

FAULKNER AND MOURNING:
THE HUMAN HEART IN CONFLICT WITH ITSELF

by

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ABSTRACT

The great power of Faulkner's writing lies in his narrative intensity, range of characterization, generosity of language, and his complexity of vision--a complexity which reflects the human experience with all its ambiguity, contradictions, and with all its fascination. From this formidable complexity the following paper detects and extricates a persistent underlying thread: a compelling portrayal of humankind's reaction to the universal trauma of loss.

The effect of death on the psyche emerges as a pattern which, upon examination, serves to unify the worlds of the plantation Negro, Rider, of "Pantaloon in Black"; Benjy and Quentin from the aristocratic, decadent white Compson family of The Sound and the Fury; and the poor white Bundrens, Darl, Jewel and Vardaman, of the hill country, in As I Lay Dying . All suffer through clearly identifiable phases of mourning in the face of loss. Several factors affect the intensity and pattern of their mourning and its success or failure in terms of a healing force, and these include the attitudes of society; inadequate parents; and loss in childhood which interferes with growing up and can radically affect response to later loss.

Biographical evidence substantiates the assertion that Faulkner deeply understood the processes of mourning. In the twenties and thirties, at the time of his most prolific writing, Faulkner experienced loss first-hand in the form of the sudden deaths of his baby daughter Alabama and his younger brother Dean. His much-loved "Mammy Callie" died in 1940. These deaths and the death of his grandmother "Damuddy" when he was a child became enduring memories which profoundly affected the content of his work, and undoubtedly added to his knowledge of the results of loss.

A review of the ideas of analysts, ranging from Freud, whose classic paper, "Mourning and Melancholia" became a guideline for subsequent workers in the field, to Beverley Raphael, writing in 1983, demonstrates the validity of Faulkner's keen insights. A detailed investigation into the responses of his characters, however, reveals that, for Faulkner, to transcend and recover from the sometimes devastating effects of loss is an ability which is almost beyond the powers of humankind.

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A pervasive sense of loss haunts William Faulkner's fiction and is expressed in themes and prose throughout his work. His portrayal of the human reaction to loss, particularly death, reveals the depth of his understanding of the difficult, and sometimes tortuous processes by which human beings mourn. Detailed studies of the short story "Pantaloons in Black" from Go Down, Moses published in 1942, and the novels The Sound and the Fury of 1929 and As I Lay Dying of 1930 show that Faulkner considers loss to be an affliction from which full recovery is almost impossible.

To date, literary criticism has not thoroughly investigated this aspect of Faulkner's work. In Faulkner's Rhetoric of Loss, Gail L. Mortimer examines the subject of loss in Faulkner's novels and explores the need to deny loss, which she believes is the central emotional reality underlying Faulkner's fiction, and which, in her opinion, permeates the thinking expressed everywhere in his prose.¹ Andre Bleikasten observes in The Most Splendid Failure that The Sound and the Fury is about loss, "loss of love through loss of self, loss of self through loss of love",² and that mourning is a possible key to the process of Faulkner's creation, and a motif readily traced in the novels themselves.³ But neither of these authors focuses specifically on Faulkner's extraordinary knowledge of the range of human reaction to loss by death evidenced by his writing, which is the subject of this analysis.

Faulkner's deep understanding of humankind's response to loss and bereavement is based, in part, on personal experience. As a child and a young man he suffered losses which undoubtedly profoundly affected his writing and the course of his career.

The death of his maternal grandmother, Leila Dean Swift Butler, on June 1, 1907, was a traumatic event in his life. Damuddy, as she was known to the Falkner grandchildren, moved into their home in 1902, when Faulkner was five. Her presence enriched the experience of the children, and she took an especial interest in William, who resembled her daughter, Maud. She taught William to draw, paint, build miniature villages, and use his artistic talents and imagination.⁴ Damuddy became ill with cancer in 1907, and was taken to Memphis for treatment, but as the days passed, her grandsons could see how thin and shrunken she was becoming. She was anxious to see them, though she had little strength to talk, and she died in the twilight of the first day of June. She was buried the next day after a funeral service in the Falkner parlour, which the children most probably did not attend. The grim and unsettling effects of Damuddy's lengthy ordeal must only have been increased when the three boys were sent to the home of their paternal grandparents while their own home was being fumigated to expunge the lingering traces of illness.⁵ It becomes quite clear that the death of Damuddy made a

lasting impression on her favorite grandchild, William, and that the effects of this bereavement on his later life were far-reaching.

The central image of The Sound and the Fury, written in 1929, focuses on the death of the Compson children's grandmother, also called Damuddy. It was written at a time when Faulkner was suffering from a deep sense of loss due to the rejection of Flags in the Dust, a novel that Faulkner hoped would make a name for him. In addition, his French translator revealed several years later that Faulkner had told him he was struggling with difficulties of an intimate nature during the writing of The Sound and The Fury, but he did not reveal what they were. Possibly they were connected with the reappearance of Estelle Oldham in Oxford. Estelle was his childhood sweetheart, whose marriage to Cornell Franklin in 1918 had been a bitter blow.⁶

Immediately prior to the writing of The Sound and The Fury, getting through the days had become a problem to Faulkner. At odd moments he sang morbid songs, thinking about how he might die, or wondering where he might be buried. "You know, after all," he said to a friend, "they put you in a pine box and in a few days the worms have you. Someone might cry for a day or two and after that they've forgotten all about you."⁷ His emotional condition at this time suggests that Faulkner was profoundly disturbed, and it is significant that As I Lay Dying, written shortly after The Sound and The Fury, revolves around death--a mother's

death, and the behaviour of her family during and after the event.

Faulkner suffered three more losses during the course of the next ten years. His much longed-for baby daughter, named Alabama, died in 1931 at the age of nine days, and he grieved deeply over his loss. The baby was two months premature and the doctor had said that she did not need an incubator--the hospital did not possess one. As Alabama began to weaken, Faulkner drove to Memphis and returned with an incubator, but his daughter died before he came home. He carried the small casket in his arms and held it on his lap as the funeral cortege drove to the cemetery. Estelle recalled that it was the first time she had ever seen her husband cry. Convinced of the doctor's negligence, Faulkner bought and gave an incubator to a rival doctor's hospital to ensure that no other child would needlessly die. His grief persisted for several months until he was once more able to find a degree of solace in writing.⁸

In 1935, Faulkner's youngest brother Dean was killed in a 'plane crash. Dean's interest in flying was due to Faulkner's encouragement and example, and it was Faulkner's 'plane that he had finally bought. For several weeks Faulkner tried to comfort Dean's pregnant wife Louise, and his mother, and at the same time deal with his own grief and guilt--he told Louise that he dreamt the accident every night. After attempts to drown his grief in whiskey failed, Faulkner began writing again, and was eventually able to

find a measure of relief from emotional stress.⁹

Caroline Barr--"Mammy Callie", the Falkners' Negro servant and nursemaid, died in 1940. At her funeral Faulkner spoke of the devotion she had given his family and of the affection and security she had given his childhood. After her death, Faulkner had little heart or time for work, but eventually began writing again. Mammie Callie filled a lack in the lives of the Falkner children, and she is undoubtedly the figure on which the characters of Dilsey in The Sound and The Fury and Molly Beauchamp in Go Down, Moses are based.¹⁰

In addition to personal experience, acute powers of observation enriched Faulkner's knowledge of reaction to loss. Helen Baird, his close companion of the twenties, recognized that Faulkner used stillness and silence as preludes to writing, and that he stood outside the life he lived, making notes as he observed.¹¹ In the twenties he wrote of fiction as a compound of "imagination, observation and experience".¹² At this period of his life, Faulkner listened intently to the talk of the colony of writers and artists in New Orleans about the writings of Conrad, Eliot and Joyce, and the ideas of Freud, Frazer and Bergson.¹³

Thus, through personal experience and careful and prolonged observation, coupled with a deep desire to understand the human experience, Faulkner assimilated knowledge which enabled him to write about the human process

of mourning. A review of the research in this area shows that Faulkner's perceptions are consistent with those of modern-day workers in the field.

John Bowlby, in his paper of 1961 entitled "Processes of Mourning", outlines the phases of mourning, which consist of denial, anger, fear, guilt, disorganization of the personality and an eventual reorganization provided that "grief-work", the systematic examination and eventual healthy discarding of memories and emotional ties with the deceased, has taken place. The completion of "grief-work" leads to a new and different state in which reorganization includes both the image of the deceased and a new object or person on which to focus. Bowlby also describes pathological mourning in which "grief-work" does not take place, and in which exaggerations and caricatures of the normal processes occur. He points out that in the young, mourning is specially apt to take a pathological course, and suggests that those who sustain losses when they are young are apt not only to develop disturbances of personality, but also to become prone to respond to further loss by pathological mourning and so to develop psychiatric illness.¹⁴

Bowlby clearly defines many of the ideas which originated with Freud in his classic paper of 1917, "Mourning and Melancholia". Freud writes of mourning as the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as

fatherland, liberty or an ideal. Freud distinguishes mourning, a normal state, that should be allowed to take its course, from melancholia, which may develop in people with a morbid pathological disposition. In both normal mourning and melancholia a loss of interest in the outside world occurs, the capacity to love a new object is lost, and the bereaved thinks actively only of the dead object. According to Freud, the "grief-work" of mourning occurs in both normal mourning and melancholia, and is a task which is carried out bit by bit, under great expense of time and energy. Each memory and hope involved in the relationship is painfully relived in the mind, and in due course discarded. In the process, patterns of thought and behaviour connected with the relationship are recognized as redundant, and new appropriate patterns are developed. Finally the ego becomes relatively free and uninhibited again. In melancholia, "grief-work" is accompanied by a devastating loss of self-esteem and sense of worthlessness, and the bereaved reproaches himself, accuses himself of lacking in interest, and feels he is incapable of love or any achievement.

Freud believed that in the case of melancholia, the bereaved's love and desire has not been redirected towards another object, as would be the case in normal mourning, but has instead been withdrawn into the ego and has established an identification of the ego with the lost object. Thus the ego can be criticized by a special mental faculty like the lost object. So the loss of the object is transformed into a

loss in the ego, and the conflict between the ego and the lost object is transformed into a cleavage between the criticizing faculty of the ego and the ego as altered by identification. The result is a loss of "self-structure", and an internal conflict, which can cause self-hatred, self-punishment, and in some cases, suicide. Ambivalence towards the lost object, overbalanced towards hatred, instead of love, may be a factor contributing to self-destructive tendencies, and may be the underlying cause of guilt and self-castigation.

Freud also comments on the remarkable tendency of melancholia to develop into mania, which he believed could be caused by the volume of energy suddenly available for expenditure after the cessation of "grief-work". Mania may be accompanied by a completely opposite symptomatology. It may be absent in melancholia, or it may appear intermittently.

In both normal mourning and melancholia, a "turning away from reality" may occur, in which the bereaved denies the death, and may cling to the dead person by means of hallucinatory experiences. Normally, reality will eventually be faced after the phase of denial has run its course, and the defense is no longer needed.¹⁵

David M. Moriarty writes about the effects of a death on personality development, and his book The Loss of Loved Ones, published in 1967, deals with the damage that the death of a loved one does to the maturation processes of the

personalities of children as manifested in adult mental illness. He notes that statistical studies support the opinion that loss in childhood leads to disturbances in emotional development. According to Moriarty, young children are aware of the fact of death from a very early age, but the concept of human death with its attendant philosophies, meanings and results is yet unknown to them. Consequently, young children react to death in a confused way, and do not think of death as permanent until about age nine.¹⁶

Sex and death are unconsciously connected in the mind of the child, and Moriarty believes they are grouped together because they are subjects which are often avoided by the parents when talking to the child. Fear may develop because of this avoidance, due to the ideas that sexual fulfillment may bring death, or dying may become a sexual goal.¹⁷

Moriarty is convinced that the death of a loved one often precipitates various types of disabling emotional illness, and he holds the view of Freud that the kind of illness depends on the vulnerability of the premorbid personality.¹⁸ He stresses that if children are confronted with the body of the dead person they may react by denying their loss.¹⁹ Imaginary replacements for the deceased are often necessary for their emotional survival.²⁰

The components of "grief-work" are set out by Colin

Murray Parkes in Bereavement Studies of Grief in Adult Life, published in 1972. Like Freud and Bowlby, Parkes acknowledges the existence of a preoccupation with thoughts of the lost person. He suggests, like Bowlby, that this preoccupation is connected with an urge to search for that person, and the loss experience is repeatedly recollected. One tries to make sense of the loss and fit it into one's "assumptive world". In normal mourning, new appropriate patterns of thought and behaviour will eventually be developed, but defenses are necessary against the complete realization of loss in order to buy time for "grief-work". Therefore, bereavement is often followed by denial, numbness and difficulty in accepting the fact of death.²¹

Parkes notes Freud's comments in "Mourning and Melancholia" on the sadistic impulses present in ambivalent relationships, and, like Freud, relates these impulses to the seemingly irrational anger of the bereaved towards the dead which inevitably leads to guilt, and, in pathological forms of grief, to self-destructiveness.²² He acknowledges Freud's ideas on identification, but believes that this phenomenon and the phenomenon of "self-loss" can be described but not fully explained. He questions why the loss of someone outside of oneself can give rise to the experience of an interior loss.²³

There is great variation among human beings in the expression of aggression, and Parkes feels, like Bowlby, that anger is a normal component of grief. However, he

notes that the degrees of anger, guilt and self-reproach are greatest in bereaved persons who go on to develop psychiatric illness.²⁴

In Griefs and Discontents, published in 1965, Gregory Rochlin acknowledges the validity of Freud's ideas in "Mourning and Melancholia".²⁵

In his chapter entitled "Fears of Death and Religious Belief", he writes of man's resistance in his attitude towards death: men consistently refuse to believe that death is final; and in his discussion of the loss complex, he makes a connection between denial and mania, asserting that mania could not be present without denial, which functions as a defense against the reality of death.²⁶

Rochlin agrees with Moriarty that young children learn that life ends but do not entertain adult conceptions of dying.²⁷

In The Anatomy of Bereavement, published in 1983, Beverley Raphael discusses psychological mourning processes which she has developed from the contribution of many workers, including Freud, Parkes and Bowlby.²⁸ The "grief-work" described by Freud is interpreted by Raphael in interesting terms: she sees this phase of mourning as a reversing or undoing of the various processes that have gone into building the relationship. All the "bits" of interaction, all the many layers that were internalized into the multi-dimensional image of the loved one are now reviewed, and the emotional components that made it valuable

or painful are slowly sorted through. Raphael suggests that this process is perhaps the reverse of love.²⁹

A chapter is devoted to the bereaved child and the response of the child to death at various ages, and Raphael points out that there are many conflicting views about children's capacity to grieve and mourn and about the possible pathogenic potential of childhood bereavement.³⁰ It is clear, however, that adequate family continuity and surrogate or other care are of great help in the child's mourning process.³¹ Raphael stresses that the realization of the possibility of his own death is a prominent factor in the child's understanding of death, and this realization dawns from about eight years of age onward.³²

Raphael's comments on the adolescent's grief and mourning are of particular interest. She notes that, for the adolescent, death is an anathema; everything in his world--his body's development, the excitement of his developing thought processes, the enticing world of adulthood and power--emphasize life, change and growth, and make death seem impossible. There are a great many developmental changes in adolescence which add to the psychic upheaval of a bereavement. This developmental period is the background that influences mourning, and a major factor is the individual's social development which includes the gradual establishment of independence from his family.³³

Denial of grief is prevalent in adolescents, according to Raphael, and the bereaved may become "bossy", presenting himself as in control and powerful. This behaviour may be a defense and it may constitute in part an identification with the dead person to keep alive the "adult" in the child. Identification is very much a part of the adolescent's mourning process, who often clings in a subtle and unconscious way to the mannerisms, ideals and behaviour of the dead person. Because the relationship with the deceased is being kept alive within the mind of the adolescent, he is temporarily protected from the pain of mourning. When identification is prolonged and exaggerated, however, it can present a block to normal mourning.³⁴

The identity of the adolescent is a very real issue, and Raphael notes that the pattern of response to bereavement will be affected by the individual's ideas about who he is now that he is "fatherless" or "motherless" or without the one who has died.³⁵

Anger plays a particularly powerful part in the response to death of the child, the adolescent and the adult, and Raphael notes that there is a sense of being deserted by the dead person. Anger may be directed towards the deceased because of this "desertion", or towards the doctor or those felt to be responsible for the death. In some way, the bereaved himself may feel responsible. Guilt inevitably is linked to anger, due to the bereaved's unconscious fantasies of destructiveness and killing.³⁶

The latter emotions are connected with the ambivalence towards the deceased noted by Freud. Raphael comments that intense ambivalence to the level where death fantasies are actively nurtured towards the dead person produces extreme guilt.³⁷

Much of the credibility of Faulkner's work lies in his ability to portray the life of the mind with accuracy. But his understanding of humankind's response to loss, specifically death, reveals a most profound knowledge of human behaviour.

His bereaved characters often exist in the corrupt settings of an inadequate family, or a decadent and sometimes hostile society, a factor which considerably influences their reactions to death.

Rider, of "Pantaloon in Black", and Quentin Compson of The Sound and The Fury do not survive the phases of mourning through which they pass. Benjy Compson, of The Sound and The Fury lives a life in which he perpetually mourns. Darl Bundren, of As I Lay Dying, is unable to maintain mental equilibrium in the face of his loss. Both Jewel and Vardaman Bundren, of As I Lay Dying, survive, but at great emotional expense. A detailed examination of Faulkner's interpretation of the stages of grief of these characters as they react to death reflects his conviction that human beings rarely recover fully from the effects of loss.

Go Down, Moses was written in 1942, two years after the death of Caroline Barr--"Mammy Callie". In dedicating Go Down, Moses to Caroline Barr, Faulkner recalled not only the rare length but the rare nobility of her life: that despite the injustice done her, she had given his family "a fidelity without stint or calculation of recompense"; and that recognizing the unspoken needs of a small boy, she had given him "immeasurable devotion and love".³⁸ In Go Down, Moses, Faulkner began his most concerted effort to enter the experience of the black people of his fictional county of Yoknapatawpha.³⁹ Hence, the short story "Pantaloon in Black" came to be written, dealing compassionately with the workings of the Negro mind.

Rider, of "Pantaloon in Black", is unable to mourn the death of his wife normally because of the wrongs imposed on him by society. He lives on Roth Edmonds' plantation and rents a cabin with his wife Mannie. They have been married six months. Rider is young, audacious, physically powerful, and a natural leader. At the age of twenty-four he is the head of the timber gang at the mill where he works. An orphan, he lived with his aunt until his marriage, at which time he becomes the ideal husband, apparently in control of every aspect of his life. For six months he builds a fire on his hearth, just as Lucas Beauchamp, Roth Edmonds' oldest tenant and the coloured grandson of Carothers McCaslin, did for forty-five years. Mannie proves a devoted wife, and they enjoy domestic bliss. But the continuity of Rider's

wedded life is abruptly shattered by Mannie's death. No reason is given. Faulkner does not intend that the reader should dwell on the circumstances of her death; rather, he describes in detail Rider's reactions to his sudden and tragic loss.

The story opens with the graveyard scene. Rider is furiously shovelling earth onto the coffin of his dead wife. The reader is reminded that this is essentially a Negro burying place: the grave "resembled any other marked off without order about the barren plot by shards of pottery and broken bottles and old brick and other objects insignificant to sight but actually of a profound meaning and fatal to touch, which no white man could have read". (135) Not only is this a Negro burying place, it is also a mystic place, and mystic in a peculiarly Negro way. Rider is in a state of angry shock, and, as a defense, acts out his anger in violent activity. As he leaves the graveyard he is reminded by a fellow Negro that he shouldn't return home because his wife "...be wawkin yit" (136): another reminder of Negro mysticism.

In a touching passage Faulkner writes of Rider's walk home. It is Sunday evening, that odd hiatus in time when the day of rest is over and the bustle and companionship of the working week is a memory: "The long week's marks of hoof and wheel had been blotted by the strolling and unhurried Sunday shoes".(137) Beneath the Sunday shoe prints are those "splay-toed prints" of Mannie's bare feet. His body

breasts the air "her body had vacated" and his eyes touch the objects "post and tree and field and house and hill - her eyes had lost".(137) Rider's mind is totally occupied by thoughts of his dead wife at this point; her presence is real to him and connected to and associated with the ground he treads and the air he breathes. The author reminds us of the solitary, ostracized condition of the bereaved when he mentions that if there had been churchgoers on the path at the time, they would "carefully refrain from looking after him when he had passed".(137)

Rider is indeed alienated, both from others and from himself. As he reaches the gate of his house he feels that there is nothing beyond it, and that the house he renovated and added to and cared for is all part of the memory of "somebody else".(139) A portion of his life which was a large part of his identity has gone. What is more, that portion of his life was based on trust, love and understanding. Who is there to love now? His numbed mind cannot grapple with the situation.

It comes as no surprise when Rider sees the ghost of his dead wife in the kitchen doorway. We have already been led to understand that this phenomenon is expected by the Negro. But many instances of the physical reappearance of the deceased to the bereaved one have been recorded by both blacks and whites. The deceased lives on in the mind of the bereaved, a defense against the brutal shock of death. Freud, in his article "Mourning and Melancholia, writes of

the struggle of the bereaved to deny the death of the loved one: "so intense that a turning away from reality ensues, the object being clung to through the medium of a hallucinatory wish-psychosis".⁴⁰ As the ghost fades, Rider asks to go with her. He feels deep emotional pain and loneliness, and anger that his wife would leave him. His anger is directed towards Mannie: "'Come on hyar, now' he said roughly, 'Come on hyar and eat yo supper. Ah aint gonter have no -'".(141) Fear accompanies his rage based on thoughts of his own mortality which now looms for the first time as much more of a certainty. As he sleeps in the dawn on his way to the mill his snoring "sounded not like groans of pain but like someone engaged without arms in prolonged single combat".(142) Rider, once powerful and magnificent and in control, is now defenseless in the face of death.

He must re-evaluate his view of life. His marriage to Mannie gave him respectability, self-respect and a meaning for his existence. Her death demands a readjustment that he is not able to make. He attempts to resume his work at the mill. Again Faulkner indicates the alienation from society of the bereaved: "heads... carefully refrained from looking at him".(144) In a frenzied attempt to regain control, and once more take his pride of place among his workmates, Rider asserts his physical prowess in a superhuman feat of strength: his fellow workers stare as he hauls a log with his bare hands.

But this defense against reality does not blot out his

grief. He harbours resentment that he has been cheated by death of his hopes for the future; guilt for his imagined or real imperfect love for his wife; profound sorrow over what was and now can never be. These are emotions which are normal and commonly felt in the circumstances, and ideally, the bereaved should think through and resolve each of these aspects of his relationship with his wife--a process which might take several months or years. This constitutes the "grief-work" known to Freud and subsequent experts in the field.⁴¹ Rider does not embark on this process.

Rather, as a further denial of the loss, he turns to alcohol, which ironically he obtains from a white man: the illicit brew does not drown his sorrows but only serves to fuel his growing conviction that God and the white man are against him. He tries to get even with God and hopes that the liquor will help him: "Try me, big boy. Ah gots something hyar now dat kin whup you".(147) The liquor accelerates his regression to his childhood years. He visits the house of his aunt, the ditch where he played as a boy, and the "grassless yard in whose dust he had sprawled and crept before he learnt to walk".(150) Significantly, his aunt, sensing Rider's need to revert to his childhood, calls him by his childhood name: "Spot! Spot!" (151), the name he was called by until Mannie came along and christened him Rider. He is now succumbing to a state of pathological mourning which includes regression to a point in childhood before normal ambivalence, (i.e. an ability to love and hate

at the same time), has taken place. The small child either loves or hates but is not able to combine these emotions. Rider is beginning to feel intense hatred, and because he is unable to focus the energy he directed towards Mannie on any other love object, and because this energy is now transformed into hatred, he begins to hate himself. From this point on he makes elaborate, but unconscious plans for his own death.

His aunt unwittingly aids him in his plans. She implores Rider to kneel and ask for God's help. Rider flees from this situation. God has forsaken him and cannot, therefore, solve his problems. To find his identity and freedom he must reject all forms of authority: both God and the white man. With both self-hatred and animosity towards the white man in his mind, Rider gambles with the nightwatchman, Birdsong, at the mill. He raises the stakes to make cheating attractive to the white man, who has cheated him and other Negroes numerous times before. Coolly he forces the extra dice from Birdsong's hand, and, as Birdsong reaches for his pistol, he slashes Birdsong's throat. At this point the reader must question Rider's change of personality. In the first part of the story Faulkner described the mind of a sensitive, essentially human individual, who has pursued a caring relationship with his much-loved wife. Now he is a ruthless killer taking his revenge in murder.

The extremity of Rider's reactions is attributable to

the intensity of his need for Mannie. He is unusually vulnerable to the effects of loss, as Faulkner has taken pains to make clear. An orphan, he was reared by a caring aunt who became his surrogate mother. The author pointedly refers to Rider's uncle as "his aunt's husband", lessening the uncle's importance and indicating that his role in Rider's life as a surrogate father is minor. Typically, the structure of the Negro family life of the time would be predominantly matriarchal. These circumstances contribute to Rider's deep need for a dominating woman in his life and account, in part, for the happiness of his marriage to Mannie, which was stable and purposeful and gave meaning to his existence.

He reacts to the loss of Mannie with profound shock and fury, and, as a defense and a denial, has turned first to superhuman exertion, and then to alcohol; unable to come to terms with reality. His personality is disorganized and his identity is shattered. His anger, directed at first towards Mannie herself, is extreme, and is a response to his dependence on her. Their relationship had been more like that of mother and child, rather than husband and wife, and his survival feels threatened by her death. Faulkner's choice of the name "Mannie" is appropriate: she is the dominant partner in their marriage. As Beverley Raphael writes, in The Anatomy of Bereavement, "Extreme anger in the bereavement response, to the exclusion of all else, is often associated with pathological dependence on the dead

partner".⁴²

Regression to a child-like attitude of hate is evidence of Rider's pathological state. Identification with Mannie, that is, incorporation of her into his "self", rather than a normal redirection of his feelings, has caused an intolerable loss of self-structure, producing a sense of worthlessness and resulting in self-persecution.

He indeed welcomes death and precipitates his own lynching. After he murders Birdsong he returns to his cabin and awaits arrest, much to the surprise of the deputy and the sheriff, who expect him to flee. As the deputy tells his wife:

Sitting behind the barred front door with an open razor on one knee and a loaded shotgun on the other? No. He was asleep. A big pot of field peas et clean empty on the stove, and him laying in the backyard asleep in the broad sun...(157)

He is secure in the knowledge that he will soon be master of his destiny.

Rider is thrown into jail accompanied by his aunt, who has resumed her role of mother in the face of Rider's helplessness. Imprisonment reactivates his fury, and he rips the iron cot from the floor it was bolted to, tears the steel door from the wall, exerting incredible strength, but exclaiming: "It's awright. It's awright. Ah aint trying to git away". (158)

Violence does not alleviate Rider's emotional agony, and his last reported words are tragic: "Hit look lack Ah

just cant quit thinking. Look lack Ah just cant quit".(159) Birdsong "kin" catch up with Rider and as the deputy tells his wife, "they found the prisoner on the following day, hanging from the bell-rope in a Negro schoolhouse about two miles from the sawmill".(154) By planning and ensuring his own death, Rider regains power and control in the only way open to him.

In prison, Rider laughs and cries. In "An Existentialist Reading of Faulkner's 'Pantaloon in Black'", Eberhard Alsen suggests that Rider's laughter is ironic because the whites are unable to see that by planning his own lynching, he is robbing it of significance as a punishment.⁴³ Perhaps this is the case, but first and foremost Rider's hysteria is a manic reaction attributable to a redirection of the stores of energy he has required for the draining process of pathological mourning. His tears, "big as glass marbles running across his face and down past his ears and making a kind of plopping sound on the floor like somebody dropping bird eggs"(159), are huge, like Rider himself, and are a metaphor for the enormity of the white man's sin and guilt. He cries out of pity for mankind. If he had been born white, Rider, good living, young and physically superb would have had everything to live for. But because he is black he subsists on Roth Edmonds' plantation where he rents a cabin, enduring constant humiliation from his white supervisors at the mill, and is a victim of the final injustice of being disallowed a fair

trial, having killed Birdsong in self-defense. His sense of shame at being black is deeply ingrained and intensifies the self-hatred he feels at the loss of Mannie.

Faulkner's title, "Pantaloon in Black", suggests the old cuckold of the commedia dell'arte plays, a form of theatre which had interested Faulkner as a young man.⁴⁴

The injustice and sadness in Rider's life is reminiscent of the Pantalone, but there the similarity ends. Rider is not the familiar, coloured, clown-like plantation figure, like Lucas Beauchamp; rather, he is described as a pure-blooded Negro of heroic proportions, who has "sown his wild oats", and is ready to live a life as a respected member of his community. His prospects for the future are restricted, but he has been made head of his timber gang. The pathos of Rider's story does not lie in the figure of Rider but in the fact that he is a denigrated human being, and, according to the white man, unfit to live.

Faulkner demonstrates this attitude in the second half of his story, where he turns from his moving evocation of Rider's emotions to the conversation of the deputy sheriff with his wife. In this conversation the bigotry of the whites is brought to the fore: a contrast to the first section which emphasizes Rider's bereavement not as a black man but as a member of the human race. The deputy sheriff consistently misreads Rider's every action, showing him in the worst possible light:

His wife dies on him. All right. But
does he grieve? He's the biggest and

busiest man at the funeral. Grabs a shovel before they even got the box into the grave they tell me,...(155)

He dehumanizes Negroes in general:

Them damn niggers...they aint human...They look like a man and they walk on their hind legs like a man, and they can talk and you can understand them and you think they are understanding you, at least now and then. But when it comes to the normal human feelings and sentiments of human beings, they might just as well be a damn herd of wild buffaloes.(154)

But Faulkner has shown that Rider is capable of the profoundest human emotion, and must mourn the loss of his wife like any other man. Tragically, as a result of his colour and his consequent treatment by the white man, he is unable to mourn normally. The only way he can come to terms with his life is to end it.

"Pantaloons in Black" is placed after "The Fire and the Hearth" and before "The Old People" in Go Down, Moses. All are placed before "The Bear" and the commissary dialogue it contains, in which Issac McCaslin repudiates the plantation because of the treatment of the Negro by the white man. "The Fire and the Hearth" focuses on the coloured Lucas Beauchamp and provides information on the miscegenated family ties. It emphasises the strength of character of Lucas and his wife Molly, and points out the injustices they suffer at the hands of their white landowners.

"The Old People" is concerned with the primitive and the civilized--Sam Fathers and his ancestor, Ikkemotubbe,

the Chickasaw chief who hunted the land is juxtaposed with McCaslin Edmonds, representing "civilized" society. From these two traditions Issac McCaslin must extract a set of standards for himself that he can live by. It is interesting that in this latter story primitive occult powers are suggested, connected with the sighting of the majestic buck by the "initiated" boy Ike, just as Rider in "Pantaloon in Black", endowed with the instinctive superstitions of his race, sees the ghost of his dead wife. In this way Faulkner shows that unconscious beliefs surface in moments of deep emotion. In both stories Faulkner stresses the ancient and noble traditions of the Indian and Negro races and the psychic powers that go with them. These are traditions not to be discarded lightly by the white man. Both stories teach that shame is worse than death, and this philosophy is overtly stated by McCaslin in "The Old People": "...you dont have to continue to bear what you believe is suffering; you can always choose to stop that, put an end to that...there is only one thing worse than not being alive, and that's shame".(186)

The position of "Pantaloon in Black" in Go Down, Moses, is important, because it leads to an understanding of Issac McCaslin's views in the fourth section of "The Bear". He speaks of the Negro: "...they will endure. They are better than we are. Stronger than we are. Their vices are vices aped from white men...".(294) Although Rider does not "endure", he reacts violently to injustice, and endures

in the mind of the society, both black and white, in which he lives. Walter Taylor, in "Faulkner's Pantaloon: The Negro Anomaly at the Heart of Go Down, Moses", questions whether Faulkner, in characterizing Rider, has "inadvertently undermined Issac's carefully phrased concepts"--his full-blooded Negro male not being "stronger" than whites if "stronger" means the ability to survive.⁴⁵ But Issac's words are radical and are a reaction to the years of miscegenation, incest and injustice he reviews. They are spoken out of a sense of guilt. The story of Rider does prepare the reader for Issac's repudiation of his legacy, however, because Rider emerges as a vulnerable human being mourning the death of his wife, whose mourning becomes suicidal due to the wrongs imposed on him by society.

Twelve years before writing "Pantaloon in Black", Faulkner wrote his first major novel, The Sound and The Fury.⁴⁶ Stylistically, "Pantaloon in Black" is simple and straightforward compared to the innovative monologues of The Sound and The Fury. But the mourning motif dominates both works. In 1933, four years after The Sound and The Fury was published, Faulkner added an introduction in which he explains how he came to write the novel:

...one day it suddenly seemed as if a door had clapped silently and forever to between me and all publishers' addresses and booklists and I said to myself, Now I can write. Now I can just write.

Whereupon I, who had three brothers and no sisters and was destined to lose my first daughter in infancy, began to write about a little girl.

I did not realize then that I was trying to manufacture the sister which I did not have and the daughter which I was to lose...⁴⁷

Thus the writing of The Sound and The Fury is an attempt to fill a lack in Faulkner's life. Springing from anxiety about his personal life and despair due to the rejection of Flags in the Dust, the processes at work in the composition of the novel invite comparison with the "grief-work" of mourning. The cathartic effect of transferring his innermost emotions to paper enabled Faulkner to detach himself from them. Andre Green argues that writing "presupposes a wound, a loss, a bereavement, which the written work will transform to the point of producing its own fictitious possibility... Reading and writing are a ceaseless work of mourning"⁴⁸

The seminal image in The Sound and The Fury is that of a small girl climbing on a branch, her drawers muddy, looking into the parlour window of her family's house, where her grandmother's funeral is taking place. Below her, on the ground, stand her three brothers, watching her climb. Using this central idea, the events of the story are related in turn by the retarded youngest brother, Benjy; by Quentin, and finally by Jason. The final section is related by an omniscient narrator. The sister Caddy has no voice, but her personality takes shape as the story unfolds. The

relationships between the Compson children, particularly the relationships of the brothers to the sister, form the basis of the conflict in the novel.

In later years Faulkner described all of his fiction as self-involved: "I am telling the same story over and over which is myself and the world."⁴⁹ As he described the branch scene Faulkner undoubtedly recalled the emotions he felt as a child on the occasion of his own grandmother's funeral, particularly the alienation of the children from the adult members of their family. Death, like sex, is one of the "secrets" of the adults rarely spoken of, and then only in hushed tones. David Moriarty, in The Loss of Loved Ones, notes that in the minds of children there is "a frequent and intense unconscious connection between the ideas of sexuality and death, the two being connected by the conception of 'secrets of the adults'"⁵⁰ He adds that from this concept arises sexual fear because sexual fulfillment may bring death, or even a masochistic trend in which dying may become a sexual goal"⁵¹ The tableau of the Compson children outside the window crystallizes these ideas in a single image. The brothers are looking up at the seat of Caddy's muddy drawers, symbolic of sexuality and of her promiscuity in the years to come. She is adventurous, enterprising and courageous: qualities indicated by her willingness to scramble onto the branch; and her leadership abilities make her attractive. Because the children are

alienated from their parents, Caddy fills the role of mother. But for Benjy and Quentin she is also the object of their sexual desire. Death is present in the funeral scene: both Benjy and Quentin are to be associated with death themselves.

Writing about the Compson children, Faulkner recalled: "the idea struck me to see how much more I could have got out of the idea of the blind, self-centeredness of innocence, typified by children, if one of those children had been truly innocent, that is, an idiot". A few blocks from Faulkner's home lived Miss Annie Chandler, his first-grade teacher and her brother, Edwin Chandler, who could speak and play simple games but whose mind would never grow to adulthood as his body has done years before. Faulkner had seen him behind his iron fence since childhood.⁵² He chose just such an idiot for the first narrator of The Sound and The Fury .

Benjy's body has developed but not his brain. Because he cannot speak or formulate thoughts, he uses his body to express emotion, hence the constant crying. He cannot reason and has no sense of causality; he is speechless and has no sense of time. Morality has no meaning for him and he experiences emotion intuitively. His senses are highly developed, particularly his sense of smell. He does have a memory, although time planes are superimposed one upon the other.

His requirements are those of an infant. He has no control over parts of his body: "my throat made a sound" (48), "my hand jerked back" (72), and he reacts with joy and tears to objects coming and going: presence and absence controls much of his emotion. He is the infant who has not learnt to be a separate person; inner and outer experience cannot be differentiated, and he cannot discriminate between self and not self.⁵³

Benjy's monologue opens with the events of his thirty-third birthday; the events of his childhood are recorded in the same tense. His world is full of pain. The narrator of the last section relates:

Then Benjy wailed again, hopeless and prolonged. It was nothing. Just sound. It might have been all time and injustice and sorrow become vocal for an instant, by a conjunction of planets. (359) .

He is a tragic figure who represents the past, having no future other than the possibility of a bleak existence in an asylum. The facts of the past are supplied by Benjy in an unbiased, opaque fashion, and as the touchstone of the novel he produces arbitrarily the pieces of the mosaic which together form the history of the Compson family.

His constant anguish is perhaps attributable to the fact that, lacking normal emotional development, he is greatly preoccupied with death, and does not have the normal defensive structure that allows most of us to live with this knowledge without being overwhelmed. This morbid

Preoccupation with death can result in an over-reaction to the loss of other people.⁵⁴ From the first, Benjy is associated with death, and one of the first episodes he records is his journey to the cemetery with his mother, Dilsey and T.P. to visit the grave of Mr. Compson and Quentin. This is one of his many Sunday visits, the final one of which concludes the book. As a result of these visits, jimson weed, placed in a bottle and stuck on a mound resembling a grave, is his favourite plaything. Incidentally, this weed, with its unpleasant smell, was used by southern Negroes in contraception and abortion.⁵⁵ Its prolific growth in the South undoubtedly meant that children could pick it at random, but its association with Benjy, a child with no future, is significant. For Benjy, life is constant mourning, even while he plays.

He relates four death scenes. The first is a depiction of the events surrounding the death of the children's grandmother, Damuddy, a loss which profoundly affects the lives of all the children. For Benjy, her loss is the first of the painful events in his life which adds to his morbid preoccupation with death. He does not associate her death with the loss of a person, rather his emotions are stirred by his intuition and his sensory perceptions. Roskus, Dilsey's husband, remarks about Benjy and death: "He know lot more than folks thinks. He knowed they time was coming, like that pointer done. He could tell you when hisn coming, if he could talk. Or yours. Or mine." (37) Benjy speaks of

three more deaths, those of Quentin, his father and Roskus, and he senses rather than perceives these events. On the death of his father, Benjy relates:

I could hear Mother, and feet walking fast away, and I could smell it. Then the room came; but my eyes went shut. I didn't stop. I could smell it. T.P. unpinned the bed clothes... But I could smell it. (39/40)

Death is linked with the wedding of Benjy's sister, Caddy, who is the focal point of his life. When Caddy is climbing the branch to look in on Damuddy's funeral, Faulkner changes his print to italics to illustrate the time change in Benjy's consciousness as he recalls the event which takes Caddy from him: "Then I saw Caddy with flowers in her hair, and a long veil like shining wind. Caddy, Caddy".(46) The loss of Caddy is for Benjy the supreme loss of his life.⁵⁶ Faulkner understood how tragic the wedding of a loved one can be. His brother John remarked that when Estelle Oldham married Cornell Franklin, Faulkner's "world went to pieces".⁵⁷

The children's mother, Caroline Compson, is a hypochondriac, self-centered and ineffectual. She is obsessed with the notion that her own family, the Bascombs, are superior to the Compsons, and she idealizes her brother Maury who lives with the family. She originally named Benjy "Maury", after this brother, but when his retardation became obvious she changed his name to Benjy, effectively rejecting him both in name and spirit. In a speech reported by Quentin, Mrs. Compson demonstrates her lack of feeling for

all her children except Jason, who she thinks of as a Bascomb like herself. She speaks to her husband of dreading to see the Compson blood surfacing:

who can fight against bad blood...you must let me go away I cannot stand it let me have Jason and you keep the others they're not my flesh and blood like he is strangers nothing of mine and I am afraid of them...try to forget that the others ever were (128/129)

Because he is rejected by his mother, Benjy, the helpless child, turns to Caddy, who has the ability to sense what he needs, and loves him unselfishly. Caddy "smells like trees" and she is all that is natural and lovely to Benjy. Infant-like, he holds her slipper, his transitional object, when she is absent. She knows he loves the cushion, the bright fire and the bright mirror which enlarges his narrow world, and she makes sure he can see them. Without Caddy, Benjy is sentenced to a life of unrelieved suffering. But he is not aware of Caddy as a separate person; rather he loves the love that she gives him, and when she leaves, is tormented by reminders of her which evoke a feeling of loss. Faulkner writes of Benjy in the Appendix to The Sound and The Fury, "Who loved three things: the pasture which was sold to pay for Candace's wedding and to send Quentin to Harvard, his sister Candace, firelight. Who lost none of them because he could not remember his sister but only the loss of her". (423/4)

Perhaps Faulkner's portrayal of Benjy stems in part from his own personal need for tenderness and understanding

at the time he was writing The Sound and The Fury . Certainly he understood Benjy's isolated world, often playing the part of observer in his own life. As a child he moved into and out of stillness and silence, resisting the pressures put on him to comply with others.⁵⁸ The ecstasy and relief he associated with the writing of the novel as a whole, he associated particularly with the writing of Benjy's section.⁵⁹

The adverse reactions Benjy experiences towards Caddy's sexual maturation reflect that Benjy senses he will lose Caddy to other males. And he would not be so alert to her sexual development if sexuality played no part in his own desire for her. Evidence of this is provided by the Burgess girl episode: the scene of his unique attempt at sexual intercourse occurs at the very place where he used to meet Caddy when she too came back from school:

They came on. I opened the gate and they stopped, turning. I was trying to say, and I caught her, trying to say, and she screamed and I was trying to say and trying, and the bright shapes began to stop and I tried to get out. I tried to get it off of my face, but the bright shapes were going again.(64)

Benjy's "bright shapes" are euphoric sensations and are associated with his world with Caddy, and he confuses past and present, and mistakes the Burgess girl for her. It follows that if the Burgess girl functions in his mind as a substitute for Caddy, then Benjy's sexual aggression must be viewed as an attempt at incest.⁶⁰ As a result of the

attempt at rape, Benjy is castrated. His anguish at this loss is reflected in the text:

I got undressed and I looked at myself, and I began to cry. Hush, Luster said. Looking for them aint going to do no good. They're gone. You keep on like this, and we aint going have you no more birthday. He put my gown on. I hushed...(90)

On several occasions Benjy is profoundly upset by Caddy's developing sexuality. He cries and pulls at her dress when he discovers her in the swing with her boyfriend Charlie. As a result Caddy washes her mouth out with soap. She tells Benjy: "I wont...I wont anymore, ever...Hush. I wont anymore".(58) Her seduction by Dalton Ames produces a similar reaction, and results in Benjy pushing Caddy to the bathroom. He reacts violently to Caddy's use of perfume:

I went away and I didn't hush, and she held the bottle in her hand, looking at me. 'Oh' she said. She put the bottle down and came and put her arms around me. 'So that was it...Of course Caddy wont. Of course Caddy wont...'(51)

At Caddy's instigation they together give the perfume to Dilsey.

Each of these events produces a feeling of guilt on the part of Caddy due to the shame she harbours because of her sexual exploits, and she attempts to alleviate her guilt by complying with Benjy's wishes. Benjy intuitively senses her shame which adds to his intense anxiety that she will soon leave him. His reactions are not moral judgments; rather they are those of a son jealous of his mother's lovers. But

Benjy can never grow up and compete with those lovers. Perhaps he unconsciously resists growing up so that the safe world where Caddy is both mother and lover can never be violated. Benjy cannot develop, and therefore will not recover from the loss of Caddy, a loss that he must continue to mourn.

In his introduction to The Sound and The Fury Faulkner writes about Benjy's tragic loss of Caddy:

I saw that peaceful glinting of that branch was to become the dark, harsh flowing of time sweeping her to where she could not return to comfort him,...And that Benjy must never grow beyond this moment; that for him all knowing must begin and end with that fierce, panting, paused and stooping wet figure which smelled like trees. That he must never grow up to where the grief of bereavement could be leavened with understanding...⁶¹

The mourning processes of Quentin Compson can be traced as he relates the events of the day of his suicide, in the second section of The Sound and the Fury. His narration is interrupted by fragmented thoughts of his childhood, which surface in association with present stimuli, and are connected with his relationships with his parents and the other Compson children.

Quentin, like Benjy, mourns the loss of Caddy when she enters a world of sexuality, but his emotional difficulties begin before his obsession with Caddy's purity. Like Benjy, Quentin is profoundly affected by the death of the

children's grandmother, Damuddy, who, with Dilsey, helped to fill the void created in their lives by their inadequate parents. Dilsey "does de bes" she can to fill the vacancies left in the lives of the children, but her life combines effective action with resignation to her duty,⁶² and just as Benjy relies on Caddy for tenderness, so Quentin turns to Caddy to satisfy his emotional needs.

The extent to which Quentin feels the lack of parental love and support is illustrated by the memory of a picture book image which surfaces during the course of the day he describes, when he associates the smell of gasoline with the smell of the camphor used by his sick mother:

...Mother lay back in her chair, the camphor handkerchief to her mouth. Father hadn't moved he still sat beside her holding her hand.. When I was little there was a picture in one of our books, a dark place into which a single weak ray of light came slanting upon two faces lifted out of the shadow...It was torn out, jagged out. I was glad. I'd have to turn back to it until the dungeon was Mother herself she and Father upward into weak light holding hands and us lost somewhere below even them without even a ray of light.(214/5)

Quentin's mother withholds love and affection from him adding to his lack of confidence in himself. She contributes to her husband's alcoholism and cynicism, and is the indirect cause of Caddy's promiscuity, because Caddy cannot tolerate the pressures brought to bear on her by Benjy and Quentin, and believes that her only hope for the future is to break away from her disintegrating family.

Quentin remembers a speech of Mrs. Compson's to Herbert Head, Caddy's fiance, connected with their impending marriage, and punctuates it with anguished thoughts provoked by the imminent loss of his sister: "No sister no sister had no sister".(117) Feeling isolated and rejected, Quentin cries, "If I could say Mother, Mother".(117)

At times Mr. Compson shows compassion towards his children; for example, Benjy recalls a scene in which Caddy and Father and Jason were in their Mother's chair. Jason had been crying, and his Father was comforting him. Caddy's head was on Father's shoulder, and when Benjy went over to the chair "Father lifted me into the chair too, and Caddy held me".(88) But Mr. Compson's personality deteriorates. He cannot tolerate Caddy's promiscuity, and she tells Quentin: "Father will be dead in a year they say if he doesn't stop drinking and he wont stop he cant stop since I since last summer".(154) There is a bond of affection between Caddy and her father, and, aware of his weakness, she pleads with Quentin when she leaves home: "Are you going to look after Benjy and Father".(131) Quentin, too, is close to his father, and he constantly relates what "Father said".⁶³ But Mr. Compson is obsessed with the meaninglessness of existence, and does not value the aristocratic and puritanical standards of the old Southern tradition, which for Quentin represent order and security. At the beginning of Quentin's monologue, his father gives him a watch that belonged to General Compson, Quentin's

grandfather, with the words:

I give you the mausoleum of all hope and desire; it's rather excruciatingly apt that you will use it to gain the reducto absurdum of all human experience which can fit your individual needs no better than it fitted his or his father's...(93)

Quentin cannot tolerate his father's nihilistic philosophy which adds to his sense of personal failure:

Father was teaching us that all men are just accumulations dolls stuffed with sawdust swept up from the trash heaps where all previous dolls had been thrown away the sawdust flowing from what wound in what side that not for me died not...(218)

Because of his mother's lack of love and his father's failure to provide adequate guidance or example, Quentin turns to his grandmother, Damuddy. Later, he is to mourn her death, which, significantly, Faulkner places at the heart of his story. Moriarty comments that children who lose loved ones in their early childhood are profoundly affected. The loss leads to a disturbance in their emotional development, which in turn leads to a personality change, and the younger the child, the more profound are the emotional scars. This phenomenon is related to guilt feelings harboured by the child about the anger, and sometimes death wishes directed towards the dead person while that person was alive. It is also related to the real need the child has for the deceased. As a result, a loss which occurs later in life may produce pathological mourning.⁶⁴ Quentin has never recovered from the loss

of Damuddy in his childhood. His need for her was great. When he loses Caddy, his surrogate mother, later in life, he suffers an emotional breakdown leading to suicide.

Faulkner deeply understood Quentin's despair. When he was five, his family moved to Oxford, Mississippi, from the Falkner's family home town of Ripley. Faulkner's father, Murry C. Falkner, moved from job to job in Oxford, and became widely regarded as the failed descendant of a legendary grandfather and a successful father. After fifteen years of shifting around, trying one thing and then another, he accepted appointment as secretary and business manager of the University of Mississippi. In this, the last of several positions arranged by his father, he served dutifully for ten years, only to be dismissed in a political shuffle. Much of the time he spent alone, sitting in silence, as though he had simply got tired of living.⁶⁵

It seems probable that Murry Falkner, the "failed descendant" of famous forbears, bore a resentment to those ancestors and the past in general, and it is this resentment that Faulkner portrays in Mr. Compson.

Murry Falkner had enjoyed taking his sons to the woods, and taught them to ride, track, hunt and fish. But they remained uncertain of his affection. None of his sons remembered him as an easy man to know or an easy man to love. With them, as with others, he remained distant and cautious. Looking back, they thought of him as a cold man whose capacity for affection was limited.⁶⁶ Like Mr.

Compson of The Sound and the Fury, Murry Faulkner drank as his sense of failure and resentment deepened. Occasional drunkenness was a familiar part of being male and Falkner, but his wife, Maud, abhorred drinking, and dramatized her husband's failure, weakness and guilt.⁶⁷ Maud was shy and insecure and as one of her granddaughters would put it years later, she was "often afraid of strange people and situations. She masked her vulnerability with a cold, hard manner". Outwardly she sometimes appeared arrogant, brusque and self-assured.⁶⁸

Faulkner's fiction reflects that he associated the onset of division and bitterness with the conduct of his warring parents. In the father whose failures were many and repeated, he saw weakness that was too conspicuous, and in the mother who made him perfectly aware of his father's weakness and then forced him to choose between that weakness and her strength, he saw fierceness that went too far.⁶⁹

In part the Compsons of The Sound and the Fury are modelled on these parental figures, and it is clear that The Sound and the Fury reveals fully the direction of Faulkner's sympathy, which, because of his own inadequate parenting, turns towards children.⁷⁰

So Faulkner understood Quentin Compson's emotional state on the day of his suicide in The Sound and the Fury. Quentin is deprived of parental love, and bears the emotional scars from the death of Damuddy in his childhood, a loss which Faulkner empathized with, due to the loss of

his own "Damuddy" when he was ten years old. Quentin has now also lost his sister Caddy, who has become the focus of his existence. Like Benjy, his attachment to her is obsessive.

In keeping with the mourning motif in The Sound and the Fury, the loss of Caddy's virginity is treated like a death not only by Quentin, but by Mrs. Compson also. In Section 3, Jason recalled that his mother happened to see one of Caddy's boyfriends kissing her:

and all the next day she went around the house in a black dress and a veil and even Father couldn't get her to say a word except crying and saying her little daughter was dead...(286) 71

Caddy herself treats her loss of virginity as a death:

Else have I thought about I cant even cry I died last year I told you I had but I didn't know then what I meant I didn't know what I was saying...But now I know I'm dead I tell you...(153/4)

For Quentin, the loss of Caddy starts in process a period of mourning just as profound as though she had died.

Faulkner empathized with Quentin's devastation. During the writing of The Sound and the Fury his childhood sweetheart, Estelle Oldham, reappeared in Oxford, reactivating old wounds. Estelle's marriage to Cornell Franklin in 1918 had been a bitter blow to Faulkner, and as his brother put it, his "world went to pieces". Mixed with his pain and sense of loss was bitterness towards Estelle, who since their earliest years had been the subject of much

of his poetry, and the emotional focus of his fertile imagination. Shortly after her marriage he joined the Royal Air Force.⁷²

Because of Damuddy's death in Quentin's early childhood, Quentin is unable to mourn normally for Caddy. He cannot fit his loss of her into his set of assumptions about the world. Thoughts of her dominate his life: she has become a mother to him, and because he wants to possess her wholly, his imagined lover too.

At the beginning of the day he narrates, Quentin wakes in his bedroom and thinks about the weather, which immediately reminds him of the weather on Caddy's wedding day. Faulkner uses italics to indicate Quentin's memories. "She ran right out of the mirror, out of the banked scent. Roses. Roses. Mr. and Mrs. Jason Richmond Compson announce the marriage of".(95) He embarks on the process of "grief-work", or reminiscence, common to all who mourn, which, if followed to its healthy conclusion, would prepare him for full acceptance of his loss. Colin Murray Parkes, in Bereavement, describes "grief-work" in similar terms as Freud, in "Mourning and Melancholia" and Bowlby in "Processes of Mourning"--as a preoccupation with thoughts of the lost person which derives from the urge to search for that person. Parkes comments that painful repetitious recollection of the loss experience occurs.⁷³ Quentin is preoccupied with thoughts of Caddy and recalls his loss of her in all its devastating forms. However, his

"grief-work" is exaggerated and distorted to the point where it becomes harmful to his personality.

Immediately after his thoughts of Caddy's wedding, Quentin's mind turns to his obsessional wish for incest with his sister. He imagines he makes a confession to his father: "I said I have committed incest, Father I said".(95) The reasons for his incestuous desires are connected with his wish to retain his exclusive relationship with Caddy. In the course of his "grief-work", Quentin dwells on this fantasy, which is symptomatic of a regression brought about by the trauma of his loss. His mind reverts to a time before puberty when, as a child, he wished that his mother-figure, Caddy, was also his lover.

Incest with Caddy seems an ideal way of preventing her promiscuity and keeping her for himself. In an imagined conversation with his father, Quentin explains his incestuous desire: "it was to isolate her out of the loud world so that it would have to flee us of necessity".(220) He speaks of Caddy's lovers and how he could have "saved" her from them: "if i could tell you we did it would have been so and then the others wouldnt be so and then the world would roar away".(220)

Narration for Quentin becomes difficult as he recalls his fantasies. He seems to contemplate incest with Caddy and/or killing both himself and Caddy, and these thoughts occur directly after he has learned of her loss of virginity:

then I was crying her hand touched me again...she was lying on her back looking past my head into the sky...I opened my knife...(189)

As his words become frenzied he recalls the death of his grandmother, the loss which fractured his defense against the present loss of Caddy: "do you remember the day damuddy died".(189)

Quentin's regression to a time before puberty includes narcissism, in which his love for Caddy is an ambivalent form of self-love, similar to the narcissism of an infant; and an identification with his sister, which is a symptom of both normal and pathological mourning. As Freud notes in "Mourning and Melancholia", some of the features of melancholia (pathological mourning) are borrowed from grief (normal mourning), and some from the process of regression from narcissistic object-choice to primal narcissism.⁷⁴

Identification with Caddie occurs because Quentin, instead of completing normal "grief-work" and reaching out towards another love-object, withdraws his desires for Caddy within himself where they serve to establish a narcissistic identification transforming the loss of Caddy into a loss within Quentin himself. In turn, a conflict is produced between Quentin himself and Quentin as altered by the identification.⁷⁵ Parkes notes that much has been

written in psychoanalytic literature and elsewhere, about the way in which people who have suffered a loss sometimes seem to take into themselves certain aspects of the lost

person. He notes that the phenomenon is often described but it is not fully explained, and remains as mystifying today as it was to John Donne.⁷⁶ Quentin's narcissistic identification with Caddy, an ambivalent form of self-love, is demonstrated in several ways.

As he rides a Harvard streetcar, Quentin sees the river, which reminds him of Gerald Bland's shell, then Mrs. Bland, and ultimately echoes of his own mother's voice saying: "What a shame that you should have a mouth like that it should be on a girls face".(130/1) His features are feminized, and his attitudes are those of a girl, as indicated in his fights with his sister's lovers--after being defeated by both Dalton Ames and Gerald Bland, he ends by passing out "like a girl".(201) Additionally, as he returns to his rooms at Harvard during the course of the day he describes, Quentin notices the letter he has left for his roommate, Shreve, and recalls the remarks of his friends who endow him with a female role, and speak of Shreve, "Calling him my husband".(213)⁷⁷

In order to overcome a loss the identity of the bereaved person must be reassessed. Quentin does not attempt to make this adjustment. He is lost in a void, and as he sees and smells the river on his last day, he thinks of the past when he lay in bed and smelt rain water and honeysuckle:

the whole thing came to symbolize night
and unrest I seemed to be lying neither
asleep nor awake looking down a long

corridor of grey halflight where all stable things had become shadowy paradoxical all I had done shadows all I had felt suffered taking visible form antic and perverse mocking without relevance inherent themselves with the denial of the significance they should have affirmed thinking I was I was not who was not was not who...(211)

His loss of identity is comparable to the state of Rider in "Pantaloons in Black" after the death of his wife. Rider, like Quentin, is unable to adjust to the new circumstances of his life. Parkes remarks that a new set of expectations and roles must be faced and a new repertoire of problem solutions must be learnt before the bereaved can again feel safe and at ease. In healthy mourning, once habituation has taken place and the old assumptions and ways of thinking have been given up, the individual is free to take stock and to make a new start. Making a new start means learning new solutions and finding new ways to predict and control happenings within the life-space. It also means seeking a fresh place in the hierarchy, reassessing one's powers and possessions, and finding out how one is viewed by the rest of the world.⁷⁸

Quentin is unable to make a new start. For him, time itself means change and loss, and he seeks to arrest the perfect moments of his childhood with Caddy. Faulkner understood these ideas, and David Minter writes that for Faulkner the moment signalling the end of childhood and the beginning of awareness possessed particular poignancy. The deep nostalgia that informs so much of Faulkner's fiction is

often associated with loss of childhood--that is, a world prior to disappointment, division and bitterness.⁷⁹

Anger and resentment is expressed towards Caddy by Quentin as he thinks of her pregnancy. This phase of his mourning is reflected in his thoughts as he associates with the little Italian girl he significantly calls "sister". His fury is directed first towards Caddy, then towards women in general:

Seen the doctor yet have you seen
Caddy...Because women so delicate so
mysterious Father said. Delicate
equilibrium of periodical filth between
two moons balanced. Moons he said full
and yellow as harvest moons her hips
thighs.

And he refers to his own feelings of rejection: "Outside outside of them always but".(159/160)

Gradually Quentin's feelings of anger towards Caddy are replaced by guilt. As a child Quentin was the aggressor, but when he realizes that Caddy is lost, his hostility is turned against himself.⁸⁰ Benjy, in his narrative, reports Quentin's jealous and cruel treatment of Caddy as a child, and relates Quentin's response when Caddy wets her dress playing in the stream: "Caddy took her dress off and threw it on the bank. Then she didn't have on anything but her bodice and drawers, and Quentin slapped her and she slipped and fell down in the water".(20) Quentin's guilt results from his early treatment of his sister. Significantly, Parkes notes that guilt and anger are thought particularly likely to follow the dissolution of an

ambivalent relationship, and, because of their destructive nature, to lead to pathological forms of grief.⁸¹

Guilt and loss of self-esteem go hand-in-hand, and Mr. Compson, by his denigration of the past and all that it stands for in Quentin's eyes, intensifies Quentin's despair. Rider, of "Pantaloon in Black" suffers a similar sense of worthlessness. Like Quentin, Rider does not redirect his feelings after his loss, and the result is an intolerable internal conflict. In particular, Quentin feels insecure about being adult and functioning in an adult world as a man: all that he values in his life is connected with his ancestors and with his childhood years with his sister. When he fantasizes that he confesses incest with Caddy to his father, he records his father's supposed remarks to him:

And father said its because you are a virgin: dont you see? Women are never virgins. Purity is a negative state and therefore contrary to nature. It's nature is hurting you not Caddy... (143/4)

A speech of Quentin's towards the end of his narrative illustrates his sense of utter worthlessness in an unfeeling world:

the strange thing is that man who is conceived by accident and whose every breath is a fresh cast with dice already loaded against him...someday in very disgust he risks everything on a single blind turn of a card...he does it only when he has realised that even the despair or remorse or bereavement is not particularly important to the dark diceman...(221)

These are some of Quentin's last words before he ends

his life. In "Mourning and Melancholia", Freud demonstrates that human beings dread to give up loved ones. They handle this conflict by identifying with the idea of the lost person, and in pathological mourning, the person derides the self as identified with the lost loved one and feels worthless, helpless, and is self-recriminating. All of his energies appear to be absorbed in this internal struggle.⁸² Accordingly, Quentin begins to hate himself and seeks self-punishment. His fights with his sister's lovers, Dalton Ames and Gerald Bland, which he knows he cannot win, satisfy this need.

Suicide is Quentin's ultimate expression of self-punishment. As he draws closer to his self-determined destiny, he experiences the manic sensations noted by Freud which are sometimes peculiar to pathological mourning.⁸³

Quentin's mourning has expended great mental energy. Now that he has made the decision to end his life, a volume of energy is available for his immediate use, resulting in a euphoric readiness for all kinds of action. Evidence of a manic reaction occurs during Quentin's association with the little Italian girl. When he is accused of assault he begins to laugh:

Then I began to laugh...I tried to stop the laughter, but I couldn't...After a while the laughter ran out. But my throat wouldn't quit trying to laugh, like retching after your stomach is empty. (174/5)

Quentin's laughter is reminiscent of the laughter of

Rider of "Pantaloons in Black" when in prison: in both cases manic laughter occurs at the end of the mourning process.

In contrast to the fragmented images and painful recollections of the first part of his narration, Quentin makes the final preparations for his suicide with manic precision. His thoughts accelerate, and he acts compulsively, laying out his underwear, packing his trunk, bathing and shaving, tending his cut finger, stacking his books on a table. With scrupulous attention to detail, he wraps his trunk key in paper, puts in it an envelope and addresses it to his father. He writes two notes, one to his father and one to Shreve, and seals them. Mechanical actions now replace feeling as Quentin makes an effort to overcome his sense of helplessness and impose a kind of order on the tide of events--steps which his obsessions demand that he follow. In the euphoria of mania, he eats a "good" breakfast and buys the "best" cigar he can. (102) Quentin's desire to control his life is reminiscent of Rider of "Pantaloons in Black" for whom suicide meant power and an anguished expression of self-hood.

In the Appendix which he added to The Sound and the Fury in 1945, Faulkner writes of Quentin's desperate attempts to suspend time and keep his loved one forever:

Who loved not the idea of the incest which he would not commit, but some presbyterian concept of its eternal punishment: he, not God, could by that means cast himself and his sister both into hell, where he could guard her forever and keep her for evermore intact

amid the eternal fires. But who loved death above all, who loved only death, loved and lived in a deliberate and almost perverted anticipation of death...(411)

Faulkner began As I Lay Dying⁸⁴ in October, 1929, immediately after the publication of The Sound and the Fury, and completed it in January, 1930. Afterwards he recalled that he "set out deliberately to write a tour-de-force", knowing before he put pen to paper and set down the first word what the last word would be. A year and a half before, writing The Sound and the Fury, he had felt a combination of faith and expectation and even ecstasy, but "it was not there in As I Lay Dying ...because I knew too much about this book before I began to write it."⁸⁵

Perhaps The Sound and the Fury was a voyage of discovery for Faulkner in which his ideas about inadequate parents and their disadvantaged children, death and mourning, were taking shape. Now, in As I lay Dying, he is able to portray these concepts and trace with confidence the psychological effects of a mother's death upon her family.

In As I Lay Dying, Faulkner again uses the interior monologue form of narration, but this time fifteen shifting points of view are employed. The central figure, Addie Bundren, around whose death the novel revolves, is given one narrative segment, placed after her death occurs. The other monologues are those of her husband, children, friends and neighbours. Members of the family provide the largest part

of the narrative segments: each monologue reveals a part of the action and the family situation in terms of the intelligence, insight and bias of the narrator.⁸⁶

Several similarities between As I Lay Dying and The Sound and the Fury become evident. The drama of family life exists for the Bundrens as it does for the Compsons. There are no stern spectres from the past insisting on upholding the honour of ancestors to haunt the Bundrens as there are in the Compson family, but, like the Compsons, each Bundren is confronted with personal problems related to relationships within the close-knit family circle. As in The Sound and the Fury, the mourning motif is predominant, but in As I Lay Dying, the mother is mourned rather than the sister. Again, inadequate parents corrode the emotional lives of the children.

The title of the book, chosen before Faulkner began writing, is taken from the speech of ghostly Agamemnon to Odysseus in the Eleventh Book of the *Odyssey*: "As I lay dying the woman with the dog's eyes would not close my eyelids for me as I descended into Hades".⁸⁷ On a literal level, this quotation can apply to the long delay of the Bundren family in burying Addie's body. On a more profound level, it applies to the difficulties her children experience in acknowledging her death and reorganising their lives around a new reality. Faulkner has made his intentions clear from the outset: his book is vitally concerned with the ways in which the Bundren children mourn

their mother's death. Due to lack of parental love and support, the children suffer from emotional maladjustment, and are unable to come to terms with their feelings about their dead mother and her decaying corpse.

As Dr. Peabody attends Addie's death-bed, he makes an observation which reflects experience gained by years of association with both the living and the dead:

I can remember how when I was young I believed death to be a phenomenon of the body; now I know it to be merely a function of the mind--and that of the minds of the ones who suffer the bereavement. (42)

Faulkner explores the function of the minds of Addie's children and, with remarkable insight, sets down the mourning process of each personality.

Each child reacts differently, but all feel not only the loss but the threat to self which is an integral part of bereavement. Beverley Raphael, in The Anatomy of Bereavement writes that all the personal and internalized meanings of death are evoked by the death of a loved one, and all the personal vulnerabilities associated with death are aroused by its closeness to the self.⁸⁸ Faulkner examines the minds of the eldest son Cash, with whom the reader is confronted on the first pages as he builds his mother's coffin; the sensitive and intuitive son Darl; Jewel, the love-child; the only daughter Dewey Dell, and the youngest son Vardaman. Each is faced with the dead body of their mother, a powerful aspect of the novel which Faulkner

forces the reader to experience. Undoubtedly Faulkner draws here on the memory of his grandmother, Damuddy's prolonged sick-bed and death. Raphael comments that the altered state of death is frightening when first encountered, and the lack of breath, the stillness, the coldness, the absence of response bring a pain that cuts to the core of personal experience. But, painful as the reality of the dead body may be, it is important that it be incorporated into the death experience of the bereaved. There is a peace in the face of death as well as finality.⁸⁹

The Bundrens surround their mother in her dying moments but they are not prepared emotionally for the actual moment of the passage of life. And their inability or refusal to accept her death becomes an integral part of Faulkner's story as the family transport her coffin, through flood and fire, to the cemetery at Jefferson. Because of their lack of adequate parental love and guidance, the Bundren children, like the Compsons of The Sound and the Fury, are psychologically damaged and are unable to mourn normally. In Anse Bundren we see again the failed father, and in Addie, the alienated, isolated mother. Once more, the children are thrown together within the family circle.

Faulkner probes the relationships within this circle. Neither Cash nor Darl attempts to establish contact with others outside the group. Jewel sells his horse, his dearest possession, so that the family can continue on their journey. Dewey Dell allows her brother Darl to come between

herself and her lover, Lave. The Bundren parents make demands but offer nothing in return. The family configuration resembles that of the Compsons in that jealousies arise if a member of the family establishes a relationship outside of the circle: even incest is contemplated--at various levels of consciousness--to satisfy the emotional needs of the all-devouring family.

In the South which Faulkner knew, cases of incest between father and daughter, brother and sister appear to have been relatively frequent. Andrew Lytle, another Southern novelist, writes in this respect: "For many years it has seemed to me that incest was a constant upon the Southern scene". In socio-historical terms, the phenomena may reflect the panic of a declining social class which struggles for survival but refuses any influx of outside blood.⁹⁰ Perhaps Faulkner bore this in mind in his treatment of the Compsons. The Bundrens, however, who are poor whites, share the Compsons' attitude that no-one other than family members can be trusted. Raphael writes of the normal adolescent:

Social development occurs requiring the adolescent to accomplish certain social or psychosocial tasks as demanded by his culture and society. These commonly include the development of relationships outside the family, usually with peers, ultimately culminating in the development or capacity for establishing adult dyadic and family relationships of his own; the growth of independence from the family of origin;...⁹¹

The Bundren children do not develop in this respect as

normal adolescents, and their maladjustment can be traced directly to their parents.

Anse Bundren, father and husband, insists throughout the journey that he will never be " beholden " to anyone. And yet he is skilled at acquiring help from his neighbours in an offhanded way, a fact attested to by his friend Vernon Tull: " Like most folks around here, I done holp him so much already, I cant quit now ". (32) Early in the novel Darl comments on his father's aversion to hard work:

There is no sweat stain on his shirt. I have never seen a sweat stain on his shirt. He was sick once from working in the sun when he was twenty-two years old, and he tells people that if he ever sweats, he will die. (16/7)

Throughout, Anse is described in terms of stasis and rigidity. Tull, in his dreams, sees him as a steer standing knee deep in a pond, oblivious to the fact that somebody has turned the pond on edge and he hasn't " missed it yet ". (69) As Cash works on the coffin, Darl, in characteristically poetic terms, notes that as the rain begins " Pa lifts his face...from behind his slack-faced astonishment he muses as though from beyond time, upon the ultimate outrage ". (72) And a neighbour, Samson, speaks about the kind of man he believes Anse to be:

I notice how it takes a lazy man, a man that hates moving, to get set on moving once he does get started off, the same as he was set on staying still, like it aint the moving he hates so much as the starting and the stopping. (108)

Anse perseveres with the journey to bury Addie not only

because he gave her his word, but because he wants new teeth and a new wife: the final words of the hypocritical monologue in which he describes himself as honest, hardworking and the "chosen of the Lord", are "But now I can get them teeth. That will be a comfort. It will".(105) Faulkner endows Anse with some of the passivity and alienation of Mr. Compson, the failed father of The Sound and the Fury . Both stand aside from life; both find life too difficult.

Addie herself is an alienated figure, who both in life and death dominates and corrodes the emotions of the family. As a schoolteacher before her marriage, she hates the children she teaches. She waits for the last child to leave "with his little dirty snuffling nose"(161), and goes down to the spring "where I could be quiet and hate them".(161) She feels her isolation intensely, and in an effort to make contact with the children she whips them:

I would look forward to the times when they faulted so I could whip them. When the switch fell I could feel it upon my flesh; when it welted and ridged it was my blood that ran, and I would think with each blow of the switch: Now you are aware of me! Now I am something in your secret and selfish life, who have marked your blood with my own for ever and ever.(162)

Addie wishes to escape her isolation by making her mark on others and this way of communication appears to be a substitute for the love she is unable to give.

Significantly, Addie speaks of her own father near the

beginning of her narrative. His attitude to life, reminiscent of Mr. Compson, is one of defeat: "the reason for living was to get ready to stay dead..."(161) The nihilism of both Jason Compson and Addie Bundren's father radically affects the lives of their offspring. As Addie's reason for living is "getting ready to stay dead", her life becomes obsessed with death, and she asks Anse to bury her in Jefferson with her own family, rather than with the Bundrens--only by lying with her "blood" family can her isolation, her permanent death be complete. Interestingly, Caroline Compson of The Sound and the Fury rejects her husband's family and idolizes the Bascombs, the family she was born into. In both cases, the mothers attempt to achieve a personal identity.

Addie accepts the birth of Cash, their first son, a relationship of pain and blood, and comes to love him. Her love is returned by Cash, who builds her coffin with patience and care, and suffers a broken leg uncomplainingly so that her wish to be buried in Jefferson may be fulfilled. Because she is unable to have the same kind of masochistic relationship with Anse as she underwent with Cash at his birth, Addie realises that Anse even "in the night" had not violated her isolation. She therefore rejects Anse's love, and records in her narrative that when Darl was born she asked Anse to promise to take her back to Jefferson when she died, because she knew that her father had been right. Shortly after this request is noted, Addie says of Anse: "He

did not know that he was dead, then".(165) To her, Anse is no longer alive. She has rejected him, dominated him with her fierce will, and now despises him as a lifeless creature. She becomes the dominant partner in the marriage. It is not surprising that Darl speaks of his father as almost non-existent, and comments on "pa's shabby and aimless silhouette".(72)

The pain and blood of the birth of the second son, Darl, does not penetrate Addie's isolation, and she rejects him as well as Anse, with the result that Darl feels both motherless and fatherless. Addie thus sacrifices human relationships to the demands of her fixations. She rationalizes that the birth of her daughter Dewey Dell "negatives" the birth of Jewel, her son by her illicit love affair with the Reverend Whitfield, and Vardaman, her youngest son, she believes, replaces the child she has deprived Anse of. Her children are divided in her mind between herself and Anse. Her sons, Jewel and Cash, belong to herself and Anse, and the three others "are his and not mine".(168)⁹² By this means, Addie seeks punishment for her "sin" with Reverend Whitfield of which Jewel is the living evidence. But in seeking punishment to satisfy her own peace of mind, Addie alienates herself from her family, and causes jealousy and hatred amongst them. In her preoccupation with her obsession she retreats into a world of her own where she can find protection from reality, and recalls that when Cora Tull told her she was not a true

mother, she would think how "words go straight up in a thin line, quick and harmless".(165) Addie is self-centred, self-pitying and self-castigating.

Because of their confused, unstable upbringing, Darl, Jewel and Vardaman are unable to mourn the death of their mother normally. Darl, like Quentin Compson, is rejected by his mother and feels essentially fatherless, and is therefore uncertain of his own identity, a state of mind which leads to pathological mourning, and in Darl's case, to madness. Jewel and Vardaman suffer identity crises also, and deny the loss of their mother by substituting animal totems. As the novel progresses, Faulkner interprets the bereavement of each child as it affects their particular personal world.

Darl, the chief narrator of the action, relates the opening monologue, in which he is noticeably contrasted with his brother, Jewel. Darl reveals himself as circuitous and poetic where Jewel is straight-forward, single-minded and apparently wooden.⁹³ Darl describes the cottonhouse:

Square...it leans in empty and shimmering dilapidation in the sunlight...When we reach it I turn and follow the path which circles the house. Jewel...steps in a single stride through the window. Still staring straight ahead, his pale eyes like wood set into his wooden face, he crosses the floor in four strides with the rigid gravity of a cigar store Indian dressed in patched overalls and endued with life from the hips down...(4)

Like Quentin Compson, Darl is romantic, introverted,

and obsessed with family relationships. He cannot accept the death of his mother, and this fact is revealed at the end of his short first monologue. In his characteristically descriptive style, he speaks of the boards of his mother's coffin, which Cash is sawing:

Between the shadowy spaces they are yellow as gold, like soft gold, bearing on their flanks in smooth undulations the marks of the adze blade:...Addie Bundren could not want a better one, a better box to lie in. It will give her confidence and comfort.(4/5)

Darl's words betray his unwillingness to face his bereavement. Parkes comments on the frequent mitigation of the pain of grieving by a disbelief in the fact of loss, and a numbness and difficulty in accepting death,⁹⁴ and Gregory Rochlin, in Griefs and Discontents comments on the human need to maintain what has been correctly designated as an "obstinate disbelief and a refusal to accept a cardinal condition of existence"--namely, that death is final. Rochlin also notes that where the end of life is concerned, there appears to be a universal characteristic, acquired in early childhood and persistent in most people throughout life, to disbelieve it.⁹⁵ Parkes explains that in order to buy time for the "grief-work" of mourning the individual must defend himself against the complete realization of his loss.⁹⁶ Darl's exaggerated persistence in the denial of his mother's death becomes the most outstanding and the most devastating feature of his mourning process. Although his

mother rejected him during her lifetime, without her he is unable to prove his personal existence.

Cara Tull records that Darl passes through the hall and does not look into the room where his mother lay dying: further proof of his refusal to believe that she will die. Both Vernon Tull and Anse are uncertain whether Darl and Jewel should go on a lumber trip while the family awaits Addie's death, but Darl insists that they go. His reasons are twofold: firstly he is jealous of Jewel, his mother's favourite, and wants to ensure that Jewel will not attend her deathbed; and secondly, if he does not witness his mother's death then he does not have to face the fact that Addie has actually died. Significantly, Darl avoids all mention of his mother's sickroom. Rather, he describes in detail how the house tilts and how voices rise in it:

I enter the hall, hearing the voices before I reach the door. Tilting a little down the hill, as our house does, a breeze draws through the hall all the time, upslanting. A feather dropped near the front door will rise and brush along the ceiling, slanting backward, until it reaches the down-turning current at the back door: so with voices. As you enter the hall, they sound as though they were speaking out of the air about your head.(19)

To Darl, his mother's death and all associated with it is dreamlike and unreal. He cannot tolerate reality.

He is both poetic and intuitive, and in two of the most remarkable chapters in the book, Darl relates the events of his mother's death although he is away from home with Jewel.

Safely separated from her death-bed by several miles, he is able to distance himself emotionally from the harsh reality of his bereavement. At the outset of the novel, therefore, Faulkner reveals to the reader Darl's fertile, too vivid imagination, and exposes insight which is both painful and dangerous. Moriarty points out that the death of a loved one often precipitates emotional illness; the kind of illness depending on the vulnerability of the premonitory personality.⁹⁷ Darl's personality is noted by Vernon Tull: "I have said and I say again, that's ever living thing the matter with Darl: he just thinks by himself too much".(68) Cora Tull speaks of Darl "that was touched by God Himself and considered queer by us mortals..."(159)

Darl's description of Addie's death-scene, detailing the reactions of Cash, Vardaman, Dewey Dell and Anse to their loss, is interspersed with his own remarks while away with Jewel, and Faulkner uses italics for these sections. Interestingly, Darl, describing events of the lumber trip, uses images of decay, disintegration and lifelessness, and his words foreshadow events of the funeral trip upon which the family is about to embark. He speaks of "The tilted lumber" which "gleams dull yellow, water soaked and heavy as lead,...above the broken wheel", and notes that "about the shattered spokes...a runnel of yellow neither water nor earth swirls..."(48) He describes Jewel: "Jewel's hat droops limp about his neck,...he pries with a slipping two-by-four, with a piece of rotting log..."(51) His words

bring to mind the coffin floundering in the flooding river, Jewel's attempts to save it, and the broken down Bundren funeral cart. Significantly in these sections Jewel is the physically active member of the duo, contrasting with Darl, who completes his psychic revelations and his monologue by pronouncing that his mother is dead.

The drama of the coffin-making, recorded by Darl whilst away with Jewel, is played out against a back-drop of storm, darkness, lightning and heavy rain. Again the funeral trip is foreshadowed by this emphasis on weather conditions and the vagaries of nature--from the start Faulkner exposes in Greek tragedy fashion the nature of human limitation in the face of forces beyond man's control. Darl poetically describes the rain as "myriad" and "fluctuant", and portrays the nightmare scenes with startling sensitivity. He perceives his father's limited mental capacity, and speaks of Anse's face, streaming with rain: "It is as though upon a face carved by a savage caricaturist a monstrous burlesque of all bereavement flowed".(73/4)

At the conclusion of this monologue, Darl reveals his uncertainty as to his personal existence:

In a strange room you must empty yourself for sleep. And before you are emptied for sleep what are you. And when you are emptied for sleep, you are not. And when you are filled with sleep, you never were. I don't know who I am. I don't know if I am or not.(76)

Hearing rain strike the loaded wagon outside, he interprets its "wasness" (for rain is only heard as it

ceases to fall) as a symbol of his mother's death: "Yet the wagon 'is' because when the wagon is 'was' Addie Bundren will not be. And Jewel 'is' because when the wagon is 'was' Addie Bundren will not be. And Jewel 'is', so Addie Bundren must be. And then I must be, or I could not empty myself for sleep in a strange room".(76) In this passage, Darl makes an effort to believe his mother is alive. As long as he can keep her alive, his own existence as a human being is beyond question.⁹⁸

Thus Darl temporarily protects himself from the painful effects of grief and mourning. As Raphael notes, this pattern of response to bereavement may be reinforced by adolescent identity issues. If there is great uncertainty within the self about who and what one is or will become, there may be strong ego pressures to consolidate some identity choice. The threat to the ego that major object loss brings in bereavement heightens the uncertainty about who one is now that one is "fatherless" or "motherless" or who one is without the one who has died.⁹⁹

Both Rider of "Pantaloons in Black" and Quentin Compson of The Sound and the Fury suffer a loss of identity. The death of Mannie results in a void within Rider that he is unable to replace and his self-structure is fractured. Quentin cannot reassemble his life without Caddy. Neither are able to face a future which demands a reorganization of lifestyle built on a new reality.

As Darl and Jewel return to the house, Darl taunts his

brother about their mother's death. Darl is aware that a mutual bond of affection existed between Jewel and Addie, and with uncanny intuition realises that Jewel is the love-child of Addie and the Reverend Whitfield. He is also aware of Jewel's identification of his mother and his horse: "Jewel's mother is a horse".(89) It is this identification that enables Jewel to keep his mental equilibrium in the face of bereavement, and his success is contrasted to Darl's failure: "I cannot love my mother because I have no mother".(89)¹⁰⁰ Symbolically, as the brothers lift Addie's coffin on to the wagon, it seems to Darl that the end which he carries has no weight. His anxiety continues to build as the journey to Jefferson gets under way.

Anse records that Darl begins to laugh "with his dead ma laying in her coffin at his feet"(99), much to Anse's embarrassment. He believes it is a mark of disrespect. But Darl, like Rider of "Pantaloon in Black" and Quentin Compson of The Sound and the Fury, is undergoing a manic reaction to his loss. His laughter increases and intensifies when he is finally taken to an asylum in the final pages of the novel. Freud notes in "Mourning and Melancholia" that the most remarkable peculiarity of melancholia (pathological mourning) is the tendency it displays to turn into mania. He adds that many cases run their course in intermittent periods, in the intervals of which signs of mania may be entirely absent or only very slight. Others show that regular alternation of melancholic and manic phases which

has been classified as circular insanity.¹⁰¹ Darl's laughter in the wagon appears to subside and, as his next monologue suggests, he retreats for a time into an unreal world where the motion of the wagon is soporific and dreamlike and where "time and not space" decreases between Jewel on horseback and the cart itself.(101)

As the cortege reaches the flooded river, Darl becomes intensely introspective and he describes the river and its attendant foliage in terms of death and loss:

Above the ceaseless surface they stand--trees, cane, vines--rootless, severed from the earth, spectral above a scene of immense yet circumscribed desolation filled with the voice of the waste and mournful water.(135)

He is obsessed with the idea that if his mother's body does not exist, neither does her death. If he can persist in denying her death, then he possesses an identity himself. Swiggart comments that the trip to Jefferson is associated in Darl's mind with Addie's permanent death, and Darl seems to echo his mother's implicit belief that only in a Jefferson grave away from the Bundrens can her process of "dying" become complete.¹⁰² In order to prevent her burial and deny her death, Darl attempts to allow Addie's coffin to float away. Jewel and Darl are once more in opposition: Jewel ardently desires to transport Addie's body safely across the river in order that it may be buried at Jefferson in accordance with her long-felt wishes; and Darl desperately wishes to lose the body in the torrent.

Evidence is supplied by Vardaman of Darl's reluctance to save Addie's body. He relates how he repeatedly and frenziedly "hollers" to Darl to "catch her", but Darl does not succeed. Vernon Tull relates how Darl jumps out of the wagon, but Jewel stays with it to protect the coffin.

In a chapter near the end of the novel Darl again demonstrates his total inability and obstinent refusal to face Addie's death. As the coffin lies under the apple tree at Armstid's place, he reports that his mother "talks in little trickling bursts of secret and murmurous bubbling"(202), and that he took Vardaman to listen. In response to Vardaman's questions about what his mother is saying and who she is talking to, Darl says that she is talking to God and calling on Him to help her. He even reports that he and Vardaman hear her turning on her side.(204/5) The image of decay that Darl chooses to describe the sounds of the rotting body--"secret and murmurous bubbling"--are an uncanny echo of the sensory impression Addie conjures up at the beginning of her monologue as she describes her quiet place to think "with the water bubbling up and away and the sun slanting quiet in the trees and the quiet smelling of damp and rotting leaves".(161)

In a further attempt at denial Darl sets fire to the barn at Armstid's place where Addie's coffin lies for the night. As Darl reports the events of the lodging of the body, the hostility between himself and Jewel becomes

increasingly evident. Faulkner uses italics to denote Darl's inner thoughts about his brother, which assume an obsessive quality: "He had that wooden look on his face again; that bold, surly, high-colored rigid look like his face and eyes were two colours of wood..."(173) Tension between the brothers increases as Jewel rescues his mother's body once more, this time from fire. Darl reports Jewel's expression of "furious unbelief"(208), and his frantic attempts to haul the coffin from the flames as he stands by watching. Addie's prophecy voiced to Cora Tull, that Jewel "will save me from the water and from the fire"(160) is thus fulfilled.

It seems that Darl has inherited his mother's prophetic qualities--he forecasts that his mother will die before he and Jewel return from their trip--and between them he and Addie assume the role of the seer in the Greek drama that unfolds. Again Faulkner emphasises Darl's personality: Armstid remarks on his odd detachment, speaking "in that voice like he was just listening and never give a darn himself".(181) Darl himself expresses a wish to separate from time and reality. As he assists the futile attempts of the family to "set" Cash's broken leg with cement, he remarks: "If you could just ravel out into time. That would be nice."(198) Darl's desire to be outside of time recalls Quentin Compson's wish to escape its confines. Quentin comments: "That Christ was not crucified: he was worn away by a minute clicking of little wheels".(TSAF 94) Darl is

becoming progressively withdrawn, and shows a marked loss of interest in life, a condition of the bereaved noted by Freud in "Mourning and Melancholia".¹⁰³ His jealousy of Jewel is accompanied by and adds to the loss of self-esteem experienced in pathological mourning. Freud remarks that the distinguishing mental features of melancholia (pathological mourning) are a profoundly painful dejection, abrogation of interest in the outside world, loss of the capacity to love, inhibition of all activity, and a lowering of the self-regarding feelings.¹⁰⁴ In the following speech, Darl betrays his nihilistic, defeatist attitude about the meaninglessness of existence:

How do our lives ravel out into the no-wind, no-sound, the weary gestures earthly recapitulant: echoes of old compulsions with no-hand on no-strings; in sunset we fall into furious attitudes, dead gestures of dolls. Cash broke his leg and now the sawdust is running out. He is bleeding to death is Cash. (197)

His words startlingly resemble the words of Mr. Compson's advice to Quentin:

Father was teaching us that all men are just accumulations dolls stuffed with sawdust swept up from the trash heaps where all previous dolls had been thrown away the sawdust flowing from what wound in what side that not for me died not.¹⁰⁵

Quentin's negativism and loss of self-worth, due in part to the attitude of his father, is comparable to Darl's. Both struggle with the distorted, exaggerated "grief-work" often experienced in pathological mourning.

But Darl's dejection is accompanied increasingly by an anger which is expressed mainly towards Jewel. In taut phrases Darl questions Jewel once more about his parentage: "'Jewel', I say, 'whose son are you?'" , and "Your mother was a horse, but who was your father, Jewel?"(202) His anger is directed at Jewel because he is jealous of the relationship between Addie and Jewel and because Jewel is anxious to bury Addie. But anger is one of the most frequent responses to loss in cases of pathological mourning. Bowlby notes that the problem in understanding pathological mourning is that of understanding not the simple presence of hostility directed against the lost object, but its repression and/or displacement towards other objects, including the self.¹⁰⁶ Darl expends his pent-up hostility on Jewel. However, grief is a process, not a state, and, as Parkes remarks, it seems that the expression of anger often changes with the passage of time.¹⁰⁷ Such is the case with Darl, and, as the cortege approaches Jefferson, he defends Jewel in an altercation with a "town fellow" who draws a knife on him. After settling the argument, Darl return to a calm state of mind where he is able to observe and describe the square monument and courthouse of Jefferson, and he concludes his narrative with an objective, unbiased view of Jewel as he squats on the back wheel of the wagon.

Intense guilt becomes a component of Darl's mourning, demonstrated by the fact that he lies all night on top of the coffin after Jewel has rescued it from the burning barn.

Vardaman believes that Darl does this to "keep the cat away"(214), but Darl protects Addie's body for several reasons: he does not want her to be buried; he feels guilt because he has tried to destroy her remains; and overwhelmingly, he experiences a guilt which is linked to the profound ambivalence in the relationship he had with his mother when she was alive. During his childhood he felt rejected, and hate had become the motivating force in his association with her. Raphael explains that in such cases the death seems a fulfillment of the bereaved's wishes, and, as a result, the bereaved must punish himself.¹⁰⁸

To the end, Darl denies his mother's death. He wishes to delay the burial at Jefferson and suggests that the family take Cash to Dr. Peabody first: "She'll wait. She's already waited nine days".(224) With his strange clairvoyance Darl is aware that his father will borrow a shovel, an awareness which prompts Cash to remark that "it was just like he knowed, like he could see through the walls and into the next ten minutes".(226)

But Darl does not prophesy his incarceration at the Jackson Asylum. His family aids in his capture, and as the fight which ensues subsides, Darl sits on the ground laughing. The manic symptoms known to Freud and experienced by both Rider of "Pantaloone in Black" and Quentin Compson of The Sound and the Fury begin to manifest themselves; again in the final stages of the mourning process. When Cash assures him that Jackson will be better for him, Darl

repeats the word "better", and, according to Cash, can hardly say it for laughing. Cash reports that he sits on the ground, laughing and laughing.

He continues to laugh when he is put on the train to take him to Jackson. Interestingly, Rochlin speaks of the link between denial and mania, and states that denial is an essential mechanism in the elations or mania, functioning as a defense against the underlying depression.¹⁰⁹

Darl's final monologue illustrates that he no longer possesses an identity. Unable to prevent his mother's burial, he must face her death, a reality that he is not able to tolerate and remain sane. He therefore narrates the events which happen to himself as the actions of a third person "Darl", effecting a disassociation with his physical self. His imagined duality is echoed in his description of the two men on the train, one of them sitting beside him and the other sitting on the seat facing him. He relates the men to two sides of a coin, and connects this idea with Dewey Dell, his sister, "two-faced", who has betrayed him to the authorities. Cash comments on the concept of the duality of man:

But I ain't so sho that ere a man has the right to say what is crazy and what aint. It's like there was a fellow in every man that's done a-past the sanity or the insanity, that watches the sane and the insane doings of that man with the same horror and the same astonishment.(228)

Darl, in keeping with Bundren tradition, has been

sacrificed to the needs of the family. Sending him to Jackson relieves them of embarrassment and satisfactorily explains the burning of Armstid's barn to the authorities.

Images of Jewel, portrayed as rigid and wooden, become a distinguishing feature of As I Lay Dying as the novel progresses. Darl describes him as "Motionless, wooden-backed, wooden-faced"(89), with "that bold, surly, high-colored rigid look like his face and eyes were two colors of wood"(173), and Dewey Dell observes that "Jewel sits on his horse like they were both made out of wood, looking straight ahead".(116)

But Jewel's rigidity differs from that of his father, Anse. Where Anse's appearance reflects a lack of character, Jewel's outward demeanor conceals a vibrant, passionate nature. Faulkner paints tableaux which emphasise moments of stasis, followed by bursts of violent action, effectively portraying the struggle for supremacy between man and horse. In a memorable passage, Faulkner, through Darl, relates how Jewel is "enclosed by a glittering maze of hooves as by an illusion of wings" and "moves with the flashing limberness of a snake". Jewel and the horse are described as being

rigid, motionless, terrific, the horse back-thrust on stiffened, quivering legs, with lowered head; Jewel with dug heels, shutting off the horse's wind with one hand, with the other patting the horse's neck in short strokes myriad and caressing, cursing the horse with obscene ferocity.(12)

The relationship between Jewel and his mother is reflected in the relationship between Jewel and his horse. Before her death, Addie both accepted and rejected Jewel: she accepted him as her love-child, the result of her brief affair with Reverend Whitfield; and rejected him because she could only relate to others by brutality--a relationship of "blood"--an example of which is seen in the sadistic treatment of her schoolchildren. In his single narrative, Jewel openly expresses his devotion to his mother: "It would just be me and her on a high hill and me rolling the rocks down the hill at their faces".(15) And Jewel's treatment of his horse mirrors the treatment he receives at the hands of his mother: as Darl says, "ma always whipped him and petted him".(17) However, Addie's rejection, by whipping, serves to strengthen the bond between mother and son because her behaviour to him is interpreted by his childish mind as deserved punishment, successfully alleviating his guilt at being the favoured son.

Like Darl, Jewel attempts to deny his mother's death, but, unlike Darl, the phases of mourning through which he passes do not result in insanity.

The lumber trip which results in the absence of Darl and Jewel from their mother's deathbed is eagerly anticipated by Darl for his own reasons, but Jewel only agrees to go after he persuades himself, with the help of Tull, that his mother is not really very sick, a denial of her illness and an indication that he is not willing to face

the death which to others seems inevitable.

Jewel's anger, an aspect of his mourning which becomes exaggerated, consistently intensifies as Faulkner traces his reactions to the loss of Addie. Cash reports that Jewel speaks in a "harsh, savage" voice and is unable to say the word "coffin". He sympathises with his mother before she dies: "It's laying there, watching Cash whittle on that damn..."(18) As he and Darl leave, Jewel does not look in on his dying mother to say goodbye. Uncharacteristically, he walks around the house rather than through it, deviating from his usual practice of walking in a straight line from one point to the next, an idiosyncrasy which Faulkner, through Darl, takes pains to describe in the first chapter of the novel. By circling the house he can avoid Addie's sick-room and need not confront her condition.

As Darl taunts him, Jewel resorts to vicious swearing. In a short monologue, Darl and Jewel confront each other as they return from their trip: Darl points out the buzzards which circle over the Bundren farm, indicating that their mother has died. Darl jeers: "But it's not your horse that's dead". And Jewel replies: "Goddamn you...Goddamn you".(88) Darl then states that he cannot love his mother because he has no mother, and adds the following remarkable words: "Jewel's mother is a horse".(89) Darl's words reveal that with his unusual perceptive powers he has discovered the meaning of the relationship between Jewel and his horse. Furthermore, he understands that in order to survive

emotionally, Jewel must transfer his affections to his horse.

As Anse and the brothers struggle to load the coffin onto the wagon, Jewel's anger escalates and Darl describes him in equine terms: "his face suffocated, furious, his lip lifted upon his teeth".⁽⁹¹⁾ Jewel is frantic with grief, and his anger is that of the bereaved who has lost a loved one on whom he depended, just as Rider in "Pantaloons in Black" depended on Mannie and reacted with intense anger when she died. Raphael notes that the anger felt by the bereaved is due to a sense of being deserted by the dead person. The anger may appear as irritability with others, and there may be rage more than the bereaved has felt before, seemingly irrational. It is unconsciously linked to fantasies of destructiveness and killing, stirring up feelings of guilt.¹¹⁰ Jewel's anger erupts into cataclysmic fury as he hurls the coffin single-handed into the wagon bed, "his face suffused with fury and despair".⁽⁹¹⁾ His violent action is reminiscent of Rider of "Pantaloons in Black", who in the anger of bereavement hauls a log onto a truck with his bare hands.

Bowlby notes that of the several different and incompatible responses to loss, anger is the most frequent. He sees it as a direct result of the frustration caused by loss. Anger expressed in one direction or another is the rule, and the tendency of sorrow to arouse anger under certain conditions appears to be part of the fundamental

constitution of the mind.¹¹¹

At the outset of the journey to Jefferson, Jewel feels an anger which is combined with shock and numbness. His movements suggest that he feels isolated from the reality of his loss. Vardaman records that as Anse and Cash prepare to ride in the wagon with the coffin, Jewel heads directly for the barn where the horse is tethered, intending to ride to Jefferson. When his father reminds him that Addie wished all the family to travel in the wagon with her body, Jewel does not reply. Rather, he looks at his father with eyes "like marbles", seemingly, in a state of shock, unseeing and unfeeling.(97/8) Darl takes up Vardaman's narrative and speaks of Jewel making his way towards the barn "wooden-backed", and entering it without looking back.(97/8) Raphael comments that these moments or hours of numbness or shutting out give the bereaved time to mobilize resources so that the death and the loss may be dealt with gradually.¹¹² Jewel needs time desperately, and must adjust to the reality of life without Addie on whose love he depended. Until he is able to reorganize his life he must, as a defense, shut out his loss. But he can and does continue his love-hate relationship, substituting his horse for his mother.

The identity crises of three of the brothers following Addie's death is reported by Vardaman who records a conversation centering on Jewel and his horse. Vardaman reasons that since Darl pronounces that Jewel's mother is a

horse, his own mother can be a fish, but because Jewel is his brother, his mother will have to be a horse too. But Darl counters Vardaman's words with a statement which reveals that he is aware that Jewel's father was the Reverend Whitfield and not Anse: "If pa is your pa, why does your ma have to be a horse just because Jewel's is?" Vardaman does not understand, but asks Darl what his mother is, to which question Darl replies he hasn't a mother and therefore does not exist. When Vardaman persists that Darl does exist, Darl replies: "...I am not is. Are is too many for one woman to foal".(95) Here Darl intuitively acknowledges the relationship between Addie and Jewel and perceives its uniqueness--a mare only nurses one foal at a time--thus proving to himself that he has no mother or siblings.¹¹³

Jewel rides his horse and catches up with the wagon. He is determined that his mother will be buried in Jefferson as she wished, and when Cash tells Darl that Addie's body will be smelling in a couple of days, Darl, aware of Jewel's fierce determination, but reluctant himself to bury his mother, replies: "You might tell Jewel that".(102) Cash, the ever practical son, adds that the coffin isn't balanced right for a long ride, and Darl retorts that Jewel should be told that too.

Jewel, angry and shocked by the loss of his mother, a circumstance over which he had no control, now passionately desires to regain control of the situation and carry out

Addie's wishes against all odds. He acts in an attempt to alleviate his sorrow--another defense--and his mechanical robot-like actions constitute a manic reaction to his loss. In contrast to the manic euphoric laughter of Darl, Jewel behaves as though he is powerful and in control. Darl relates that Jewel "sits lightly, poised, upright, wooden-faced in the saddle, the broken hat raked at a swaggering angle".(102) Raphael remarks that such behaviour may be understood as a reaction formation against helplessness and fear. It may also be a partial identification with the dead person to keep alive the "adult", as it were, in the child.¹¹⁴ But Jewel makes restitution for his loss by transferring his affection from his mother to his horse, a creative act over which he can exercise control, hopefully mitigating the risk of further deprivation.

As he passes the wagon on horseback, Jewel does not look at his family. His horse kicks up mud which lands on the coffin, but to Jewel this is of no importance. Cash, the coffin maker, carefully removes the dirt with a tool and washes the stain with wet leaves. But Jewel, although anxious to ensure that Addie's body reaches Jefferson, is totally involved at this point with his relationship with his horse, which must continue in order to fill the aching void in his life left by the loss of Addie.

In the monologue narrated while Addie lies on her sick-bed, Jewel expresses strong guilt feelings, and these

are connected with his position in the family as Addie's favoured child. As the favourite, he wishes to enjoy an exclusive relationship with his mother and protect her jealously from others. He blames others because of their encroachment on his mother's life, suggesting that without their involvement with her she would not be dying:

If it had just been me when Cash fell off of that church and if it had just been me when pa laid sick with that load of wood fell on him, it would not be happening with every bastard in the county coming in to stare at her...(15)

But Jewel's criticism of others is also an attempt to bolster his own self-image, damaged by the realisation of his illegitimacy and by an underlying fear that his mother was not the idol he wished her to be. This fear, nurtured by Addie's behaviour towards him as a child--"whipping" and "petting"--fostered feelings of hate which, now that she is dying, produce guilt and an intolerable suspicion that he has caused her condition, and will be the eventual cause of her death. Parkes, commenting on this aspect of mourning, notes that the bereaved sometimes feels that he has caused the death of his loved one. The loss may be denied by concentrating on self-persecutory delusions, which is more tolerable than thinking about his loss. In the case of Jewel, self-persecution is undoubtedly a component of his anger, and constitutes a defense against his sorrow. Parkes further observes that individuals who are bereaved sometimes tend to intensify their neurotic patterns,¹¹⁵ and Jewel

falls into this category. Faulkner, through the eyes of family and friends, portrays Jewel from the outset of the novel as outwardly rigid but inwardly passionate, and it is noticeable that, at certain stages in his mourning, Jewel's neurotic behaviour becomes exaggerated.

As the cortege reaches the flooding river, Darl's description of Jewel and his horse reflects a stasis concealing energy ready to be galvanized into instant action:

Jewel sits the horse at the off rear wheel. The horse is trembling, its eye rolling wild and baby-blue in its long pink face, its breathing stertorous like groaning. He sits erect, poised, looking quietly and steadily and quickly this way and that, his face calm, a little pale, alert.(135)

As his anger subsides, Jewel, at this point, appears to identify with the idea of Addie, a subtle and unconscious protection from the pain of his loss. The horse has become his child, "its eye...baby-blue in its long pink face", and he is the parent, calm and in control. He assumes some of the characteristics of his mother's personality as he withdraws and isolates himself from the conversation of his brothers. As they sit "talking quietly of old security and old trivial things"(136), Jewel, with a quiet, steely determination, rides ahead. As he leads the funeral wagon across the river, Darl describes his eyes as "two bleached chips in his face"(138), and as he forces the horse down into the current "his swift alert calm gaze"(140) surveys

the scene. He appears aloof, has assumed authority, and with superhuman skill and strength he saves his mother's coffin from the torrent.

After this dramatic episode Darl observes the attention that Jewel once more lavishes on his horse: in an attempt to deny his loss, Jewel has resumed his relationship with the animal. In Armstid's barn he lovingly feeds the animal and grooms it, "cursing the horse in a whisper of obscene caress"(174), striking it on the face with the back of the curry-comb. He apparently obtains comfort from this bizarre interplay, which resembles the emotional relationship which existed between his mother and himself before she died.

Transference of his affections proves to be an important phase of Jewel's mourning, and the time "bought" by this method of denial enables him to face the reality of Addie's death. When Anse sells Jewel's horse to buy a team of mules, Jewel reacts violently by galloping away in a frenzy. Armstid recalls that Jewel

...unhitched the horse and got on it.
It was moving when he come into the saddle and by the time he was on it they was tearing down the road like the Law might have been behind them. They went out of sight that way, the two of them looking like some kind of a spotted cyclone.(182)

But Jewel dutifully takes the horse to Mr. Snopes, the buyer, and returns, walking, to join the wagon as it proceeds on its sombre journey. The need for his relationship with his horse is now less than his compulsion

to serve his family, coupled with his desire to bury Addie in Jefferson as she wished. Jewel's desire to save Addie's body and bury her in Jefferson becomes evident once again, as, in a fever of fury, he rescues her from Armstid's blazing barn. His anger erupts as he faces the townsmen on the final stage of the journey, and he shows Darl no mercy: "Kill him. Kill the son of a bitch".(227)

Jewel's anger dominates the process of his mourning, and he directs it towards Addie for deserting him; towards others for invading her life, especially Darl who also knows the secret of his parentage; and towards himself as the imagined cause of her death. By identifying his mother with a horse he is able to make a gradual mental adjustment to his loss and so retain his sanity.

The bereaved child, Vardaman, of As I Lay Dying, in some respects resembles Benjy Compson, of The Sound and the Fury . Like Benjy, he cannot comprehend the tragic events in which he is involved, but, unlike Benjy, he is able to reason, although often in a confused way. As a result of the disjointed nature of his thoughts, his narration, at times, seems incoherent. However, his thought patterns clearly reveal the process by which he mourns his mother's death. In ten narrative sections Vardaman relates the story as he sees it. This quantity of words contrasts with Jewel's single chapter. Faulkner thus emphasises the difference in the personalities of the two brothers.

Vardaman is able to express his thoughts outwardly where Jewel's silence conceals an inner turmoil. Both brothers, however, deny Addie's death by identifying her with animal totems, and, by a bizarre transference of affection to a fish, Vardaman is able to sustain his loss.

The precise age of Vardaman cannot be inferred from the text, but it seems likely that he is quite small: Tull remarks that the fish Vardaman catches is "Durn nigh big as he is"(29), and notes "how low down on the door the knocking was"(66) when Vardaman flees to his house after his mother's death. The apparent literary ability of Vardaman is misleading: where descriptive passages appear which are obviously beyond Vardaman's capabilities, the reader should realise that Faulkner acts as the interpreter of Vardaman's perceptions by transforming his mental images into words. For example, Vardaman speaks of horses as

an unrelated scattering of
components--snuffings and stampings;
smells of cooling flesh and ammoniac
hair; an illusion of a co-ordinated
whole of splotched hide and strong bones
within...legs, a rolling eye, a gaudy
splotching like cold flames...(55)

In spite of such passages, the reader is led to believe that Vardaman is much younger than his brothers.

The most exaggerated phase of Vardaman's mourning is the transference of his affections to a fish. Interestingly, Moriarty notes that young children, long before they have a concept of death, have a very real and literal knowledge of the fact of death as learned from the

observation of dead dogs, cats, birds, etc. However, reassuring abstract, theoretical and philosophical ideas about death are not yet meaningful to them. Research shows that children do not develop a comprehensive concept of death until approximately age nine, but, in some ways, death is more real to young children in a literal rather than a conceptual way than it may be for most adults.¹¹⁶

Vardaman is obviously used to catching and killing fish, and has faced the death of farm animals, so is quite conversant with the knowledge of death in animals. But he has no knowledge of the long-term effect that the death of his mother will have upon him.

Vardaman is proud of his killing, and feels manly as he slings the fish to the ground, grunts "Hah", and, as Tull notices, "spits over his shoulder like a man".(29) He plans to show the fish to his mother in her sick-room. His bravado is a defense against the helplessness he begins to feel as he faces the possibility that his mother might die, a fact that he is constantly reminded of by his family and friends.

In life Addie rejected Vardaman, just as she rejected all of her family with the exception of Jewel. Therefore Vardaman desperately tries to obtain her approval of his actions. The fish and Addie die together and are connected in his mind. Vardaman is compelled to consider the fundamental question of existence.

Thoughts of death are commonplace to the child and are

a matter of deep consideration to him. Rochlin observes that it would be unreasonable to expect that the child entertains adult conceptions of death. Rather, the facts of death are embossed with every conscious and unconscious emotion at his disposal, and these psychological vicissitudes do not serve the ends of reality, but rather quite opposite ends.¹¹⁷

Addie's death is a traumatic experience for Vardaman. Her last glance is towards her youngest:

She looks at Vardaman; her eyes, the life in them, rushing suddenly upon them; the two flames glare up for a steady instant. Then they go out as though someone had leaned down and blown upon them. (47)

An important point is developed by Moriarty concerning the young child being forced to confront the external reality of the dead family member. Seeing the corpse of the former living person overburdens the child's immature regulatory system, and, instead of working out the loss, the child may employ denial as the main defensive measure against the anxiety.¹¹⁸ Vardaman, after witnessing his mother's death, consistently attempts to deny it throughout the macabre journey to Jefferson. Moriarty further observes that the child who has lost a parent often looks toward imaginary models on which to base his inner constructions. The wishful and imaginary replacements are a necessary development for the child's emotional survival, but often these do not correspond to the world of reality.¹¹⁹ For

Vardaman, the fish which he associates with Addie becomes the replacement which is a necessary part of his mental adjustment.

In a moving narrative following Addie's death, Vardaman records his grief. His first impulse is to run to the porch where the fish laid in the dust. But the fish is cut up into pieces of "not-fish" and "not-blood": neither his mother nor the fish exist for him. In a rush of anger he blames Dr. Peabody for Addie's death: "The fat son of a bitch". He runs wildly through the bushes to the stable, grabbing at bushes, crying and vomiting, sobbing: "He kilt her. He kilt her." In a fury he strikes Dr. Peabody's team of horses with a stick: "You kilt my maw!" He throws away his broken stick and directs his anger towards a cow standing in the barn door, yelling, "I aint a-going to milk you".(53/4) In his mind the cow which Addie milked and therefore expended her energy on, is also responsible for her death.

Fear is a component of Vardaman's anger. Around the age of eight or nine, children begin to realize the possibility of their own deaths. Studies show that when the child in this age range confronts a personal bereavement, his concepts of death may be thrown into question, and the death of a parent is particularly threatening. The degree of independence the child has achieved is still very fragile, and the parental loss reawakens his feelings of childishness and helplessness.¹²⁰ Vardaman's violent

reaction--running, crying, vomiting--reflects these emotions. He has seen his mother die, he begins to think of the effect of her death on himself, and for the first time he realizes that sometime his own human body will die.

After his outburst Vardaman is spent and numb, and cries quietly. He experiences the aching void of bereavement known to children, adolescents and adults alike: "I am not anything...I am quiet...I can cry quiet now, feeling and hearing my tears".(55) His mind grapples with the problem of non-existence: his fish and his mother are no longer with him.

Dewey Dell's narrative follows Vardaman's, and the close relationship between her youngest brother and herself becomes apparent. The dependence of Benjy Compson of The Sound and the Fury on his sister Caddy is brought to mind. Vardaman, rejected by Addie, has been cared for by his sister, and now she urges him to eat the supper she has made. Again he blames Dr. Peabody for his mother's death: "She never hurt him and he come and kilt her"(60), but Dewey Dell quietens him firmly. Raphael remarks that surrogate care greatly assists a child to mourn the death of a mother,¹²¹ and undoubtedly Dewey Dell's role in Vardaman's life eases the pain of his loss. She reveals in a later monologue that she used to sleep with Vardaman(115), and it becomes increasingly evident that Vardaman relies on her for comfort and reassurance.

In a monologue in which Faulkner, through Vardaman,

forces the reader to confront the horror of confining the body of a mother to a coffin, the child's utter refusal to accept Addie's death becomes clear. Vardaman recalls the occasion on which he was shut in a hay crib and couldn't breathe. With shock and disbelief he asks Cash about the coffin which contains his mother's body: "Are you going to nail it shut Cash? Nail it? Nail it?"(62) His thought processes become fragmented as his anxiety mounts, and in an attempt to seek comfort he remembers Dewey Dell's placatory words to him about the bananas and toy train available to him when the family reaches Jefferson. But with the question of existence uppermost in his mind, he thinks of the bananas as "...gone, eaten. Gone."(63) His mother, the fish and the bananas all provoke thoughts of what is and what is not. Perhaps the connection has its roots in the fundamental concept of mother being the provider of food for the child.

For the first time Vardaman confronts the possibility that the philosophy associated with the death of a human being may differ from that connected with the death of animals. He is told that his mother has gone away and asks if she went as far as town. When Dewey Dell replies that she went further than town, Vardaman ponders, "Did all those rabbits and possums go further than town?" He reasons that God made the rabbits and possums and questions why He must make a different place for them to go.(63) He cannot yet comprehend or separate the concepts of the death of animals

and the death of people.

Throughout his monologues Vardaman clings to the idea that his mother is a fish. Narrating events prior to Addie's death, Tull, ironically, anthropomorphizes the large fish caught by Vardaman:

Vardaman...picks up the fish. It slides out of his hands,...and flops down, dirtying itself again, gap-mouthed, goggle-eyed, hiding into the dust like it was ashamed of being dead...(30)

Repeatedly the reader is reminded of Vardaman's obsession, and one of his monologues consists of the words, "My mother is a fish".(79) Immediately after Addie's death, Vardaman runs to the Tulls for Vernon's confirmation of the fish's existence. He pleads with Vernon: "You was there. You seen it laying there."(67) In the same breath, Vardaman tells Vernon that Cash is going to nail his mother up. His firm conviction that his mother is not really dead becomes evident when Tull relates that he has bored holes in Addie's coffin so that she can breathe.

During the course of the journey to Jefferson, however, a calmer attitude replaces Vardaman's confusion, and the transference of his emotions to the fish provides a defense and a period of time in which to adjust to his loss. Darl reports that Vardaman acts with courage and efficiency to help retrieve Cash's tools from the torrent. He watches Tull, awaiting instructions, with "rapt absorption" and "rapt alertness".(150/1) He is anxious to help his family and collects sand to make cement for Cash's leg. It is

noticeable that, as the funeral procession confronts each obstacle, Vardaman, with the support of Dewey Dell, is able to survive emotionally.

He retains his "magical" belief through flood and fire. As he relates Darl's experiences with the coffin in the river, Vardaman reveals that he is still convinced that his mother is a fish when he observes that Darl had to dive again "because in the water she could go faster than a man or woman".(144) As the cortege approaches Mottson, Vardaman, in a conversation with Dewey Dell, insists that his mother has got out of the holes he bored, into the water, and "when we come to the water again I am going to see her".(187)

But towards the end of the journey, Vardaman's obsessions diminish as the need for them becomes less and other concerns take their place. He promises Dewey Dell not to tell anyone that he has seen Darl setting fire to the barn, and at this point his anxiety for Darl begins to dominate his thoughts. A monologue completely concerned with Darl, the fact that he is his brother, and has gone to the asylum, illustrates this fact, and ends with the words:

He had to get on the train to go to Jackson. I have not been on the train, but Darl has been on the train. Darl. Darl is my brother. Darl, Darl.(242)

Finally Vardaman's irrepressible enthusiasm for life and the living surfaces. Addie's body has been buried. In an ending which moves from the tragedy of Darl's madness to

the revelation of Anse's ulterior motives for the trip to Jefferson, Vardaman blithely eats bananas with Dewey Dell while being introduced, along with Cash and Jewel, to the new Mrs. Bundren. The mourning process has taken its course, and, although the emotional scars of his loss may remain with Vardaman, he has, for the moment, dealt successfully with his grief.

In his article "Process and Affect: Mourning and Grief", George H. Pollock writes that the successful completion of the mourning process results in creative outcome, and the end result can be a great work of art, music, sculpture, literature, poetry, philosophy or science.¹²² Faulkner lived through the losses suffered by his characters in his writing, and his great novels are his creative product. In 1957 he observed to students at the University of Virginia that his characters came from observation, experience and imagination, and the writer gains from research "with every breath he draws".¹²³ He emphasised the importance of insight, and curiosity about why it is that man does what he does,¹²⁴ and stressed particularly that the writer's first job is to search his own soul, and to give a proper, moving picture of man in the human dilemma.¹²⁵

In the foregoing pages a study has been made of a wide range of responses to death. Rider, of "Pantaloon in Black", is a young adult Negro who mourns the loss of his

wife. He reacts with shock, anger, alienation, denial and self-hatred, and, because he is unable to overcome his loss of self-esteem in the face of persecution by the white man, he welcomes and precipitates his own lynching.

Benjy and Quentin Compson of The Sound and the Fury are members of a white, once-aristocratic Jefferson family. Benjy, the retarded youngest brother, is preoccupied with death and lives a life of constant mourning. Because he is unable to develop emotionally, he cannot recover from the loss of his sister Caddy, the focus of his life. His older brother, Quentin, bears emotional scars from childhood associated with the loss of his beloved grandmother, with the result that when he loses his sister he succumbs to an unbearable lack of self-esteem and loss of identity.

In the Bundren family of As I Lay Dying, Darl is unable to survive emotionally following his mother's death, and his sensitive, intuitive personality becomes increasingly unstable. Denial becomes the most exaggerated component of his mourning, and, because he is unable to reorganise his life around a new reality, his self-structure disintegrates, and he succumbs to madness.

The children of the Bundren family, like the Compsons, suffer from a lack of adequate parents, and both Jewel and Vardaman struggle with identity crises when their mother dies. Jewel's emotions seethe within a wooden exterior and anger dominates the process by which he mourns. The child, Vardaman, in the midst of anger, fear, guilt and denial

cannot comprehend the fundamental question of existence. Both brothers, however, are able to sustain their loss by transferring their emotions, gaining time in which to adjust and adapt to life without their mother.

It becomes evident that, with the exception of Rider, all of the characters discussed are the children of failed parents who for reasons of their own are unable or unwilling to provide a healthy emotional environment for their offspring. Rider, an orphan raised by his aunt, suffers a similar deprivation. Perhaps the circumstances of Faulkner's own childhood provided him with an understanding of the emotional difficulties which these children face.

Of the six characters, only two--Jewel and Vardaman--survive their grief, an outcome which supports the assumption that Faulkner doubts the possibility of full recovery from loss.

In his Nobel Prize acceptance speech of 1950, Faulkner advises the young writer to "leave no room in his workshop for anything but the old verities and truths of the heart, the old universal truths lacking which any story is ephemeral and doomed".¹²⁶ His insight into the processes of mourning demonstrates a thorough understanding of the "old universal truths", and his work reflects the belief expressed in his speech that "the problems of the human heart in conflict with itself...alone can make good writing".¹²⁷

NOTES

1. Gail L. Mortimer, Faulkner's Rhetoric of Loss (Austin: University of Texas Press, 1983), p.1.
2. Andre Bleikasten, The Most Splendid Failure: Faulkner's The Sound and the Fury (Bloomington: Indiana University Press, 1976), p.173.
3. Bleikasten, pp. 52-53.
4. David Minter, William Faulkner: His Life and Work (Baltimore & London: The John Hopkins University Press, 1980), p.11.
5. Joseph Blotner, Faulkner: A Biography One-Volume edition. (New York: Random House, 1984), p. 30.
6. Blotner, p. 212.
7. Minter, p. 92.
8. Minter, p. 127.
9. Blotner, pp. 356-357.
10. Minter, pp. 183-184.
11. Minter, p. 64.
12. Minter, p. 49.
13. Minter, pp. 47-48.
14. John Bowlby, "Processes of Mourning", The International Journal of Psycho-Analysis, 42(1961), 317-338.
15. Sigmund Freud, General Psychological Theory (New York: Collier Books, 1963), pp. 164-179.
16. David M. Moriarty, The Loss of Loved Ones (Springfield: Charles C. Thomas, 1967), pp. 92-93.
17. Moriarty, p. 127.
18. Moriarty, pp. 15-16.
19. Moriarty, p. 148.
20. Moriarty, p. 150.

21. Colin Murray Parkes, Bereavement: Studies of Grief in Adult Life (New York: International Universities Press, Inc., 1972), p. 77.

22. Parkes, p. 83.

23. Parkes, p. 90.

24. Parkes, p. 79.

25. Gregory Rochlin, Griefs and Discontents: The Forces of Change (Boston: Little, Brown and Company, 1965), p. 37.

26. Rochlin, p. 78.

27. Rochlin, p. 92.

28. Beverley Raphael, The Anatomy of Bereavement (New York: Basic Books, Inc., Publishers, 1983), p. 33.

29. Raphael, p. 44.

30. Raphael, p. 74.

31. Raphael, p. 102.

32. Raphael, p. 106.

33. Raphael, pp. 139-141.

34. Raphael, p. 158.

35. Raphael, p. 159.

36. Raphael, pp. 185-186.

37. Raphael, p. 209.

38. William Faulkner, Go Down, Moses (New York: Vintage Books, 1970), p. 1. All subsequent references to this text will appear in the body of the paper.

39. Minter, p. 184.

40. Freud, p. 166.

41. Freud, p. 166.

42. Raphael, p. 222.

43. Eberhard Alsen, "An Existentialist Reading of Faulkner's 'Pantaloon in Black'", Studies in Short Fiction, 14 (1977), 169-178.

44. Blotner, p. 414.

45. Walter Taylor, "Faulkner's Pantaloon: The Negro Anomaly at the Heart of Go Down, Moses", American Literature, 44 (1972), 430-444.

46. William Faulkner, The Sound and the Fury (New York: Vintage Books, 1956). All subsequent references to this text will appear in the body of the paper.

47. William Faulkner, "An Introduction to The Sound and the Fury", Critical Essays on William Faulkner: The Compson Family, ed. Arthur F. Kinney (Boston: G.K. Hall & Co., 1982), p. 72.

48. Bleikasten, p. 52.

49. Minter, p. 34.

50. Moriarty, p. 127.

51. Moriarty, p. 128.

52. Blotner, p. 210.

53. Selma H. Fraiberg, The Magic Years (New York: Charles Scribner's Sons, 1959), p. 42.

54. Moriarty, pp. 18-22.

55. Bleikasten, p. 85.

56. Bleikasten, p. 76.

57. Minter, p. 29.

58. Minter, p. 14.

59. Minter, p. 99.

60. Bleikasten, pp. 78-84. The incestuous desire of Benjy and Quentin is compared by Bleikasten on p. 79. He makes the interesting point that where Quentin's desire is restricted to the world of fantasy, Benjy would yield to his urges without the slightest sense of guilt.

61. Faulkner, "An Introduction to The Sound and the Fury", Critical Essays, ed. Kinney, p. 72.

62. Minter, p. 97.
63. Cleanth Books, "The Breakup of the Compsons," Critical Essays, ed. Kinney, p. 128.
64. Moriarty, p. 22.
65. Minter, pp. 8-9.
66. Minter, pp. 8-9.
67. Minter, p. 15.
68. Blotner, p. 18.
69. Minter, p. 17.
70. Minter, p. 97.
71. Bleikasten, p. 228.
72. Blotner, pp. 55-60.
73. Parkes, p. 77.
74. Freud, pp. 170-171.
75. Bleikasten, pp. 116-117.
76. Parkes, pp. 89-90.
77. Bleikasten, p. 228. I agree with Bleikasten, who points out on p. 228 that Quentin's mourning reduplicates the psychic processes involved in Faulkner's writing of The Sound and the Fury. Both processes are responses to loss. But while Quentin's mourning develops into melancholia and ends in death, Faulkner's is converted into a creative act.
78. Parkes, pp. 93-94.
79. Minter, p. 78.
80. Bleikasten, p. 117.
81. Parkes, p. 83.
82. Freud, p. 165.
83. Freud, p. 174.
84. William Faulkner, As I Lay Dying (New York: Vintage Books, 1957). All subsequent references to this text will appear in the body of the paper.

85. Blotner, p. 248.

86. Michael Millgate, William Faulkner (New York: Barnes and Noble, Inc., 1961), p. 35. Millgate comments on p. 35 that this diversification and multiplication of point of view seems at times both excessive and irritating, as when Darl reports events at which he is not present. However, I believe that the individual narrative segments, particularly those of the family, are vital to an understanding of each psychological drama, and Darl's clairvoyance is a phenomenon in keeping with his unstable, intuitive mental condition.

87. Blotner, p. 149.

88. Raphael, p. 23.

89. Raphael, p. 23.

90. Bleikasten, p. 227.

91. Raphael, pp. 140-141.

92. Peter Swiggart, The Art of Faulkner's Novels (Austin: University of Texas Press, 1962), pp. 117-118.

93. Swiggart, p. 112.

94. Parkes, pp. 64-65.

95. Rochlin, p. 78.

96. Parkes, p. 73.

97. Moriarty, p. 16.

98. Swiggart, p. 121.

99. Raphael, p. 159.

100. Swiggart, pp. 119-120.

101. Freud, p. 174.

102. Swiggart, p. 121.

103. Freud, p. 165.

104. Freud, p. 165.

105. Faulkner, The Sound and the Fury p. 218.

106. Bowlby, p. 321.

107. Parkes, p. 78.
108. Raphael, p. 209.
109. Rochlin, p. 56.
110. Raphael, pp. 185-186.
111. Bowlby, pp. 321-322.
112. Raphael, p. 34.

113. Swiggart, p. 120. I cannot agree with Swiggart's comment on p. 112 that Jewel is too reckless and impulsive to accept the funeral trip as a family obligation. On the contrary, Jewel's passionate nature and his intense love for Addie add to his determination to bury his mother's body at Jefferson, in accordance with her expressed desire.

114. Raphael, p. 158.
115. Parkes. p. 21.
116. Moriarty, pp. 92-93.
117. Rochlin, p. 92.
118. Moriarty, p. 148.
119. Moriarty, p. 150.
120. Raphael, pp. 106-107.
121. Raphael, p. 102.
122. George H. Pollock, "Process and Affect: Mourning and Grief", The International Journal of Psycho-Analysis, 59 (1978), 267.
123. Frederick L. Gwynn and Joseph L. Blotner, eds. Faulkner in the University (New York: Vintage Books, 1959), p. 123.
124. Gwynn and Blotner, p. 191.
125. Gwynn and Blotner, p. 282.
126. James B. Meriwether, ed. Essays Speeches and Public Letters by William Faulkner (New York: Random House, 1965), p. 120.
127. Meriwether, p. 119.

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Grief". The International Journal of
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Change . Boston: Little, Brown and Company, 1965.
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at the Heart of Go Down, Moses ." American
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