in her father's important industry. The duality of her daily life of domesticity, motherhood, and limited excursions into accepted social functions (Mary) and the pleasure of her nocturnal sexual fantasy (Eve) force her into a dichotomy of emotions further complicated by the impossibility of being simultaneously both parts of herself. Later, according to Martin Santos' "Cronologia," this dichotomy will be eliminated when Matilde commits suicide after her husband's homosexuality is publically acknowledged.

Although she and her husband both maintain the fiction of their perfect marriage, the children sense the tension that slowly invades their (the children's) emotional responses in warped ways which will perpetuate the traditional saint/sinner duality of secretiveness, sublimation, and submission. Matilde's little daughters have a secret cottage—a refuge from life—a doll's house of escape which contains little treasures within it. The narrator (Martin Santos) explains that they are "partes de la madre independizadas y salvajes, que [como su madre] se han fabricado una existencia en la que la madre no debe
entrar ni nadie que pueda traicionarla. Sus juegos son aprendizaje de la vida" (388). Thus, Martin Santos creates the circular pattern of sexual neurosis and annihilation of the Spanish woman which is, according to Mainer, the fundamental theme of the account: "la dificultad de la realización sexual en la sociedad española tradicional, visible en la actitud distante y a la vez enajenada de la mujer, a lo que Mujikoff dará más adelante un fundamento económico-social que explica la existencia de transferencias liberatorias femeninas como el aquelarre" (38).

In the short story, "A Rose for Emily," the protagonist, Emily, like Matilde, maintains the fiction of her external life as the daughter of an important Jefferson family, for whom none of the young men of Jefferson were good enough, according to her father. Under the exterior facade, she escapes into a different reality of revenge for her lover's desire to leave her, a lover who was socially beneath her: "a Grierson would not think seriously of a Northener, a day laborer" (Faulkner Reader 493). She poisons the lover, Homer Barron, places his body in her bed and sleeps with it as her husband as it disintegrates for at least forty years. After her death, her cousins find Homer's corpse that "had apparently once lain in the attitude of an embrace" in Emily's bed. On the pillow was a long strand of iron-gray
hair (a Medusa hair?). In this pathological and macabre story, Faulkner has shown the extent to which emotional unbalance can be brought about for a young woman who submits to or is trapped in the traditional father-power centered society.

Caroline Compson, unlike Matilde, does not maintain the pretense of the perfect, loving, caring mother, but escapes her role through hypochondria, as does Constanza's mother, and whining evasion of the reality of her family situation. Her behavior causes Quentin to cry in anguish "If I could say Mother" (SF 58), and "if I'd just had a mother so I could say Mother Mother" (SF 105). Caroline girlishly enjoys the fawning statement of Caddy's fiance: "you look like a girl you are lots younger than Candace color in your cheeks like a girl" (58). In a discourse of repressed incestous undertones and neurotic self-pity, she accuses her husband of teaching the children not to love her because he looks down on her people (59). It is to her brother and her son Jason whom she turns for the understanding she feels she does not receive from her husband, for whom she says she had put "aside my pride and marrying a man who held himself above me . . . I see now that I must pay for your sins as well as mine . . . what sins have your high and mighty people visited upon me" (SF 63). She continues to rail against him as she accuses him of not loving Jason "because he is more Bascomb than
Compson" (63). The source of her discontent is finally revealed when she relates that "when I was a girl I was unfortunate I was only a Bascomb I was taught that there is no halfway ground that a woman is either a lady or not" (63). In other words, the loss of her virginity in marriage to a man she does not love is the loss of her innocence, her beauty, and her dreams for which her children are no substitute. This passage about Caroline has a certain affinity to that of Martin Santos' Paula (above 170-171), in which Paula also places the source of and blame for her unhappiness on the husband and child.

Prostitution is a topic in the works of both writers. In response to a question about prostitution and his obsession with the idea that women are causes of all evil and troubles, Faulkner says that "the profession depended upon a certain abasement, but before a masculine world" (my italics) (Minter, ed. 237). Faulkner feels most tender [his words] toward Caddy who ultimately turns to prostitution to support herself and toward women, like Dilsey, who do not submit, who endure "with no hope of reward, except she was doing the best she could because she loved that poor, otherwise helpless, idiot child" (Minter, ed. 237). "Doing the best she could" indicates Faulkner's sense of women's entrapment in the white male-centered society of her time; it should not be taken as a denial of her innate ability. In his Nobel Prize
acceptance speech, Faulkner repeats the importance of enduring: "I believe that man will not merely endure: he will prevail . . . because he has a soul, a spirit capable of compassion and sacrifice and endurance . . . . The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail" ("Nobel Prize Address" Faulkner Reader 4). In stating that man is capable of compassion rather than man is compassionate, Faulkner is underscoring the necessity for mankind's recognition of its capability, its existential responsibility for making the choice to change a stagnant and repressive society to one in which men and women can hope to reach self-realization.

Martin Santos' women characters suffer the same societal repressions as do those of Faulkner. The female characters that he presents most sympathetically are Ricarda Encarna, the almost animal product of centuries of poverty and malnutrition who yet endures, and Constanza, the product of a wealthy materialistic power-centered male world in which she finds no purpose and no meaning, and yet she will endure and mature as she begins to question life and her role in it. Martín Santos notes: "Que esta mujer tardara tantos años en llegar a este punto de madurez y que, sin embargo, fuera capaz de alcanzarlo, nos llena de admiración" (445n). As noted above (196) Martín Santos wishes to expose and destroy the contradictions in
his society through a dialectical realism which reveals
the falsity of the myths by which that society lives,
thereby opening the way to new, and truer, myths that will
be the foundation of tomorrow's society.

Both Martin Santos and Faulkner seem to present woman
as a secondary but necessary being: the giver of life, the
object through which the male satisfies his sexual
instincts, the evil that inhibits or castrates the male,
or as the possession which will complete the role of the
ambitious male in his accumulation of those material
objects through which he defines his importance and his
power. Martin Santos, Faulkner, and Freud were writing at
a time when there was not the vast proliferation of
information about and acceptance of woman's independence
and equality of rights. If, however, we look again at the
novels, we find that each writer is not denigrating the
role of the woman but rather is forefronting and
demystifying (indeed, lamenting) the way in which society,
religion, and myth have victimized and dehumanized women
through the centuries.
Works Cited


CONCLUSION

William Faulkner and Luis Martín Santos created innovative works which changed the direction of narrative technique, style, and structure of the novel. There are various points of contact or affinities between these two writers. The term influence—the influence of Faulkner's novels on those of Martín Santos—is, perhaps, not the exact term to use in reference to the Martín Santos/Faulkner relationship since to influence implies to affect, to cause a change in the character, thought, or action of something. The terms points of contact and affinities are more appropriate in defining the Martín Santos/Faulkner relationship.

Martín Santos, writing thirty years after Faulkner's first production, found not only analogous socio-politico-mythico-historical situations in Faulkner's work as those he found in Spain, but also a novelistic technique which prioritized the validity of the subjective experience—the emotional, the intuitional, the sensual. Both writers rejected a social realism which focuses objectively on the society in which people live and not on the subjective
experience of the person who lives in that society. In the works of these two writers, there is a discourse of unrestrained anguish and emotion which evokes classic tragedy as well as the tumultuous, emotional ineffableness of nineteenth-century romanticism. It further evokes the twentieth-century modernist questioning of traditional certainties and established order, reflecting the anguish of alienation, the futility of life in which the only realities are self-experienced and, thus, self-created.

Martin Santos' observations, made while reading and discussing Faulkner's works with his colleagues, were the bases for his interest in Faulkner's novels. Both writers find that people do not live in a sterile vacuum but in societies disease-laden with mythological tradition and history, a condition which produces a stasis with no apparent hope of evolution because of the ennui, general acceptance, or lack of perception by the people. The readers of these works find that if they are to understand the full extent and impact of the literary genius of these two writers, some knowledge of or acquaintance with not only other literature but also myth, philosophy, psychology, history, religion, politics, and sociology is a prerequisite.

The affinities between works of Faulkner and Martin Santos are diverse and appear sporadically in their
novels. There is no logical, lineal path in the progression of the points of contact. The similarities emerge unexpectedly and stimulate in the reader the memory of a series of intertextualities. To illustrate these affinities, this thesis has focused on the ways the novels with their elusive language and zigzagging structure are similar. The one is not a copy or imitation of the other; rather, each writer is expressing similar concerns. Each writer finds that it is the interior mechanisms of consciousness and the subconscious that best express a reality—a truth—about the chaos, disillusionment, and alienation of the human condition in a world gripped by fallacious, anachronistic tradition.

There are few if any objective descriptions of people or landscape in their works. In the works of our two authors, description is subjective as it forms in the mind—perceptions, sensations, and reactions—of the protagonist. The reader's vision is restricted to what the protagonist perceives. The figurative or poetic language is in the symbols, the catharsis, the affirmation, the negation, the shimmer, and the vacillation of the ruminations, meditations, dreams, and fantasies of the consciousness and unconscious of Pedro, Agustin, Joe, and Quentin.

As we have seen, Faulkner and Martin Santos both incorporate Freud's symbols and theories in their novels:
sexuality, as well as religious and historical tradition, has been a destructive element for their protagonists. Both writers are involved in the language of dream work and the meditations of their protagonists. Further, both writers incorporate Freud's interest in the poetic language of dream and fantasy which Freud says he first observed in literature. As Hayden White explains in his discussion of Freud's theory of the relation between consciousness and the unconscious:

The four mechanisms of the dream work—identified by Freud as Verdichtungsarbeit (condensation or compacting), Verschiebungsarbeit (displacement), Darstellbarkeit (symbolic representability), and sekundäre Bearbeitung (secondary revision)—correspond punctually to the tropes of classical rhetoric: metaphor, metonymy, synecdoche, and irony, respectively . . . . [which] provide the groundwork for a general theory of figurative thought and expression. (16)

Faulkner and Martin Santos both use these mechanisms of dream work—metaphor, metonymy, synecdoche, and irony—in their novels. The discourses of both writers point to the inability of the word—of language—to distinguish experienced reality from that which is stated to be reality/truth: telling and retelling, backtracking,
different perspectives, neologisms, formal language combined with jargon, irony, parody, sarcasm, and negation.

Martin Santos, the psychiatrist, found that Faulkner's Freudian approach to his novels corresponded with his own already established Freudian, Sartrian psychoanalysis and with his personal life, as well as with his literary projections. Although some of the points of contact between Martin Santos' and Faulkner's novels have been made through the mediation of other texts— and acknowledgement is given to other literary, societal, and historical influences— the particular emphasis of this study has been on the obvious similarities between the novels of these two writers. As we have seen, one of these similarities is James Joyce's work which was read and respected by both of these writers.

Both men were avid and eclectic readers of somewhat similar works: history, classics, myth, fiction, psychology, the Bible. Both observed that the economy of their countries kept the few rich and powerful and the majority poor and submissive. Both writers believed that people were alone in a depersonalized world that, therefore, was insensitive to their individual needs. They perceived human beings as responsible for themselves and their actions; realizing at the same time that responsible actions do not always produce joy and self-content, but,
on the contrary, often bring revelation, rebellion, tragedy, and death. The most obvious contrast between the novels of the two men is Faulkner's counsel for change and progress through endurance of but not submission to life. Martin Santos, on the other hand, exhorts change through the destruction of the contradictions between society and the human being's subjective experience in order to build a completely new way of life. This dichotomy of opinion is based, perhaps, on Faulkner's sense of desired community in a still young, postpioneer country in contrast to Martin Santos' rejection of the centuries of Spanish upheaval and turmoil brought about by compliance with and blind mass submission to exhausted traditions. Faulkner's counsel for endurance is found in his Nobel Prize acceptance speech. Martin Santos' exhortation is expressed in his statements made in an interview with Janet Diaz.

Faulkner's and Martin Santos' apparent pessimism and anguish speak to the current questioning of values, of truth, and of the meaning of life and combined with their startling novelistic techniques, have brought about innovations which have changed the direction of the twentieth-century novel.
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