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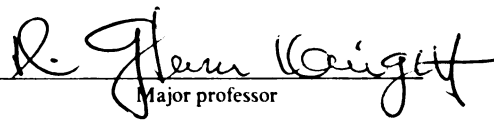
THE ANIMA-ANIMUS IN FOUR FAULKNER NOVELS

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THE ANIMA-ANIMUS IN FOUR FAULKNER NOVELS

By

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A DISSERTATION

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ABSTRACT

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By

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As an artist, William Faulkner was deeply in touch with the unconscious and its archetypes. His work is a conduit of images, symbols, themes and mythos of the archetypal masculine, the animus, and the archetypal feminine, the anima, that psychological pair symbolizing the two halves of the human psyche, ego-consciousness and the unconscious. This study applies the Jungian concept of the collective unconscious, the archetypes of the anima and animus, to four of William Faulkner's novels, Soldiers' Pay, Sartoris, Pylon, and Absalom, Absalom! In these novels consciousness is most frequently aligned with white male characters who are active seekers after traditionally heroic lifestyles, such as the Sartoris code of glamorous fatality, or Thomas Sutpen's ambition to complete his grand design. The archetypal feminine, however, is projected by those characters, settings, and symbols which reflect its dark, unconscious, nurturant, sacrificial nature--women, Negroes, the earth, and the old solstice festivals and myths.

This thesis argues that Faulkner's major characters in

these novels show a terrible and fatal psychic division, a division that they project toward each other reflecting an estrangement between the rationalism of consciousness, and the intuitive wisdom of the unconscious. The pilot and war heroes, Donald Mahon, Bayard and John Sartoris, and Roger Shumann, are examples of inflated and estranged masculine in Soldiers' Pay, Sartoris, and Pylon. They share with Thomas Sutpen of Absalom, Absalom! a fatal disregard for the archetypal feminine.

The female characters in Faulkner's novels are also shaped and estranged by both the anima projections of the men in their lives, as well as by their own animus which they project toward these men. Margaret Powers, Jenny DuPre, and Narcissa Benbow, Laverne Shumann, Rosa Coldfield, and Judith and Clytie Sutpen, search to find a balance between their primary feminine instincts, and the devaluing and disenfranchising projections of a patriarchal society. Rosa Coldfield and Judith and Clytie Sutpen of Absalom, Absalom! recognize to a greater extent than the women of the earlier novels their participation in the dark, annealing unconscious with which the males must come to terms if they are to survive and endure.

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CHAPTER I.

FAULKNER'S FICTION AND JUNGIAN ARCHETYPES: THEORETICAL AND CRITICAL FRAMEWORK

I.

This thesis will apply Jungian psychology of the unconscious to an analysis of four of William Faulkner's novels: Soldiers' Pay,¹ Sartoris,² Pylon,³ and Absalom, Absalom!⁴ I will use the Jungian concepts of the shadow, the anima and the animus, and the archetypal masculine and archetypal feminine, as Carl Jung⁵ and Erich Neumann⁶ have defined them, to argue that the characters in these novels unconsciously project these archetypal images toward each other. From this mutual projection of inner, unconscious archetypes, many of the conflicts in these novels arise--not only between the male and female characters, but among characters of the same sex as well as among the family members. While I will make use of the depth-psychology works of Carl Jung and Erich Neumann, the focus of this study will be on the literature, particularly on the characters and symbols and settings, and the ways these reflect the archetypal masculine and feminine.

The purpose of this study is not to psychoanalyze the

characters in these novels, focusing on their personal, psychosexual conflicts and neuroses, as such Freudian studies as John Irwin's Doubling and Incest: Repetition and Revenge,⁷ Judith Wittenberg's Faulkner: The Transfiguration of Biography,⁸ and Lee Jenkin's Faulkner and Black and White Relations⁹ have successfully done. While such characters as Quentin Compson, Charles Bon, Judith Sutpen, and Narcissa and Horace Benbow might well suffer from classic incest neuroses, they as well as other characters in these novels may be profitably viewed from the broader, collective psychology of Jung, who asserted that the parental figures of psychic conflicts were far less personal and much more archetypal and collective than Freudian theory argues. In Jungian theory, the primal parents are not simply the personal or historical parents, but are literally, the instinctive genetic predisposition to project outward, to objectify by projection, the primitive, pre-conscious modes of thought and experience alongside more modern, more consciously civilized modes of human thinking and acting. In essence, ego-consciousness and unconsciousness stand as two archetypes, the archetypal feminine and archetypal masculine, two opposing systems of human thought. These archetypes are the Primal Parents--the mother and father, sister and brother, masculine and feminine--of most psychic conflicts and projections.

The men and women of Faulkner's novels seek love, power, money, recognition, or a positive spiritual affirmation of the value of life. But they mostly fail to gain any of the things they want, and they often search without a clear sense of what the object of their search is. They consistently flee from more experiences or memories than they actively embrace, or they compulsively repeat unsuccessful attempts to satisfy their restless and often desperate but unspecified needs. Bayard Sartoris is a prime example of this restless, risk-taking, death-defying, compulsive search and flight. But women like Narcissa Benbow or Margaret Powers also search, trying out marriage as a solution to problems that press upon them but that they poorly visualize or understand. Faulkner's characters are inheritors of a positivistic, scientific world which has given them inadequate education and methods based almost purely on reason, on Logos, which fails them in their quest to find the identity of or solution for their needs. Science, the result of ego-consciousness' power to focus on manipulating matter, has created airplanes, pilots, war-machines, and automobiles, but has few or no answers for Margaret Powers or Bayard Sartoris in their quest for a reason to live. Neither does an education at Harvard solve Quentin's problems in Absalom, Absalom! of how to deal with his heritage as a white, racist Southerner, which he projects

outward into his creation and confrontation with his double, Henry Sutpen.

Alongside the elaborate scientific civilization into which the characters in these novels were born, and along with the considerable powers of analysis and ego-consciousness that most of them, both women and men, exhibit, there is another, alien, and conflicting method of thinking that these characters use and project. This second kind of thinking is instinctive, and is exhibited by these characters' attraction toward the seasonal rhythms of the earth, and toward the high risk situations of war, and the intense physical efforts of mock-combat events like hunting or air races. Against all reason, against all the modern and technological phenomena of nineteenth and twentieth century rationalism, the characters in these novels are drawn toward, seized by, the ancient symbols and images of sacrifice, marriage, and the magic promise of wholeness, healing, and rejuvenation present in the archetypes of marriage and the birth of a child. The characters in Soldiers' Pay, for example, all undertake increasingly frantic and irrational manipulations to cure the incurable and obviously dying Donald Mahon by means of marrying him to a young and vital woman. Bayard Sartoris of Sartoris finds that immersing himself in the intense labor of spring planting allays his

restless alienation--until the crops are planted and nature leaves nothing else for him to do. The Reporter of Pylon is seized by the sexually liberated gypsy life-style of a family of flyers, especially by the powerful sexual symbolism of Laverne Shumann and her son. Quentin and Shreve of Absalom, Absalom! become intensely involved in the love and brotherhood story of Charles Bon, Henry Sutpen, and Judith Sutpen, just as Rosa Coldfield's adolescence is created and formed by or creates and forms Charles Bon.

In essence, the rational, ego-conscious individuals who figure prominently in these novels search for a meaning in life, and in Jungian terms, their unconscious responds by projecting compensating archetypes to engage their searching intellects. The archetypes, instinctive in all humans according to Jungian theory, seize ego-consciousness as if they were "objective" realities rather than subjective, instinctive, unconscious projections, which the unconscious sends forth to compensate the over-developed modern consciousness. But lacking an organized system of religion or myth, a communally directed spiritual guidance, these archetypal projections are not recognized as inner, psychic guides to be assimilated into consciousness as guides. They are taken as personal, objective directives. Margaret Powers of Soldiers' Pay more than half believes that marriage will cure and

rejuvenate Donald Mahon, thereby also relieving her guilt about her treatment of her own dead husband. Joe Gilligan believes that Margaret Powers will make him happy if she would only marry him. Narcissa Benbow of Sartoris believes first that marriage with Bayard will make her complete, and then that her son will not fall heir to the machismo code of the worst of the Sartorises. The Reporter of Pylon believes, beyond the evidence of rational caution and foreknowledge of logical consequences, that he can supplant Roger Shumann in Laverne Shumann's life, and that he will be whole and satisfied if he can only take care of her and her children.

Laverne obviously married Roger Shumann expecting a change and escape, a repudiation of all bereavement and separation, symbolized by her sexual union with Shumann in an airplane just before her first parachute jump. The marriage of Judith and Charles in Absalom, Absalom! is obviously a sacred symbol of a new order,¹⁰ a healing power in a brave, new world, though all reason and experience in the narrations argue not only that custom and law prohibits it, but that the two individuals involved really do not, in rational terms, even know each other.

Archetypal projections, the forms and myths and collective images of archetypal emanations in Faulkner's novels, dominate rational, conscious knowledge and thought. This "eruption"

of the archetypes from the collective unconscious simultaneously confuses and destroys and yet enriches and transforms individual lives. The compensating numinousity of archetypal images, especially the archetypal feminine (anima), the archetypal masculine (animus), and the sacred couple (szygy), and the archetype of the child, symbolic of the full, future oriented individuation of the whole self, balanced by consciousness and unconsciousness, could enrich lives in these novels more than it does. But these modern men and women rely too much upon reason, Logos, the archetypal masculine of ego-consciousness and the canon of the Father Spirit, which has supplanted and denigrated the wisdom of the ancient world of participation mystique. Theoretically it was necessary to divide and supplant the unconscious, the archetypal feminine in order to attain consciousness. Yet ego-consciousness requires communication with and assimilation of the human instincts, that is, the unconscious. Both Jung and Neumann argue that not only has the denigration of the unconscious and its essentially feminine (nourishing) character operated to the detriment and oppression of individual women, but equally, that the whole of modern, Western mankind has lost a nourishing relationship with the unconscious.¹¹

Few of Faulkner's characters, whether male or female, are able to assimilate or engage the unconscious. They simply

flee from it or fall victim to it. Especially the male characters,¹² all dominated by Logos ideals symbolized by air-flight, intellectual attainments, law, science, money, and empirical reason, fear being devoured by their own projections of the dark, chaotic, naturalistic, primitive symbols and images of the archetypal feminine, the unconscious. They systematically attempt to conquer and hold in subjection and rejection all individuals, classes, and races that are opposed to their ego-persona ideal of masculinity, power, whiteness, and freedom from the constraints of earth, flesh, and death. They cannot face and know the compensating factor of the archetypes, cannot recognize that they are symbolic guides toward a balanced wholeness, a fulfillment of their total humanity. Dominated by their positivistic, rationalistic "education" as modern Americans and Westerners, men like Thomas Sutpen and his heirs cannot recognize that to achieve their ultimate design, their dreams, they must compromise with, bargain with the darkness of the archetypal feminine, the "taint" that comes in the blood of humanity from the maternal side of the race. They fail to see that the designs of reason and applied science and personal ambition require compromise with and assimilation of the archetypal feminine, symbolized in Absalom, Absalom! by Negroes and women.¹³

I do not argue in this thesis that William Faulkner ever read or consciously used either Sigmund Freud or Carl Jung. In fact, he consistently denied that he had read Freud.¹⁴ Faulkner is undeniably a "psychological" novelist, however, because of his interest in conflicts within the human heart, eternal conflicts, which he said should engage the writer, and thereby the reader, as opposed to our immediate problems of modern political hostilities and nuclear weapons. He is a "psychological" writer because of his multiple narrators and because of his attempts to render their free ranging and often totally imagistic responses to an often silent, absent, dead or mysterious central character such as Donald Mahon (Soldiers' Pay), Laverne Shumann (Pylon), Thomas Sutpen (Absalom, Absalom!), or Caddy Compson or Addie Bundren. Also, his "stream of consciousness" style, which attempts to duplicate the associative, imagistic ellipses of the human psyche, is an attempt to render the process of the unconscious in Jungian terms. His prolific career in which he returns to the same families, region, town, characters, and symbols mark him also as a psychological novelist, not because he returns to the same themes with neurotic, obsessive compulsion, nearly always an incest-block and rivalry with the personal father, in Freudian theory.¹⁵ Rather, he had a true artist's servitude to the collective

unconscious, the well spring of archetypal themes and symbols, that could compensate a modern age's preoccupations with atomic weapons and nuclear war. He understood, as his Nobel Prize address makes clear, that the older conflict within mankind, within each individual heart or psyche or soul, must be known and understood and recognized before the solutions to atomic war could be approached. In fact, proper attention to the inner conflicts would guarantee survival and, possibly, triumph over the external conflicts. In Jungian terms, atomic war, like Thomas Sutpen's grand design, or the old South's racism, or the innate sexism of the world as a whole, stems from an inflation of the archetypal masculine and from the origins of ego-consciousness in humankind in the separation of consciousness from unconsciousness. Humankind may possess great and growing powers of reason and domination of material technology, yet is captive in an older reality, the earth, the flesh, and a biological mortality and interdependence. I think that Faulkner gave speech, credence, and reverence to those factors, and many of his most sympathetically drawn people embody the older wisdom of these realities. They may not, like Isaac McCaslin, have the whole and only truth of the human condition, a wisdom of the wilderness that the young, like Roth Edmunds disregard and, indeed, scarcely recognize as kinsmen, yet

they embody and speak, if listened to and seen, an important truth, a truth literally as old as the hills, as old as the presence of animals and forests on earth.

II.

Writing in two essays, "On the Relation of Analytical Psychology to Poetry,"¹⁶ and "Psychology and Literature,"¹⁷ Carl Jung tried to define extensively the true meaning of the artist and his art, as well as the contributions that may be possible for understanding literature through psychology. As in all other of his theories, he argued against adopting a personal, Freudian approach to literature, against reducing the artist's symbols to "symptoms" of his neurotic maladjustment to his personal past, his personal unconscious. In "Psychology and Literature," Jung says,

Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him. As a human being he may have moods and a will and personal aims, but as an artist he is "man" in a higher sense--he is 'collective man,' a vehicle and moulder of the unconscious psychic life of mankind. (101)

In his "On the Relation of Analytical Psychology to Poetry," Jung says,

We would do well, therefore, to think of the

creative process as a living thing implanted in the human psyche. In the language of analytical psychology this living thing is an autonomous complex. It is a split-off portion of the psyche, which leads a life of its own outside the hierarchy of consciousness. Depending on its energy charge, it may appear either as a mere disturbance of conscious activities or as a supraordinate authority which can harness the ego to its purpose. (75)

Jung says there are at least two categories of writers. The first one consciously shapes and designs his or her work. He or she "acquiesces from the start when the unconscious imperative begins to function" (75). This artist's work transcends the limits of ordinary, conscious comprehension. In his essay "Psychology and Literature," Jung designates this sort of writing as "psychological," meaning that the contents of such "psychological" fiction always "derive from the sphere of conscious human experience--from the psychic foreground of life. . .It remains within the limits of the psychologically intelligible. Everything it embraces--the experience as well as its artistic expression--belongs to the realm of a clearly understandable psychology" (90).

The second sort of artist and her or his literary creations, Jung terms as "visionary." Of this "visionary" art Jung says:

It is something strange that derives its existence from the hinterland of man's mind, as if it had emerged from the abyss of prehuman ages, or from a superhuman world of contrasting light and darkness. It is a primordial experience which surpasses man's understanding and to which in his weakness he may easily succumb. . .the primordial experiences

rend from top to bottom the curtain upon which is painted the picture of an ordered world, and allow a glimpse into the unfathomable abyss of the unborn and of things yet to be. (91)

Such a creation sounds like Yeats' rough beast slouching toward Bethlehem or the monstrous forms of Kafka's fiction, perhaps more than such primordial experiences resemble Faulkner's all too recognizable red necks and intellectuals, but only at first glance. Donald Mahon's scarred face and vegetable existence render him horrible, frightening, and yet fascinating to the characters of his novel. Addie Bundren is not a mythological mixture of beasts and mankind, perhaps, but she is an emblem of the decay of death and earthly matter from which life and human passions seem to breed and spring. The list of Faulkner characters that contain the power and mastery of "something strange that derives its existence from the hinterland of man's mind" might well cover almost every major character and beast that Faulkner created. Indeed, the intense and diverse range of critical definitions that surround Faulkner's characters, ranging from arguments about their "realism"¹⁸ or their adherence to Gothic prototypes,¹⁹ might well be taken as a testimony to their ambiguity and mystery, that is, to their archetypal nature.

It is precisely the juxtaposition in Faulkner's work between the ordinary, comprehensible, rational and "visionary" underside of human experience which lends his work its rich-

ness and disturbing intensity. There are many characters and events in Faulkner's fiction that seem to belong to the daylight world of consciousness, but which go far beyond the range of individual psychology. Joe Christmas' psychological maladaptation is clearly comprehensible from his personal history, but its power and monstrosity and darkness enlarges him to the stature of the archetypal opposites of white and black, light and dark, male and female. He becomes the archetype of master and slave, that struggle for dominance or balance which rages not only in each individual on earth, but contests doubly in the person caught in the schizophrenic symbolism of an apartheid society.

The important point of Jung's essay on psychology and literature rests in his discussion of the artist's use of symbol and archetype, of the collective unconscious, as the visionary artist uses them, or is used by them.

The creative process, so far as we are able to follow it at all consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work. By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life. Therein lies the social significance of art: it is constantly at work educating the spirit of the age, conjuring up forms in which the age is most lacking. The unsatisfied yearning of the artist reaches back to the primordial image in the unconscious which is best fitted to compensate the inadequacy and one-sidedness of the present. The artist seizes on this image, and in raising it from deepest unconsciousness he brings it into relation with con-

scious values, thereby transforming it until it can be accepted by the minds of his contemporaries according to their powers. (82-83)

Most people, Jung argues, follow the general attitudes and directions taken by their peers and elders. They lead conventional lives according to conventional patterns. But, he argues, this sort of life implies exclusion

. . .exclusion means that very many psychic elements that could play their part in life are denied the right to exist because they are incompatible with the general attitude. . .but the man who takes to the back streets and alleys because he cannot endure the broad highway will be the first to discover the psychic elements that are waiting to play their part in the life of the collective. Here the artist's relative lack of adaptation turns out to his advantage; it enables him to follow his own yearnings. . .and to discover what it is that would meet the unconscious needs of his age. Thus, just as the one-sidedness of the individual's conscious attitude is corrected by reactions from the unconscious, so art represents a process of self-regulation in the life of nations and epochs. (83)

In "Psychology and Literature," Jung repeats and expands these assertions, when he says that "the manifestations of the collective unconscious are compensatory to the conscious attitude" (98). Or again,

Great poetry draws its strength from the life of mankind, and we completely miss its meaning if we try to derive it from personal factors. Whenever the collective unconscious becomes a living experience and is brought to bear upon the conscious outlook of an age, this event is a creative act which is of importance for a whole epoch. A work of art is produced that may truthfully be called a message to generations of men. (98)

It is a deviation from the middle way that gives rise to the archetypal images.

"Whenever conscious life becomes one-sided or adopts a false attitude, these images instinctively rise to the surface in dreams and in the visions of artists and seers to restore the psychic balance, whether of the individual or of the epoch" (104).

Faulkner essentially affirmed Jung's contention that the artist offered a healing, compensatory image to his society. Ours is clearly an age of technology, bombs, warfare, and applied economic theory with its concomitant cycles of war, cold war, money making, and depression. To this age Faulkner offered the study of the human heart, and he offered in his fiction images of people, beasts, and places too "primitive" and outmoded to fit it--women, Negroes, children, "drop-outs" like Isaac McCaslin and like Sam Fathers and their vanishing wilderness. In many other characters and novels, the ancient and modern exist in conflict, side by side. Faulkner makes it possible for us all to sympathize with Quentin Compson who feels older at nineteen than most people who have already died. Faulkner offers us the opportunity to see with Isaac McCaslin and Sam Fathers, the ageless epitome of the wilderness, the archetypal old stag, which materializes out of the mellow notes of a hunting horn.

Jung's major contribution to twentieth century psychological theory is his concept of the collective unconscious:

In contrast to the personal unconscious, which is a relatively thin layer immediately below the threshold of consciousness, the collective unconscious shows no tendency to become conscious under normal conditions, nor can it be brought back to recollection by any analytical technique, since it was never repressed or forgotten. The collective unconscious is not to be thought of as a self-subsistent entity; it is no more than a potentiality handed down to us from primordial times in the specific form of mnemonic images or inherited in the anatomical structure of the brain. There are no inborn ideas, but there are inborn possibilities of ideas that set bounds to even the boldest fantasy and keep our fantasy activity within certain categories: a priori ideas, as it were, the existence of which cannot be ascertained except from the effects. They appear only in the shaped material of art as the regulative principles that shape it; that is to say, only by inferences drawn from the finished work can we reconstruct the age-old original of the primordial image. ("Relation of Analytical Psychology to Poetry," p. 80).

Jung continues by defining the primordial image as an archetype, or figure, a human image or type or a process that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed. Elsewhere Jung defines the collective unconscious, that inherited predisposition to project and respond to archetypal images, as "very close" to the archetypes, "so close, in fact, that there is good reason for supposing that the archetypes are the unconscious images of the instincts themselves, in other words, that they are

patterns of instinctual behaviour."²²

In addition to using the dreams and the delusions of his patients whom he encountered in his medical practice as a psychiatrist, Jung also used his enormous knowledge drawn from an investigation of folklore and myth to support his theory of a collective unconscious. He argued that myths and folklore, as well as art and religious ritual and motifs, were examples of the archetypes projected by the collective unconscious operating universally in each individual. Jung came to argue that while we can know, project, and recognize archetypal images in the projections of others, we can never finally apprehend the archetypes per se, because they are structures, genetic determinants, that continually activate the archetypal images, but do not themselves have a shape or a form.

Jung believed that most human problems stem from the fact that in the history of our race, and in the life of every individual, too, consciousness splits from unconsciousness. The unconscious, the totality of all the archetypes, is the deposit of all human experience

right back to its remotest beginnings. Not, indeed a dead deposit, a sort of rubbish-heap, but a living system of reactions and aptitudes that determine the individual's life in invisible ways--all the more effective because invisible. . .hence the unconscious is not merely conditioned by history, but is the very source of the creative impulse.

It is like Nature herself--prodigiously conservative, and yet transcending her own historical conditions in her acts of creation. ("The Structure of the Psyche," 44)

Had consciousness not evolved racially and individually, Jung says, human beings would not have problems and conflicts beyond environmental adaptation. Consciousness, to Jung, is an erratic and "ephemeral phenomenon" (45) that accomplishes all provisional adaptations and orientations. Consciousness deals with the external world by way of the senses, but it also deals with the internal world of the psyche, which the collective unconscious projects outward by "feeling-toned" images that we perceive as objective, sensory reality.

Both Jung and Neumann emphasize constantly that consciousness is opposed to instinct, to nature, and therefore to unconsciousness. To primitive people, or, presumably, prehistoric people, there is only the way of instinct, nature, and ritual. But to modern human beings, culture and reason, doubts and reflections, oppose nature and instinct. Consciousness and culture are in our times called upon to do what nature and ritual did in a far past time. Therein lies a source of uncertainty and fear, that consciousness will fail to do what nature requires and might, were we not conscious beings, do better than reason. We are essentially orphaned and isolated, Jung argues, "abandoned by nature and driven to consciousness. . . We are forced to resort to conscious

decisions and solutions where formerly we trusted ourselves to natural happenings. Every problem holds both the potential of widening consciousness and strengthening it thereby, but also of saying farewell to a childlike trust in nature."²¹

Jung emphasizes that this is the curse that follows the biblical fall of man, the acquisition of knowledge and a consequent separation from God and the Garden of Eden.²²

Neumann, in his Origins of Consciousness from Unconsciousness, theorizes the stadial development of every individual, as well as of collective man, in terms of a hero, the anthropomorphized symbol of ego-consciousness. This hero, ego-consciousness, is born in a primal, uroboric round composed of the undifferentiated Primal Parents. Gradually the emerging ego-consciousness, the hero, divides the Primal Parents, (Mother/Father, or the mythic Garden and God of Jung's example) eventually liberating himself/itself from the devouring dragon of the Primal Parents, the unconscious state. Neumann depicts other stages in the advance and individuation of the hero--the dragon fight, winning the fair captive and the hoard of gold or kingdom, and the eventual establishment of the new kingdom or the new self, in which the ancient Primal Parents are spiritualized and de-potentiated, and thereby assimilated into an expanding power of ego-consciousness. This process of individuation,

this assimilation of unconscious contents into ego-consciousness, is a life-long process, according to both Jung and Neumann, with the separation of the Primal Parents and the defeat of the dragon of the unconscious and the winning of the fair captive or kingdom as the dominating pattern of the first half of life. Both men establish that a reversal of this pattern, in a sense, a devotion to different aims and a widening of ego and self in the assimilation of unconscious contents, marks the second half of life.

This pattern of the second half of life would be of incidental concern in this study, for most of the problems among the characters in this novel are really those of the dragon fight and the attempts to bring consciousness and unconsciousness into some balance in their lives. I have, however, chosen novels from Faulkner's early and middle career, following David Williams' Jungian analysis of the goddess in Faulkner, and his estimation that after 1941 Faulkner began to tell rather than show the power of the feminine at work in mankind's life.²³ He sees, for example, that Eula Varner is said to have a powerful effect on men's lives, but is rarely shown to simply appear as a numinous goddess in the ways a character like Lena Grove does. Perhaps the different psychic development of the second half of life, theoretically suggested by Jung and Neumann and recently

become a firm tenet of modern psychiatry (popularized as the "mid-life crisis") would naturally alter a writer's methods and symbols. The aim is not to debate or prove this point, but to take note of it as a possible contributing factor to Faulkner's later style. Since The Reivers offers a possible return to the earlier symbolic representation of the feminine, according to both David Williams and Judith Wittenberg,²⁴ it could be quite useful to look closely at this last novel, in comparison with Faulkner's other novels after Go Down, Moses, in 1941.

Ego-consciousness, then, is a hero, for both men and women, an archetype of consciousness who appears in dreams, fantasies, literature, myth, and folklore. Both Jung and Neumann assign a masculine identity to consciousness, whether appearing in projections of men or women, because of its active, heroic, striving, rebellious, and rational character.²⁵ Carol Pearson and Katherine Pope in The Female Hero, have taken exception to this machismo identity of the hero and have attempted to posit a different definition of the archetypal heroic journey.²⁶ It could be argued, however, that Pearson and Pope's strong, conquering women, who do not knuckle under to the role-definitions imposed by society, their parents, or their male lovers, are simply demonstrating Jung's and Neumann's contention that ego-consciousness is a

courageous, heroic, role-shattering, and futuristic instinct of the psyche. Even heroic ego-consciousness is, like all parts of the psyche, vulnerable to the past and the status quo which are symbolized by the devouring first parents in all their guises. Many of Faulkner's most engaging and vital heroines have masculine characteristics--strength, energy, and intelligence--and they struggle with ways to balance the masculine and feminine "role" and attributes and instincts within their own lives.

Both men and women in Faulkner's novels confront the dragons of matriarchal and patriarchal society, but the female hero, as Pearson and Pope suggest in arguing their case with other fiction, has the entire convention of Western society against her in her struggle. At some time in the pre-history of Western man, patriarchal society and patriarchal myths displaced the older matriarchal society and myths. No one, neither Jung nor Neumann, nor any scholar, knows precisely when or why this displacement occurred, but Jung and Neumann suggest that its occurrence dates from about the same point as the emergence of consciousness as an individual and collective phenomenon, accompanying the passage of ritual, rites, and magic into the domain of the male collective, with its Father spirits and the male shaman.

Consciousness is a slippery, difficult state to define,

even medically, with our current deeply probing physiological methods of investigation. Consciousness and its psychological components, ego and personality, are also nearly impossible to define, and a glance at Jung's definitions in Aion: Researches into the Phenomenonology of the Self, can easily convince anyone that theoretical depth-psychology indeed resembles philosophy or religious mysticism more than it does medicine and science. Ego and consciousness, as Jung and Neumann use the terms, are components of the self, the much larger and mostly unconscious center of the psyche. Ego and consciousness imply awareness and knowledge of, not only a focused and sensory nature, but also of an inner and psychic nature. In fact, consciousness is defined more by its limitations, the unknown against which the consciousness continually impinges, than by any directly positive, factual state. In Jungian theory, the unconscious, both personal and collective, is much vaster at any given point than the island of ego-consciousness, which always implies a focused, selective concentration. At any minute of consciousness, however, we are not aware of being conscious of all else that we might know or all else that we might say we are conscious of.

Essentially, ego-consciousness acquires energy by liberating it from the unconscious, just as Prometheus stole

fire, always a symbol of consciousness and knowledge, as is light and brightness. Ideally, consciousness is in constant contact and assimilative communication with the unconscious, an exchange facilitated by religion, myth, ritual, and such things as the telling of dreams engaged in by many tribes, and by psychoanalysis as well. The rituals, formula plots and "events" of popular culture encourage this participation mystique, with film and television having replaced many cultural festivals and celebrations of earlier, simpler times. Ideally, consciousness constantly expands by engaging and assimilating the instinctive wisdom of the unconscious. The archetypal images and patterns projected by the unconscious are the medium and catalyst of exchange and perception. The expansion of energy to the ego and consciousness is unlimited and constant in this sense. If this natural assimilation is blocked by a disruption in this process, consciousness loses energy to the unconscious. This loss of energy to the unconscious means that consciousness is liable to be entirely overwhelmed by the unconscious, or to hold tightly to a narrow, rigid focus on the immediate present and the minutia of incoming sensory data. In either case, a loss of libido occurs and an individual, or a collective group like a nation, can become sick, either inflated with the mystic power of the overwhelming attraction of the archetypes, or fleeing them in

a narrow, focused attempt to exclude them and thereby avoid them, forget them altogether.

To Freud, this loss of libido that disrupted consciousness was nearly always caused by personal factors that were recoverable through analysis from an unconscious that was largely composed of personal, repressed contents. Freud's concept of an historical unconscious, which retained instinctive guilt, such as the guilt caused by a theoretical, tribal "first" murder of the dominant male primate (and replacing him with a successor) is small in comparison with Jung's concept of an unconscious that contains not only all the patterns and forms of the primitive instincts, but an historical succession of the images these instincts have assumed as well. In contrast to Freud, Jung assumes that the blocking of any one of several instincts, not only of the sexual instinct by the incest taboo, might be responsible for the loss of libido or energy available for the healthy expansion of consciousness. In fact, a life or a culture disregarding the archetypes, and thereby disregarding the instincts and the collective unconscious, disrupts the healthy exchange with the unconscious.

In a curious way, Jung's psychology of the collective unconscious, which seems to give so little importance to the individual, in fact emphasizes that nature is aristocratic,

caring more for one individual than for ten.²⁷ Individuation, the full expansion of consciousness and of the self, can occur only when the individual recognizes that much of what he thinks of as personal--mother, father, love, home, homeland--are actually archetypal images, representations of the instincts projected by the collective-unconscious. The individual can assume all too easily and simply that these collective, instinctive images are personal. In this case, a woman or man has little more individuality than the collective, for he or she assimilates all the thoughts, forms, feelings and ideals of the collective, and mistakenly assumes they are true expressions of his or her individual self.

Both Jung and Neumann feel that modern society and education, as well as what currently passes for religion and myth, have personalized all of experience--interpreted all of experience as a personal matter. Jung and Neumann see Freudian psychology as part of this atomistic tendency. They blame as well the culture-wide dissolution of religious beliefs and cultural rituals that people at one time had faith in. Both men term this the collapse of the archetypal canon, and hold it responsible for a sickness of the modern spirit, in which people are liable to collective frenzies, seized by the power of an archetypal image conjured up as a compensating device by the collective unconscious. In such

a collective frenzy, consciousness fails to recognize the archetypal image as a symbol and takes it for a "fact." The logical process of reason and consciousness denies such a seizure, all the while being assimilated by the archetypal image. In essence, Jung and Neumann claim that we innately speak an archetypal language of images, but because of a too focused attention to sensory information, as in the scientific application of reason to matter, we have forgotten how to speak the language of the archetypal images. We are, however, as susceptible as primitives to their fixative, numinous power. We are more susceptible, in fact, because we have no ritual, no shaman, no spiritual or psychological education regarding what they are.

In looking at the collective unconscious, Jung postulates the persona and its paired opposite, the shadow. These opposites exist at that intriguing boundary between consciousness and the collective unconscious, the personal unconscious, all of that material of which the individual might easily become conscious. The persona can be easily mistaken for the self or the ego, but it is actually a mask that accommodates the individual self to the demands of the social norms, the collective. We jokingly refer to the Ken and Barbie stereotypes of the modern, well adjusted male and female, or of the Superman image, or the all-American guy, or of the

suffering artist or liberated woman (meaning too liberated for most men's taste). Yet, these are essentially composite persona that are quite similar to the personas that most of us adopt and present as ideal selves. One of the difficulties with a persona is that it feigns individuality, "making others and oneself believe that one is individual, whereas one is simply acting a role through which the collective psyche speaks" ("Ego and the Unconscious," 105). Ego-consciousness identifies totally with the persona, though the self, that portion of us which is unconscious, does not. Jung says, "the purely personal attitude of the conscious mind evokes reactions on the part of the unconscious, and these, together with personal repressions, contain the seeds of individual development in the guise of collective fantasies" ("Ego and the Unconscious," 105).

The shadow is the first archetypal figure, the one nearest to consciousness, encountered in the collective unconscious. It is, Jung says, by far the easiest figure of the collective unconscious to recognize because it is basically the opposite of the conscious personality--all of those attributes belonging to the individual and to his persona, too, which have been repressed, deleted, neglected, and disliked by the individual in his conscious adaptation. The shadow is "dark," that is, unconscious, and often black

in its symbolic color. The shadow is same-sexed. Any strong negative reaction to a person of our same sex should trigger an alert mechanism--we are probably dealing with a projection of our own shadow, or we are meeting someone who has attributes we strongly dislike in ourselves as a matter of adaptation. Rosa Coldfield in Absalom, Absalom! encountering Clytie is really reacting to her own shadow self, and to a collective shadow as well when she responds to Clytie with, "Get your hand off me nigger!" Faulkner depicts the racial tension between blacks and whites as a matter of persona and shadow. In Faulkner the white/conscious/collective/identity persona of an apartheid society speaks contemptuously to its shadow self. Thomas Sutpen's shadow, any white racist's shadow, is surely a Negro.²⁸

I have used the terms shadow and persona extensively in this thesis in discussing conscious adaptation to collective norms--sometimes Southern norms, sometimes American ones--with an awareness that the machismo code of the Sartoris, while it has apparently Southern components, probably differs little from the machismo image of the dashing flier, pilot, astronaut, that has taken the fancy of not only a wide spectrum of the whole American male population, but the female population as well. At the date of this writing, the first American woman astronaut, Sally Ride, is circling the

earth.

The repressed, neglected portion of us that resides in the shadow is not necessarily "bad" or "good" in objective terms. In fact, knowing her or him is vital to knowing who we are as individuals, and to accepting that person as a valuable part of us. That shadow person compensates us, keeps us in balance, and is, in truth, a more true portion of our individual uniqueness than is our adaptive persona. Quentin Compson, in The Sound and the Fury, recognizes the attraction, the need to merge with his shadow self that last day of his life. His need to meet and turn downward into the dark, watery unconscious is a sound, healthy one, but he is overpowered by the shadow image in the collective unconscious, much as he is overpowered in Absalom, Absalom! by his shadow in the form of Henry Sutpen and Charles Bon. There are no interpretive guidelines in Quentin's life to enable him to know that he is facing a dreaded antagonist/brother who is ultimately a transpersonal identity designed by his own unconscious to compensate his conscious attitude.

It is easy to see Thomas Sutpen's shadow projection of social, economic, and racial inferiority in the "balloon nigger" whose presence haunts him throughout his life, and whose presence he projects into his first wife and abandoned son, Charles Bon. It is somewhat more difficult to recognize

the shadow aspects of Bayard Sartoris' projections because Bayard's shadow-brother, John, contains more positive qualities than the shadow often possesses. In such a case the ego plays an essentially negative or unfavorable role with regard to the shadow. Thomas Sutpen nowhere demonstrates a conscious, aware dissatisfaction with his ego-consciousness or persona, but Bayard Sartoris does. Bayard is fairly conscious of the positive, caring, joie de vivre qualities of his dead brother. Or examine the opposition of Quentin Compson and Shreve McCannon, Southerner and Northerner, one moody and sensitive, the other very rational, athletic, and in full possession of slangy, iconoclastic (smart-alec) exuberance. Faulkner requires both of them in their persona and shadow aspects to construct a portion of the Sutpen story.

The other two archetypes projected from the collective unconscious, constantly throughout life, but intensively whenever the psyche needs a balance between conscious and unconscious aspects, are the anima and animus. These are contra-sexual figures. While the shadow represents first and foremost the contents of the personal unconscious and is therefore relatively accessible to the conscious, the anima and animus, Jung says, "are much further away from consciousness and in normal circumstances are seldom if ever realized" ("The Shadow," 148).

The anima, the opposite sexed projection of males, is a complex and many faced "woman." The personal women that a man experiences, beginning with his mother and sisters, and extending to women outside his immediate family, are the carriers, the recipients of this projection, but not the source. The unconscious is the source of this archetypal image, and she represents, ultimately, the archetype--creating unconscious itself--herself. Jung says, "Every mother and every beloved is forced to become the carrier and embodiment of this omnipresent and ageless image, which corresponds to the deepest reality in a man. . .she stands for the loyalty which in the interests of life he must sometimes forego; she is the much needed compensation for the risks, struggles, sacrifices that all end in disappointment; she is the solace for all the bitterness of life" ("The Syzygy: Anima and Animus," 151). The negative potentialities of this archetype, Jung categorizes as her great illusion-spinning capacity, "the seductress, who draws him into life with her Maya--and not only into life's reasonable and useful aspects, but into its frightful paradoxes and ambivalences where good and evil, success and ruin, hope and despair, counterbalance one another" (The Syzygy: Anima and Animus," 150).

The archetypal feminine (a term that I use along with

Jung and Neumann as a general term to designate the feminine archetype in the unconscious projections of all human beings, male or female) appears in a variety of forms. Her most elemental form is as The Great Mother, the mother earth, or Mother Nature, the nourisher and source of life and earth. Her bountiful and terrible (death and destruction) aspects are unified in her personification as Nature. She is that which contains, enfolds, protects, nourishes, absorbs, devours--she is the essential uterine cavity/death maw/an eternal renewer of life.

Erich Neumann discusses the most primitive appearance of the archetypal feminine as a bi-sexual image, as The Great Round, the uroboros, or The Primal Parents before their separation into conscious (Father) and unconscious (Mother). This primal experience of the archetypal feminine as the beginning and end of all experience, corresponds to the pre-natal and early infancy stage in the life of the individual, and to the pre-conscious, primitive state in racial development. It is Adam and Eve in the Garden--before the apple and serpent; it is the bliss of unconscious forgetfulness and sleep and death into which most human beings, at some time or another, yearn to relax, relinquishing all the burdens of consciousness and striving. At this undifferentiated level of consciousness, ego-consciousness is often

represented as the suckling son of the mother/madonna, or at an even more undifferentiated level, as the sheaf of wheat or grain held by the goddess/mother/madonna. Obviously, consciousness, ego, is almost totally dependent on the feminine, the unconscious.

In the personal life of an individual, the archetypes of the anima for males, and the animus for females, can become very dangerously and seductively entangled with the individual's experience of the personal parents, siblings, or lovers. If that happens, the son can never develop beyond the passive Eros of the child. "He seeks as it were, the protecting, nourishing, charmed circle of the mother, the condition of the infant released from every care, in which the outside world bends over him and even forces happiness upon him" ("The Syzygy: Anima and Animus," 148). The desire to touch reality leads even such a man to make a series of starts toward independence, but "the fragment of world which he, like every man, must encounter again and again is never quite the right one, since it does not fall into his lap, does not meet him half way, but remains resistant, has to be conquered, and submits only by force" ("The Syzygy: Anima and Animus," 149). The mother and son who never break this sort of pre-conscious bond enact a drama so common it is the source of many myths. Jung says the son often becomes a

homosexual, much to the conscious consternation of the mother and perhaps the son. "There is consummated the immemorial and most sacred archetype of the marriage of mother and son" ("The Syzygy: Anima and Animus," 150). The archetypal projection is meant to project the eternal dependence of and birth from the unconscious of consciousness, but individual mothers and sons can turn it into a drama of their entire lives.

Jung says that the projection can only be dissolved for people who are fastened and impeded by it "when the son sees that the archetypal feminine is not only the mother, but the daughter, the sister, the beloved, the heavenly goddess" ("The Syzygy: Anima and Animus," 150). Jung's chief quarrel with Freud was that Freud insisted on personalizing all traumas as The sexual trauma of incest with the mother or female relative, when in truth, the archetypal projections could disrupt the personal life in individuals who were susceptible. The psychological truth, as Jungians see it, is that all human beings have a fragile but potentially unlimited ego-consciousness, that can easily be (and usually is at one or more points) overwhelmed by the mysterious and primal nourishing force of the unconsciousness. The struggle for balance and recognition is the struggle of life, essentially, and is a script of individuation in which

the personal parents are generally insignificant unless the individual loses her/his personal identity to the archetype.

Quentin Compson's incestuous longing for his sister Caddy, or indeed all of the Compson sons' entanglements with their projections of Caddy, is a clear example of the interplay of personal and archetypal projections of the anima. To Faulkner, Caddy was clearly an anima figure, an inspiration, a heart's darling, a girl-child, essentially an orphaned child, always a representative of the true psychological potential of the human self. To the males of his novel, she is a private, personal vision that is always unattainable, and thereby, she is a "bitch" for not fulfilling the all-nourishing role that they have assigned to her. Only Jason is honest, in this sense, about her nature to him as a "bitch." But Benjy represents her as the total absence, the void, the lost essence he cannot have, symbolized by the feminine symbols of helper (Caddy), the pasture, the water/mirror, the fire. To Quentin she is his feminine opposite that will, if he can unify and isolate himself with her, arrest the continuous struggle he senses with this archetypal force of the feminine. To all of them, Caddy's individual significance as a person, who happens to be also a woman, is lost. Her father treats her as an abstraction, too, defining the pain that she is causing Quentin as "nature" and caused by the

natural differences between men and women. Caddy's only relationship to her mother is her usefulness as a virgin daughter who can fetch a high price on the marriage market. It is easy to hate Ms. Compson as the selfish, sickly, complaining bitch of this piece, until we remember that she too suffers from the projections of the men who surround her and who have defined the norms she internalizes. As an archetypal projection of the unconscious herself, the dark, wise, nourishing and instinctive mother, even Dilsey is ultimately powerless to heal the hurts stemming from the male archetypal projections of the feminine in this novel. She can "see" the first and last; she offers compensation, but the heroic action rests with the younger Ms. Quentin, who at least escapes the confines of Jason, patriarch of the Compsons.

The men and women of the novels I discuss extensively suffer these counter productive mechanisms of the anima-animus projections. The reporter of Pylon is driven temporarily mad by his projection of Laverne Shumann and her son, just as Byron Snopes of Sartoris is driven mad by his anima projection of Narcissa Benbow. Narcissa, in turn, is just as susceptible to her animus projections of the Sartoris twins, Byron's love letters, and her brother, Horace. Rosa Coldfield of Absalom literally "creates"

Charles Bon, and "recreates" Thomas Sutpen, just as Quentin and Shreve do much toward "creating" Judith and Charles as lovers.

Both Jung and Neumann emphasize that the anima-animus archetypal figures alter in an individual's life, beginning with the first splitting of negative and positive qualities, and gaining increasing complexity and spirituality, and thereby losing their primitive, unconscious power. Essentially the archetypal projections aid ego-consciousness in its strengthening and resiliency against the larger, more powerful unconscious. They cause internal realities to seem objective and therefore become contents that the consciousness can treat as it treats other truly objective realities. Jung particularly emphasizes that many of these projections are collective and archaic, paralleling the history of conscious development for the human race as a whole. Not surprisingly, then, very archaic images exist side by side with more spiritual, less chthonic ones. In Faulkner's fiction, the animus-anima projections fall along a full range of possibilities, with some containing the full mystery and paradox of the positive and negative aspects of the archetypal feminine. Margaret Powers, Judith and Clytie Sutpen, and Laverne Shumann appear with a certain trickster aspect, as women who can point the way equally to death and

rebirth.

The chief accomplishment for ego-consciousness is the slaying of the uroboric dragon of the primal parents, and the undifferentiated, devouring aspects of the feminine unconscious. The primal parents with their fundamentally feminine character, which parallels the fundamentally feminine biological structure of human beings, are recreated and projected as a sisterly feminine counterpart or as a fair-beloved. The devouring and overwhelmingly dark power of the feminine is thus demythologized and depotentiated. The archetype of the masculine hero, ego-consciousness, battling the dragon and winning the fair captive, however, recurs throughout life whenever ego-consciousness undertakes the task of assimilating unconsciousness. The anima-animus projection recurs throughout life and is of enduring interest to human beings, because it depicts the stadial development of the psyche.

The unconscious, contra-sexed projection of women is the animus. Since both Jung and Neumann were males, they seem less than completely adequate in describing the animus projection of women. Both caution that, since the underlying biological and psychological nature of human beings is essentially feminine (a dark, creative, emotional force), the stadial development of women is different. Ultimately,

women are less likely than men to become divided from their instinctive (unconscious) nature. While they may think they are seeking the Father Wisdom and spirit represented by their animus, they ultimately seek a reconciliation with the feminine. Just as males must spiritualize and intellectualize the archetypal feminine to assimilate her, females must deal with the intellectual and therefore alien being of the animus to make use of him. The animus can too easily become mere stubborn, limiting "public" opinion as it represents the Father Wisdom or Father Spirit of cultural values.

The danger in accepting this Father Wisdom, as both Neumann and Jung point out, is particularly great for women, because the cultural canon of the masculine culture contains archaic but pervasive prejudices against the matriarchal culture. At some time in the human past, psychologists and archeologists find evidence that the patriarchy gained the power of law and religion from the older, chthonic, matriarchal culture. Jung and Neumann assume that because the unconscious state of primitive man was the domain of the older, matriarchal culture, the newer values of consciousness, with its masculine orientation toward Logos and the objective, conscious adaptation toward physical reality, feared the older symbols and powers of the matriarchal culture, just as consciousness fears the mystery and power and ultimate

darkness of the unconscious. In displacing the matriarchal culture, the patriarchy also displaced the female and her values because of her archetypal connection with the threat of the unconscious. Modern women continue to suffer this historical, symbolic, "archetypal" displacement which is part of the masculine canon, and therefore part of the imagistic component of the masculine archetype as well as part of the structure of masculine law and attitude. The father culture of values, laws, customs and attitudes toward what constitutes masculinity and femininity can isolate both sexes from normal psychic development. But women, because their basic nature is more at home in the unconscious world of the feminine, have trouble bringing their emotional wisdom and the intellectual logic of their animus into a balance.

Faulkner's modern, educated and highly conscious women have as much problem with their animus projections toward men and with knowing how to bring reason and instinct into balance as do Faulkner's heroes. David Williams discusses at length the overwhelming life--wisdom of such Faulkner heroines as Caddy Compson, Lena Grove, and Corrie Everbe. Lena and Corrie do not seem to have conflicts between their basic nature and their animus--in fact, they seem to have little of the masculine in their lives. Caddy Compson and

her daughter do not have such centered lives; they are more typical of the modern woman, who is possessed of a heroic ego-consciousness as capable of reason and assertion as any man's. Instinct leads these women, like Laverne Shumann, to change the confining and "virginal" circumstances of their lives and to have a child, which reason and logic, stemming from the press of circumstances in a man's world, forces them to abandon. Margaret Powers is a woman who tries with reason and manipulation to understand her own and other's instinctive and intellectual natures, but with only limited success. Reason leads her to assert that loss is the logical consequence of union of the sexes and love. "All men who marry me die," she concludes, with accurate logic. But logic addresses none of the overwhelming emotions and needs of her life, and the lives of others around her. She is, as indeed most Faulkner characters are, hopelessly suspended between nature and culture, instinct and reason. These suspended, powerful, and seeming irreconcilable opposites are the anima-animus, the paired opposites of psychic structure.

The projection, the "appearance," of these opposites should make possible a union, a solution, a reconciliation, a marriage in metaphorical terms. It is precisely this divine pairing or coupling that captures the emotions and

imagination of so many characters in Faulkner's novels. For Margaret Powers and the Reverend Mahon, the divine pair of Soldiers' Pay should be Donald Mahon and Cecily Saunders, the hero and the virgin princess. But Donald Mahon is dying of his war wound. Reason argues that the marriage will not cure Donald or be of any benefit to any of the individuals concerned, but archetypal projection captures the reason of the characters of this novel. Particularly captured by this archetypal image of the union of anima-animus is Margaret Powers, who is trying to come to terms with her own animus problem of a dead husband she married impulsively, wanted to leave, but could not because he had already been killed in battle. Similarly, the marriage of Narcissa and Bayard, in Sartoris, becomes a focal union that comes to hold all the possibilities of psychic healing and future health that are absent from the present scene. The union of male and female, Roger Shumann and Laverne, is one of the central symbols and events of Pylon, and their marriage is the event from which most of the consequences in their lives flow, just as it is a catalyst for the entirely different but parallel problems of the Reporter. Judith and Charles Bon are the paired opposites of Absalom whose union obviously symbolizes a psychological and sociological adjustment of racial attitudes among their Mississippi community.

As a psychotherapist, Jung ultimately deals with marriage as a part of the individual's struggle to see past the anima-animus projections, ultimately realizing that individuals generally seek union with themselves in marriage, union with the unconscious figure of his or her animus-anima. They only gradually come to realize that the person whom they married might very well be not only much different than their projections led them to believe, but might also be projecting their own anima-animus. Marriage and sexual union should help heal the split between instinct and intellect in an education process ("Marriage as a Psychological Relationship," 163). Obviously, marriages in these novels have more archetypal reality than individual reality, and this is nowhere more apparent than in Absalom where the two people involved, Judith and Charles, do not seem to have any individual expectations of each other.

III.

Needless to say, the critical indebtedness of this thesis is vast. To use a metaphor in the spirit of Faulkner's Yoknapatawpha County, each individual piece of Faulkner criticism is part of an incredibly complex network of kinship and extended family, stretching backward to the beginnings

of Faulkner criticism, and expanding into other disciplines, such as history or the psychological theory that I use in this thesis. For this reason, it is often difficult to pin-point precisely why or how an article or book has been useful and educational, especially if it is not directly related to the themes and novels that I discuss, or directly about Faulkner and his work. Thus I owe a large debt to many people who have contributed generally to my understanding of William Faulkner and his region.

Several works provide insightful interpretations and discussions of Faulkner's south. A most useful book is W. J. Cash's The Mind of the South, especially his chapters "Of Time and Frontiers" and "Of the Man at the Center" in which he describes and categorizes the myths and realities of the social structure of the Old South.²⁹ The Virginia Cavalier legend which he proposes has its parallels in Faulkner in such characters as the Sartoris and Virginia DePre. Cash vividly depicts the frontier tooth and claw speculation of the westward cotton frontier, and Thomas Sutpen fits perfectly into Cash's description of the "new" aristocrat of the 1830s through the 1850s, the king-cotton era of Southern society.³⁰ Similarly, Cash accurately describes the poor-white's exploitation by the racist myth of white supremacy and the class leadership of the Southern planter.

Wash Jones, who finally sees the light regarding "The Cunnel," echoes Cash's descriptions of the delusions and secret angers of this class of Southerners.

C. Vann Woodward's The Burden of Southern History³¹ has been an important "source" book for me, enabling me to see, with the application of my Jungian theory, the South as a "shadow" self of America from colonial times onward, but increasingly representing the dark side of the American dream--racism, poverty, defeat in battle (the Civil War). In short, the Southerner's experience, even in 1983 with the explosive economic growth of the national "sunbelt" is not the American experience. Faulkner amply demonstrates his understanding of the dark and light side of "progress"--social as well as economic, in his novels.

Faun Brodie's controversial, personal biography of Thomas Jefferson, Thomas Jefferson: An Intimate Portrait, has been an important book in forming my understanding of racism and sexism, as well as the "Southern" and "Northern" Projective myths that cluster around such issues as miscegenation.³² Thomas Jefferson is a Southerner who formed our collective, "public" thought on issues of freedom. Presumably he deplored slavery, and he did in time free all of his slaves, except Sally Hemmings, his slave-wife. Yet he profited from the chattel bondage of human beings who

were not only Negro, but relatives by blood. What he thought, knew and regretted about this is only speculation, since he systematically destroyed all of his personal correspondence. He represents all the irony, the paradox, the guilt and shame, and the search for restitution that characters like Isaac McCaslin and Quentin Compson come to recognize as part of their Southern heritage, those primal parents of Father Law and Mother Land. We cannot help but see Thomas Sutpen as a fictional counterpart of that first, founding father-Virginian, Thomas Jefferson, who like Thomas Sutpen, wanted sons and had too many of them, only to see them destroy each other.

From the literary criticism of Faulkner's work, there are several important influences on this thesis. Malcolm Cowley's "Introduction" to the 1946 Portable Faulkner³³ and Robert Penn Warren's essay "William Faulkner," which appears in his Selected Essays and again in Four Decades of Criticism,³⁴ are two of these. Cowley argues that Faulkner's work presents a unified, "living pattern" in which "moral confusion and social decay" figure thematically in all of the novels, ranging from those that deal with the past to those that deal with contemporary times. Interpreting Andre Gide's general comment on American novels, Cowley argues that of Faulkner's characters "not one of them exercises the faculty

of conscious choice between good and evil."³⁵ Cowley gives examples such as the slaves of The Unvanquished following General Sherman's army, or Lucas Beauchamp digging gold, or the Bundrens burying Addie. While I do not agree with Cowley that Faulkner's characters do not make choices, Cowley's use of the concept conscious as an opposite to the obsessive and compulsive nature of the many searches Faulkner's characters undertake serves to highlight the point I have made in this thesis about the powerful ability of the archetypes of the collective unconscious, which appear as symbols with overwhelming attraction to vanquish the conscious, personal identities of the characters who are vulnerable to them.

Penn Warren's essay gives some of the earliest and still enduring insights into the sources of the behaviour that Cowley details. Emphasizing, like Cowley, the modern confusion and despair, Warren sees the sources in mankind's estrangement from the natural world. He argues that it is not a sinking into nature but a connection with its rhythms and relatedness to instincts that should come through love and a value that places human beings above systems of ideology, technology, and private accumulation of wealth. His examples come from Go Down, Moses, which juxtaposes the ownership of banks and land against the stewardship of the land and wilderness, the reverence and ritual with which the Indians approach Nature,

symbolized by the rituals surrounding the hunt. Warren emphasizes the paradoxical nature of each person who must exploit and violate Nature in order to survive, but who can presumably expiate some of the attendant guilt by means of a loving and humble approach toward Nature. This ritual of humbly using the land and approaching Nature approximates Jung's assertions about the functions of the archetypes to keep us in touch with our instinctual selves, our common heritage from the natural world. Note also, that both Jung and Warren point to the importance of ritual and culture as a bridge that links the highly conscious modern individual with the brother/sister self, Nature, the instincts, and archetypal symbols of these.

I often return to these two "early essays on Faulkner, each time with increasing respect because I see how much of what has been written since has its source in them. It is important, especially when approaching a writer like Faulkner, who realized that the past is never the past, never done with, to understand where the origins of our ideas rest. It is especially important now that literary criticism is incorporating ideas from disciplines such as psychology and linguistics and theories such as structuralism and depth-psychology to realize that those people writing from the perspective of humanism and letters

have often stated and explored some of the best "new" ideas, using everyday language--calling Eros, or the archetypal feminine, or the anima, by the name "love" or the word "nature."

I owe a large debt for my general education on the career of William Faulkner to at least five monumental critical works. The first of these is Michael Millgate's The Achievement of William Faulkner, especially to his material on Pylon.³⁶ There is no way to measure the importance of Joseph Blotner's Faulkner.³⁷ His material on Faulkner's Scots ancestors, conjectured and real, was extremely useful to me in my chapters on Sartoris and Absalom, Absalom! Similarly, Blotner's extensive coverage of Faulkner's actual and "persona" career as a Canadian RAF Pilot in WWI, Faulkner's continuing interest in flying, his collaboration (and his conflicts about collaboration) with films about the Air Force during WWII have contributed to my understanding of airflight, not only during Faulkner's life, but as a symbol of machismo in this whole century. Especially valuable for my discussion of flyers as symbols of the tenuous heroism of ego-consciousness is Blotner's use of an early, unfinished Faulkner poem, "The Ace," which was written while Faulkner was a cadet flyer.³⁸

Material from Cleanth Brooks' William Faulkner: Toward

Yoknapatawpha has been similarly useful, especially his sections on Pylon and Faulkner's interest in flying, pilots, and his reviews of Faulkner's books on flying (395-405).³⁹ This material, along with Blotner's "fragment," suggest that Faulkner always knew the brief, fiery career of the pilot was a symbol for all the heroic, glorious, transcendent aspirations of humankind, particularly males. Brooks' excellent "Thomas Sutpen: A Representative Southern Planter?"⁴⁰ helped me formulate the similarity between Sutpen's meteoric rise to prosperity and the shooting star career of Faulkner's pilot figures.

William Slatoff's early book, Quest for Failure: A Study of William Faulkner,⁴¹ has been quite valuable to me in a general way because of its abundant discussion of Faulkner's consistent use of antithesis, of balanced opposites. Slatoff's section on Faulkner's use of motion and immobility as a stylistic, imagistic, and structural pattern has been particularly useful in confirming the theories of the archetypal masculine and archetypal feminine as balanced, opposing world parents. Frederick Gwynn's and Joseph Blotner's Faulkner in the University and James Meriwether's and Michael Millgates's Lion in the Garden are also immeasurable source books for the Faulkner student and critic, especially in terms of giving a view of Faulkner as an artist who was always extremely aware

of manipulating his characters, categorizing them, and "reusing" them. Increasingly, a reader comes to understand Faulkner's development into a public man with a message about the vital necessity of listening to the minorities of the world because their needs and experiences reflect the basic and common ones of humanity.

David Williams' Faulkner's Women: The Myth and the Muse is the closest parallel to and direct source for this thesis. Williams explores Faulkner's artistic and mythological conceptualizing of the anima, the Goddess, in several of Faulkner's novels. Williams argues that Faulkner's major fiction, beginning with The Sound and the Fury and closing with Light in August, presents a numinous vision of the archetypal feminine, the goddess on earth, envisioning her as a source of life, creativity, and rebirth. He argues that most of Faulkner's male characters are, by contrast, sterile, fearful of life and sex, that they embrace positivism and idealism, and oppose women, Negroes, and children who are closer to nature and the instincts. Williams' thesis resembles my own, as it resembles many others, extending back to Warren, Cowley, and Olga Vickery's The Novels of William Faulkner: A Critical Interpretation. Williams, however, takes a narrower view of the anima-animus, seeing these opposed masculine and feminine archetypes as being represented almost

entirely as individual characters. In my analysis, the archetypal masculine and feminine are much larger concepts than individual characters. These archetypes appear as images, mythical allusions, settings, and matters of style such as Faulkner's "stream-of-consciousness" technique, an indication that the narrator's consciousness is engaging the collective unconscious. I find that Faulkner presents few characters as either entirely masculine or feminine, conscious or unconscious, though Williams finds Faulkner's most positive characters are females who represent the traditional forms of the anima. He feels that others of Faulkner's novels and characters represent "inferior" work because they were not written under the influence of "the goddess," and so do not dramatically show her power to hold and fascinate and move human beings to change. Such characters as Lena Grove, Caddy Compson, and Addie Bundren represent Faulkner's best writing, for Williams, a power Williams argues that Faulkner equalled only once (after Light in August) in his last novel, The Reivers. Williams' assertion that the subject of Absalom, Absalom! is the shadow, with little manifestation of the anima (which I have more generally designated as an aspect of the archetypal feminine), first inspired me to see what, if anything, the archetypal feminine contributed to this novel as well as the others of Faulkner's early and middle-

period work.

Current critical interest in minority literature, and the consequent interest in the role of female, Negro, and American Indian characters and themes in Faulkner's writing, is seen clearly in Sally Paige's Faulkner's Women. Paige attempts to divide all of Faulkner's heroines into opposed categories of women associated with life and those associated with death. Linda Wagner in "Language and Art: Caddy Compson,"⁴² and Elizabeth Muhlenfeld in "'We have waited long enough': Judith Sutpen and Charles Bon,"⁴³ using only the valuable tool of intelligent, close textual analysis, have examined the central structural and thematic contributions of Caddy Compson and Judith Sutpen. Thadious Davis, in her Faulkner's 'Negro',⁴⁴ has examined the role of black characters in Faulkner's fiction, with enormous detail and intelligence. Her discussion of the "monkey nigger" which haunts Thomas Sutpen in Absalom, Absalom! as a psychological projection of Sutpen's personal unconscious, his experience as a poor-white, is extremely perceptive.

John Irwin's Doubling and Incest/Repetition and Revenge and Lee Jenkin's Faulkner and Black-White Relations: A Psychoanalytic Approach⁴⁵ both use the theories of Otto Rank and Sigmund Freud. Irwin focuses on The Sound and the Fury

and Absalom, Absalom! and Quentin's incest complex as his projection of Quentin's difficulties in coming to terms with his personal unconscious. Jenkins discusses the shadow and personal unconscious as central to the racial conflict and some of the difficulties between males and females in Faulkner's novels. Judith Wittenberg's biography of Faulkner uses the theory of the personal unconscious, that is, fundamentally Freudian theory, to try to link Faulkner's use of symbols, themes, and double or twin characters and novels, in order to examine Faulkner's own unconscious conflicts.

Those writers interested in Faulkner's Gothicism, his Gothic characters and themes, have also begun to use psychoanalytic theory to explain the darkness and violence and mystery of Gothic forms as a representation of the unconscious, the shadow-side of the persona which is valued and illuminated by the collective. Elizabeth Kerr's William Faulkner's Gothic Domain⁴⁶ and Francis L. Pitavy's "The Gothicism of Rosa Coldfield Revisited "⁴⁷ are two examples of the increasing psychological awareness of critics dealing with Gothic material. Pitavy, for example, says the success and popularity of the Gothic novel "can be explained in part by its answering a need which classical or sentimental literature could not answer, the exploration of the dark side of consciousness and the power of the unconscious and sex."⁴⁸

As these works demonstrate, psychoanalytic criticism is valuable in leading to interesting explanations of Faulkner's work.

IV.

This study is organized chronologically, discussing the novels Soldiers' Pay (1926), Sartoris (1929), Pylon (1935), and Absalom, Absalom! (1936) in the order of their dates of publication, representing the first ten years of Faulkner's career as a novelist. Thematically, I selected these novels because the first three demonstrate Faulkner's developing use of the airman as his central male character. While Absalom, Absalom! has no character or hero who is a pilot, Thomas Sutpen clearly is a man with a grand design to rise above his poor-white origins and who is in an obsessive race with time to complete this design. Absalom also ties to Sartoris in its theme of modern youth (Quentin and Shreve) seeking a meaning or confirmation of self from a pattern bequeathed them by the heroic but enigmatic ancestors who lived in the South's finest and worst moments, the Civil War and the Post-War South. Both Bayard Sartoris and Quentin Compson have inherited a code of behaviour, a masculine persona, against which they must react to struc-

ture their lives. All of the central male characters of these novels are obsessed with interpreting and assimilating the traditional codes of machismo, their inheritance from the collective male, the Father Spirit. Donald Mahon, Bayard Sartoris, Roger Shumann and Thomas Sutpen dedicate their lives to enacting the code of the patriarchal culture, becoming carriers of the Terrible Spirit Father.

The women of these novels have in common the problem of fulfilling their traditionally sexual and psychological roles as bearers of life and regeneration, their destiny as daughters and mothers within the archetypal feminine. They are handicapped, however, because they have internalized the same cultural values as the male characters. The women of these novels have internalized the Father Spirit's ideals of the heroic male as a part of their animus projections, just as the males of this novel have internalized and projected the male collective's anima. The men and women thus confront each other not as individuals but as collective projections. They never realize that the opposite sexed person they seek union with is not a true and separate individual, a love object, but in fact the repressed, unconscious half of their own psyche.

Chapter II deals with both Soldiers' Pay and Sartoris as seed novels of Faulkner's use of the heroic symbols of

the war hero/pilot and his embryonic use of Colonel Sartoris as the self-made man, the Captain of Industry, of banks and railroads, who appears in a rawer and more frontier form in Thomas Sutpen. In Soldiers' Pay, Faulkner scarcely visualizes or realizes Donald Mahon as a Daedalus figure. We know little about Mahon's actual death or emotions, compared with Bayard Sartoris of Sartoris. Yet Faulkner divides Mahon's life into two periods of traditional male activity, his sexual conquest of women as a faun-like youth, and his fatal heroism as a combat pilot in WWI. We have only Cadet Lowe's heroic aspirations to be a wounded or dead pilot and war hero and a bride of the dark, experienced widow, Margaret Powers, as a suggestion of Mahon's younger aspirations, an indication of the motivating forces behind his career as a male.

Chapter II discusses Bayard Sartoris, "young Bayard," as a more fully realized version of Donald Mahon. In Sartoris, Faulkner incorporates the Southern myths of the heroic past, populated by legendary ancestors that modern man can neither match in heroic exploits nor forget as simply dead fools. Both wars, the Civil War and WWI, figure as heroic conflicts which involve the primal parents, anima-animus, in Jungian terms, which define the male archetype for their generations. Young Bayard discovers that it is easier to die in fulfill-

ment of his persona as the reckless aviator, symbolized by his dead twin brother John, than adjust to a life in which he must live with love and loss and responsibility, symbolized for him by the feminine in the persons of his aunt, his wife, and the rhythms of earth and her seasons.

Chapter II also discusses the archetypal feminine in Soldiers' Pay and Sartoris, showing that as early as his first novel, Faulkner conceptualized a female character like Margaret Powers in archetypal terms. He depicts her compelling numinous power for men like Cadet Lowe and Joe Gilligan. As a young, attractive widow, she is a double goddess, suggesting both death and regeneration, especially regeneration in her attempts to restore herself and heal Lowe, Mahon, Doctor Mahon, and Joe Gilligan. Faulkner depicts her as confused and depressed by her powerlessness to bring understanding, comfort and spiritual nourishment. She is the spokesperson for the archetypal feminine who counters, wherever she can, the mythic projections of males. She refuses to marry Joe Gilligan, who thinks she will give him the meaning his life needs. She counters his ideas about the fragility of a woman's sexual reputation, the only reputation a woman has in terms of the male collective. She tells Januarius Jones, the intellectual/satyr of this novel, that he should not try to seduce women with words

because women know words mean little alongside actions.

In Chapter II, I also discuss Jenny DuPre and Narcissa Benbow Satoris as embodying the archetypal feminine. Both women are fascinated and yet repelled and mystified by the animus of the heroic male. They are similarly mystified, compliant or derisive of the anima projections of nourishing-mother and vessel-of-purity that these men project onto women. Like Margaret Powers, neither Jenny nor Narcissa is able to establish her own ideals of life-giving and life-nourishing, except by the conventional means of marriage and childbirth, and the nurture of a family of men, which are less than complete and satisfactory. With Jenny DuPre Faulkner establishes a connection between her individual character and her symbolic tie with the land and state of Virginia, the original motherland of the South and the American Colonies. This archetypal blending of female characters with the land and climate of the South is everywhere present in Faulkner, but becomes specific and symbolic, an archetypal structure, in Jenny DuPre, and later in Absalom, Absalom!, with Ellen and Rosa Coldfield, and Judith Sutpen. I discuss Narcissa Benbow as a woman who is shown by Faulkner to be captive within the male collective's definition of her as a bride of quietness. Because she has so internalized the male collective's definition of the lady/virgin/mother

persona, she is particularly vulnerable to both the dark animus of Byron Snopes, and the violence and emotional castration that characterize Bayard Sartoris.

Chapter III discusses Pylon as a significant expansion and continuation of Faulkner's presentation of the male and female roles in archetypal terms. The Reporter of this novel is Faulkner's narrator and "pilgrim" who is fixated by the archetypal opposites of the anima and animus, by Laverne Shumann and her primary husband, Roger. Faulkner embeds the festival of the air-show and air-races in the larger and more ancient matrix of the Mardi-Gras, the festival celebrating the death of winter and the return of spring. In so doing, he vastly expands the archetypal feminine domain of this novel, using the Reporter's associative narrative that blends Roger Shumann's death and Laverne's watch during the search for Shumann's body with the Egyptian festival of the goddess Isis and the Nile festivals. This chapter also discusses Faulkner's development of the idea of the modern machine age man who is obsessed with speed and time, symbolized by the air-races. The airmen of this novel are more than the restless re-turning war veterans of the earlier novels. Faulkner sees them as a phenomenon of popular culture, symbolizing modern dissociation from place and from conventional relationships

and the older rhythms of earth itself. To the Reporter and the reader, as well, these flyers and the woman and child, represent the opposing yet interdependent domains of Nature and Technology, or in Jungian terms, Eros and Logos, anima and animus. Caught in a world that has separated intellect and nature, the Reporter is held fast by the anima-animus, trying to imagine a sacred marriage that would reunite these principles.

Chapter IV discusses Absalom, Absalom! in order to explore the contributions toward character, theme and symbol by the archetypal feminine and masculine. Thomas Sutpen's race to complete his grand design differs little from Roger Shumann's (and the Reporter's) race to win by any means. Both Shumann and Sutpen are willing to risk all, both are obsessed with the need to hurry, and both disregard the needs and cautions offered by the females of the novel. Sutpen runs his race to found a dynasty of sons (no daughters need apply) and never regards the needs or claims of women, Nature, Negroes, or love. Though Sutpen does not fly an airplane, he is, more than Faulkner's actual pilots, a symbol of the detached, mechanistic, modern American consciousness. Faulkner shows in these novels that the same Terrible Father Spirit formed American values from the time of the founding of the thirteen colonies through the founding of the American Confederacy

and the American Frontier.

In Chapter IV, I examine at length Rosa Coldfield, Ellen and Judith Sutpen as emblems of the Southern anima, each confined by (and Ellen entirely conforming to) the anima projections of the males of the novel. Rosa and Judith are women widowed by the archetypal masculine's racism which undertook the war. The two women struggle with the animus they have internalized. Both Rosa and Judith reshape the animus to set about founding a new order, symbolized first by their vision of a sacred marriage whose animus is the mulatto and effeminate Charles Bon, a man who represents a union of the best values of the archetypal masculine and feminine. Once this sacred marriage is destroyed by the white male value of racism, Rosa and Judith set about trying to salvage what they can. Rosa first agrees to marry Thomas Sutpen in order to offer him what she designates as space and sunlight, the only nourishment possible she can give him. But she is forced to reject his attempts to use her as blindly and exploitively as he had used his first wife, her sister Ellen, and finally, Milly Jones. To Judith is left the possibility of raising Bon's son, a mission she fulfills with only partial success. Judith and Rosa come to symbolize, as spinsters and widows, a South, a land, that could not become the new order, The

New South, because the patriarchal values of its white males could not accommodate and change. Rosa Coldfield finally, in the twentieth century, begins the task of educating and initiating Quentin Compson, the new generation, into a knowledge that a system (or a grand design) that fails to acknowledge the true, natural, archetypal power of women, Negroes, and the shadow side of history, is doomed to fail. At Miss Rosa's hands, Quentin receives an education in the double nature of the South, the South as written and formed by the hand of the white man, and the South as told and understood and embodied by the experiences of those minorities denigrated and displaced by the white man.

NOTES

¹(New York: Liverwright Press, 1970). All further references to this work appear in the text.

²(New York: New American Library reprint, 1964). All further references to this work appear in the text.

³(New York: Harrison Smith and Robert Haas, Inc., 1935). All further references to this work appear in the text.

⁴(New York: Modern Library reprint, 1964). All further references to this work appear in the text.

⁵"The Relations Between the Ego and the Unconscious," and "Aion: Phenomenology Anima/Animus)," in The Portable Jung, ed. Joseph Campbell, translated R.F.C. Hull (New York: The Viking Press, 1971), pp. 59-162. All further references to these works appear in the text.

⁶The Origins and History of Consciousness, trans. R.F.C. Hull, Bolligen Series XLII (Princeton, N.J.: Princeton University Press, 1954). All further references to this work appear in the text.

⁷Doubling and Incest/Repetition and Revenge: A Speculative Reading of William Faulkner (Baltimore: The Johns Hopkins University Press, 1975).

⁸Faulkner: The Transfiguration of Biography (Lincoln and London: University of Nebraska Press, 1979).

⁹Faulkner and Black-White Relations: A Psychoanalytic Approach (New York: Columbia University Press, 1981).

¹⁰For a discussion of marriage as a structure and metaphor in Absalom, Absalom! see Eric J. Lundquist, "Absalom, Absalom! and the House Divided," Faulkner: The House Divided (Baltimore: Johns Hopkins University Press, 1983), pp. 96-130. For a

discussion of the love and marriage of Bon and Judith, see Elizabeth Muhlenfeld, "'We have waited long enough': Judith Sutpen and Charles Bon," The Southern Review, XIV, No. 1 (1978), 66-80.

¹¹See especially, Neumann, Origins, p. 340n.

¹²David Williams, Faulkner's Women: The Myth and the Muse (Montreal and London: McGill-Queen's University Press, 1977). See especially his first chapter, "Cultural Failure and Modulation of Idiom: A Critical Orientation to Faulkner's Women," for a general statement of his thesis on the anti-vital consciousness of Faulkner's male characters, pp. 1-30.

¹³Olga Vickery, "The Grand Pattern: The Definition of Man," The Novels of William Faulkner (Baton Rouge: Louisiana State University Press, 1964) pp. 287-290.

¹⁴Frederick L. Gwynn and Joseph L. Blotner, eds. Faulkner in the University (New York: Vintage Books reprint, 1959), p. 268.

¹⁵Irwin, pp. 158-159. See also Malcolm Cowley's rebuttal of Irwin's discussion of Faulkner's work in --And I Worked at the Writer's Trade: Chapters in Literary History, 1918-1978 (New York: Viking Press, 1978) pp. 214-230.

¹⁶C. J. Jung, "On the Relation of Analytical Psychology to Poetry," The Spirit in Man, Art, and Literature. Collected Works, Vol. 15 (Princeton, N.J.: Princeton University Press, 1956), pp. 65-85.

¹⁷The Spirit in Man, Art and Literature, pp. 84-105.

¹⁸See for example, Warren Beck, "William Faulkner's Style," Faulkner: Three Decades of Criticism, Frederick J. Hoffman and Olga Vickery, eds. (East Lansing: Michigan State University Press, 1960) pp. 142-56. For a discussion of Faulkner's realism and symbolism, see Warren's "William Faulkner," Selected Essays (New York: Random House, 1958) pp. 59-79.

¹⁹Elizabeth M. Kerr, William Faulkner's Gothic Domain (London, Port Washington, N.Y.: Kennikat Press, 1979).

²⁰Jung, "The Concept of the Collective Unconscious,"

The Archetypes of the Collective Unconscious. Collected Works, Vol. 9i, p. 61.

²¹Jung, "The Stages of Life," The Structure and Dynamics of the Psyche. Collected Works, Vol. 8. Bollinger Series (Princeton, N.J.: Princeton University Press, 1976), p. 4.

²²Jung, "The Stages of Life," p. 5.

²³David Williams, "Prolegomena," p. 195, and "The Fall of the Goddess," pp. 214-215.

²⁴Williams, "Conclusion," 245-246, and Judith Wittenberg, Faulkner: The Transfiguration of Biography, (Lincoln and London: University of Nebraska Press, 1979), pp. 190-191.

²⁵Erich Neumann, "Psychological Stages in the Development of Personality: The Separation of the Systems," The Origins and History of Consciousness, trans. by R.F.C. Hull, Bollinger Series XLII (Princeton, N.J.: Princeton University Press, 1954), pp. 338-341.

²⁶(New York and London: R.R. Bowker Company, 1981).

²⁷Jung, "Two Essays in Analytical Psychology: Relations Between the Ego and the Unconscious," The Portable Jung, ed. Joseph Campbell, trans. R.F.C. Hull (New York: The Viking Press, 1971), p. 96.

²⁸Although she does not use the term shadow, and is not concerned with psychological theories, Thadious Davis in her Faulkner's Negro (Baton Rouge and London: Louisiana State University Press, 1983), pp. 210-212, has a perceptive discussion of the meeting of Rosa and Clytie in those stories. Lee Jenkins, Faulkner and Black-White Relations: A Psycho-analytic Approach (New York: Columbia University Press, 1981), p. 204-205, deals with Charles Bon as a black-white split, representing the rational and irrational self. Jenkins, however, defines the irrational as "The representative of all that is feared within the self," and not the unconscious.

²⁹W. J. Cash, The Mind of the South (Garden City: Doubleday, 1954).

³⁰Cleanth Brooks, "Thomas Sutpen: A Representative Southern Planter?" William Faulkner: Toward Yoknapatawpha

and Beyond (New Haven and London: Yale University Press, 1978), pp. 283-300.

³¹C. Van Woodward, The Burden of Southern History (Baton Rouge, La: Louisiana State University Press, 1960). "An age-long experience with human bondage and its evils and later with emancipation and its shortcomings did not dispose the South very favorably toward such popular American ideas as the doctrine of human perfectability, the belief that every evil has a cure, and the notion that every human problem has a solution" (p. 21). Cleanth Brooks also uses Woodward extensively and very informatively in Toward Yoknapatawpha and Beyond, especially in his discussion of "change, the past, the nature of history, and the nature of myth," in Faulkner's work. p. 267

³²Thomas Jefferson: An Intimate History (Toronto, New York, London: W.W. Norton Co., Inc., 1974).

³³(New York: The Viking Press, 1946), pp. 1-26.

³⁴"William Faulkner, "Four Decades of Criticism," ed. Linda Wagner (East Lansing, Mi.: Michigan State University Press, 1973), pp. 94-109.

³⁵Cowley, p. 16.

³⁶(New York: Random House, 1968), pp. 138-149.

³⁷Faulkner: A Biography (New York: Random House, 1974)

³⁸Blotner, "Soldier, Student, Public Servant, April--December, 1918." Vol. I, pp. 220-221.

³⁹Brooks, pp. 395-405.

⁴⁰Brooks, pp. 283-300.

⁴¹(Ithaca, New York: Cornell University Press, 1960), pp. 7-27.

⁴²Southern Literary Journal, Vol. 14, Spring '82, pp. 49-61.

⁴³The Southern Review, Volume XIV, January 1978, pp. 66-80.

⁴⁴(Baton Rouge and London: Louisiana State University Press, 1983), pp. 183-187.

⁴⁵ (New York: Columbia University Press, 1981).

⁴⁶ (Port Washington, N.Y. and London: Kennikat Press, 1979).

⁴⁷ 'A Cosmos of My Own,' ed. Doreen Fowler and Ann J. Abadie (Jackson: University of Mississippi Press, 1981), pp. 199-226.

⁴⁸ Pitavy, p. 205.

CHAPTER II

FLYING ACES

I.

Flying has probably been a transcendent symbol for humans for as long as people and birds have inhabited the same planet. The ancient myth of Icarus and Daedalus focuses not only human longing to escape earthly limitations, but the dangers of an imagination and scientific capability that is able to create a machine that can take a man or woman beyond those limitations imposed by nature. Faulkner saw clearly with his artist's eye for archetypes, how the twin symbol of the pilot and his plane would dominate twentieth century America's mythic conceptions of manifest destiny.

Air flight was barely eleven years old at the outbreak of World War I, but already thousands of men in America and Western Europe, Faulkner and his brother among them, were desperate to become pilots and fighting air aces. After a crushing rejection by the United States Air Force (his

brother John was accepted into the Marines), Faulkner managed to enlist as a cadet in the Royal Air Force--Canada, in Toronto in July, 1918. Faulkner's training seems mostly, Blotner details, to have consisted of the mechanics of air flight and aircraft and a knowledge of the Morse Code.¹ Whether or not he actually flew a plane while he was a Cadet, Faulkner had lively stories of "joy rides" and a painful though absurd crack up. For Faulkner, as for the disappointed Cadet Lowe of Soldiers' Pay, "they had stopped the war on him" before he could earn his officer's wings and see real combat. Nevertheless, Faulkner seems to have constructed his own persona, fictionalizing an account of his head wound, which he passed off with success to Sherwood Anderson and others after the war, and which he seems to have adhered to in later life. Meta Carpenter, recently interviewed by Panthea Broughton, understood Faulkner's drinking problems to have originated with his pain from this wound, which means he was still telling that story to some people in Hollywood in the nineteen forties.²

It is not difficult to see why Faulkner or many other young men of this century would long to become air aces, or in our own times, astronauts. A pilot alone in the sky in his small plane is the essence of the heroic journey of

the ego, the ultimate in risk-taking and mind over matter. Air combat (or space flight) is probably the last individual one-on-one meeting with the unknown and unexpected possible in modern warfare--or at least it was in the first two world wars of this century. Not only was individual, heroic, military action possible in the air corps, but the Air Force also chose men physically small enough to comfortably maneuver the small, light aircraft necessary for combat and long flight. A hero's life and death was thereby opened to many, like William Faulkner, who were too small for the more ordinary military occupations. James Mitchner mentions, in his recent novel, Space, on the mythology and realities of the American space program, how especially surprised and impressed many people were when meeting the astronauts for the first time because, although they were men with superhuman, gigantic exploits to their credit, they were, physically, not large men, not men the size of our professional gladiators, our football and basketball stars.³ A man's capacity for flight and heroism, then, in the early days of both air combat and the space program, has not been limited by his size but only by his interest, abilities, and appetite, his imagination and ambition, things William Faulkner seems to have had in almost unlimited supply.

Eager as he was to become a war hero, an ace, and eager

as he seems to have been to embrace the persona of the wounded ace (again like Cadet Lowe) Faulkner seems to also have had, from the early point of his training as a cadet, a sense of the pilot as a symbol of life lived intensely but briefly. Joseph Blotner reproduces a fragment of a poem, "The Ace," which Faulkner wrote in one of his flight training notebooks. The poem clearly shows his full awareness of the imagistic, symbolic "career" of the ace. The "shooting star" image is one that he keeps with all of his pilot figures:

The silent earth looms liquid in the dawning
 Black as poured ink beneath the grey
 Mist's spectral clutching fingers

The sun light
 Paints him as he stalks, huge through the morning
 In his fleece and leather, gilds his bright
 Hair and cigarette.

Makes gold his fleece and leather, and his bright
 Hair.

Then, like a shooting star,⁴

At least two things are significant from a Jungian point of view about this fragment with regard to Faulkner's later "aces." The first is the black, liquid earth imagery opposing the daylight, fire and sunlight imagery characterizing the pilot. The ace not only is made gold by the sun, that primary symbol of consciousness and knowledge, he actually

carries fire, the cigarette. Secondly, despite the dominating, stalking figure of the pilot, the poem breaks off with the line that depicts the ace as a shooting star plunging back toward the earth and darkness. The heroic, glorious career of the ace is brief and doomed, as are the careers of Faulkner's pilots, Donald Mahon, Bayard Sartoris, and Roger Shumann.

The meteoric rise and fall of the airman was not an idea or ideal by any means confined to Faulkner's imagination and fiction, as Blotner points out. Newspapers, magazines and books were filled with the lives, exploits and "mythology" of airmen and air combat heroes. Yeats' famous poem, one Faulkner might surely have read, "An Irish Airman Foresees His Death," reflects just this sort of strong romanticism of the doomed but heroic airman. By 1918, Blotner says, "military heroism had become inextricably linked with death. With it was also associated the idea of living as intensely as one could in a short time. Death had come to have a kind of fascination for many of the young men who so eagerly boarded the troop trains and transports."⁵ Alan Seeger wrote the famous poem, "I Have a Rendezvous with Death," and kept that rendezvous, as Blotner notes, in 1916.⁶ Faulkner's "shooting star" airmen were thus clearly an archetype already emerging and growing in the popular and literary imagination.

From the perspective of Jung's and Neumann's theories regarding the origins of ego-consciousness from unconsciousness, the archetype of the doomed airman depicts the hero's ego-consciousness failing to slay the Primal Parents, the Uroboric Dragon, and thereby rescuing the treasure hard to obtain, the self. Ego-consciousness fails to slay the Great Mother, the unconsciousness, and afterwards undertake a marriage, a joining, with a subdued and spiritualized version of the archetypal feminine principle, the anima. In Faulkner's fiction, the airmen Donald Mahon, Bayard Sartoris, and Roger Shumann, as well as other male and female characters, fail to slay the Terrible Spiritual Father, who is a consort and agent of the Great Mother.

This Terrible Spirit Father, Neumann says, is any spiritual system which, from beyond and above, captures and destroys the son's consciousness. This spiritual system appears as the binding force of old law, the old religion, the old morality, the old order: as conscience, convention, tradition or any other spiritual phenomenon that seizes hold of the son and obstructs his progress into the future. . .all contents capable of conscious realization, a value, an idea, a moral canon, or some other spiritual force, are related to the father. . .⁷

Neumann terms this "Patriarchal castration through inflation . . .annihilation through the spirit, i.e., the Heavenly Father."⁸

Neumann elaborates further by discussing various myths,

among them the Babylonian myth of the hero who is borne up to heaven by an eagle and who crashes to earth. "The same mythological situation is repeated in Icarus, who flies too near the sun, and in Bellerophon, who attempts to reach heaven on the winged horse Pegasus, but crashes to earth and goes mad."⁹ Faulkner's hero aviators conform to this pattern.

How does Soldiers' Pay, Faulkner's first novel, offer examples of Neumann's dragon fight in which ego-consciousness is castrated by the Terrible Spirit Father? Most obviously, it is a post-war novel about defeat and loss, symbolized for the other characters in this novel by Donald Mahon, a dying war ace. The Allies may have won the war, but the characters of this novel suffer from dislocation, disappointment, emotional paralysis and a profound sense of general loss--from a post-war syndrome that sociologists and literary critics have been trying to define since WWI. In fact, Southerners--and Faulkner and his hero and setting for this first novel were Southerners--have felt this sense of loss since the Civil War. Donald Mahon, the central character of Soldiers' Pay, functions not only to express this loss caused by the war, but also to attract the reflection and expression of it from other characters. As we first meet him he possesses the uniform of an RAF officer, a wound stripe, medals, and terrible scar on his brow. He remembers nothing of the past and participates

little in the present. He is largely dependent on others to take care of him. What past life he has had is recounted by other characters, and he himself remembers only the barest technicalities of his last combat mission and crash just moments before he dies. He remembers it with no emotion--memory is simply a description of perceptions and events.

The narrative awkwardness of using a dead man for a central character could be seen as a mark of Faulkner's apprenticeship technique in this his first novel.¹⁰ However, an inarticulate central figure for this novel may not be an apprenticeship awkwardness, but a deliberate and highly experimental structure that allows Mahon to function as an archetype, that is, as a numinous, transpersonal image that powerfully attracts the projections of other characters. Mahon is a reflection of the aspirations, disappointments, and struggles of the other characters. Moreover, this is a method that Faulkner employs throughout his career. The dead Sartorises (or Compsons or Sutpens or Edmundses) are palpable and catalytic for their living descendents. Caddy is the silent, numinous center of her novel, and Addie Bundren has only a little more to say for herself than Donald Mahon, but she transforms the lives of her family offering them a psychic structure that calls forth from each his or her heroic quest.

Donald Mahon is a man without a future, a man who failed to obtain the dragon's treasure, or to free and marry the fair captive. He himself remains a helpless captive within the eternal round of unconsciousness and death. His presence reminds the other characters of their own heroic flights toward transcendent psychic wholeness, of their failures or possible failures. With the possible exception of Januarius Jones and Cecily Saunders, all of the characters of this novel desperately desire Donald's marriage, and his miraculous cure thereby, because they each wish to join creatively the female and male aspects within, to bring the unconscious (female) and conscious (male) into fruitful union. Donald Mahon's marriage comes to symbolize the ritual sacred marriage, the joining of opposites into a balance, which should (in myth) rejuvenate the land and its people. Although two marriages take place in this novel, no such sacred marriage and cure of Mahon or the spiritually sick characters who surround him takes place. None of the characters of Soldiers' Pay reach the state of psychic wholeness for which the sacred marriage is a symbol.

In addition to the fallen aviator and dying hero as a symbol of humanity's fallen aspirations, the slow ruin of traditional Christian faith as reflected in Donald's father, Mr. Mahon, the rector of a Charlestown Episcopal church, is

at the heart of the novel. In fact, the reader's first meeting with Mr. Mahon occurs when Januarius Jones, a curious mixture of intellectual and sexual appetites, sees the rector gardening. Although Mr. Mahon says, "Good morning," Jones responds with, "Watch it fall, sir." Jones is referring to an illusion caused by clouds moving above a church spire, but Mahon at first believes he is referring to airplanes and flying. Thus both symbols, the airplane and the church spire, reflect the spiritual death and doomed flights toward transcendence in Soldiers' Pay.

Mr. Mahon, Donald's father, represents the Terrible Spirit Father of this novel--Neumann's emblem of the old ideology that holds the hero of ego-consciousness to the domain of the Primal Parents, preventing the hero from entering the future. The novel suggests that Dr. Mahon knows he has nothing healing to offer the other characters. Mr. Mahon's analysis of man's spiritual plight is considerable, but his power to comfort and inspire faith is absent. In the after-shock of Donald Mahon's death and Margaret Powers' departure, the rector tells Joe Gilligan to leave--"This is no place for a young man," and, "Do we not both suffer at this moment from the facts of division and death?" Of faith and God, Mahon says, "God is circumstance. . . 'The Kingdom of God is in man's own heart.'" Cleanth Brooks sees Mr. Mahon's Christianity as

". . .become so dilute that it amounts to no more than a sincere humanitarianism spiced with a dash of stoicism. His real interest. . .is to develop a beautiful garden. . .the personal Garden of Eden to which he would find his way back."¹¹

Brooks further argues that ". . .those who seek to find in Soldiers' Pay parallels with The Waste Land will find their strongest argument, not in strained allusions to the Golden Bough, but in the fact that Faulkner has put such a rector as Mahon at the center of the novel. . .His passivity is even more telling, for Donald's passivity is a consequence of his physical condition. But the Rector's is a spiritual disability."¹²

Mahon's spiritual disability parallels the general spiritual dislocation of others in the novel, with the possible exceptions of Joe Gilligan and Emmy, who have some experience of the passionate emotion of love. For the others there is regret or loss and intellectual speculation on the nature of the loss, and Gilligan's and the Rector's last walk into the dark countryside which ends with their turning back towards town, feeling the dust in their shoes, is indicative that this is not a novel of solstice regeneration.

But there is a note of optimism in the darkness. In fact, it is a light, but Gilligan and the Rector fail to recognize its significance. In the moonlight countryside, Gilligan

and the Rector meet Negroes on their way to church "bearing lighted lanterns that jettied vain little flames futilely into the moonlight." When Gilligan asks why they carry these lanterns, Mahon answers that no one knows why. Gilligan guesses that the lanterns light their church. The answer lies in the symbol of light as the aspiration towards truth, consciousness, and spiritual light. The Negroes carry the lanterns for the same reason that the others in the novel seek to know the truth, to find spiritual deliverance--because it is human nature to seek it.

In this same concluding passage, both Gilligan and Mahon hear the Negroes singing: ". . .from it welled the crooning submerged passion of the dark race. It was nothing, it was everything; then it swelled to an ecstasy, taking the white man's words as readily as it took his remote God and made a personal father of him. . .Feed they Sheep, O Jesus. All the longing of mankind for a Oneness with Something, somewhere" (319). In this same passage "no organ was needed as above the harmonic passion of bass and baritone soared a clear soprano of women's voices like a flight of gold and heavenly birds." Human longings, Black and White, male and female, fly upward, symbolized by airplanes and pilots, church spires, and women's voices.

The spiritual need is common to all races but Faulkner

notes the remoteness of the white man's God and notes also the white pastor's ignorance of the Black man's symbols. Both races walk and wish for deliverance in the darkness, but with different tools. The Negroes carry lanterns and pour hope and sorrow into songs; Gilligan and Mahon analyze and intellectualize on the meaning of circumstances, God, and immortality or resurrection. Faulkner emphasizes that the two white men see "the shabby church become beautiful with mellow longing, passionate and sad." It is the link of song and emotion that beautifies the shabbiness of the factual, material world--the shabby church. When the singing fades, the two men are left with the mooned land--"inevitable with to-morrow and sweat, with sex and death and damnation."

In this first novel, Faulkner has already begun to use Negroes as emblems for the repressed shadow self of the white race. Even in this ambivalent passage they stand as an unconscious presence that is powerful, attractive, unknown, but expressive of deep human longings. Moreover, it is the Negroes in this passage who carry the lanterns, consciousness and intellect in the darkness as aids in their passionate, spiritual search. Elsewhere in this novel Negroes are prophetic, providing the music and rhythm by which the white world dances and reveals its disjointed, disconnected, ritual exchange of partners.

At the dance, Negroes play syncopated jazz tunes: "The negro cornetist, having learned in his thirty years a century of the white man's lust, blinked his dispassionate eye, leading his crew in a fresh assault. . . 'Uncle Joe, Sister Kate, all shimmy like jelly on a plate. . .'" (192). It is Donald's black nurse who knows when she sees him that he is blind and dying, an unlikely bridegroom for any but death. The aging Negro who mows the Rector's grass becomes symbolic of the relentless seasons of Nature, the drone and rasp of his mower a symbol of mankind's fate in which all flesh is as ephemeral as the grass. And when several people at the dance comment on Cecily Saunder's transparent dress, emblematic of her brittle, substanceless, transparent spirit, the Negro driver remarks, "Dats De War."

As a symbol and archetype in this first novel, the unconscious appears as it does in myth and the analytical theory of depth psychology--as always basically feminine. The primary symbol of the Great Mother, both terrible and good, in Soldiers' Pay is the earth and the female characters of the novel. The earth is the Southern springtime and summer, the solstice to be exact, since Donald Mahon dies in early summer. She is richly represented in the Rector's garden, the progression from hyacinths and early blossoming pear trees to first magnolia blooms and fireflies. The novel

begins in New York where spring is only a rumor, an idea that Margaret Powers senses, an idea that bears the trio of Margaret Powers, Joe Gilligan and Donald Mahon home southward where spring is actually blooming in Georgia. Returning home, to the South, these pilgrims confront the regenerative (and destructive) power of the Great Mother in her full strength.

The Southern spring and summer is a palpable force in its bloom and heat, as well as the source and center of life in an agrarian society. The earth grants consolations and a sense of continuity and community to those who remain tied to her seasons and employment, as do the Rector and Emmy, and to the greatest extent, the Negroes. To others, who share her nutritive, life-bestowing and death-bestowing purposes (to Margaret Powers, for example) she is an inspiration, a troubling reminder of potentials, and an ironic contrast with the psyches and society of modern men and women. For ego-consciousness, a masculine symbol of striving for both males and females, the Great Mother is limitation imposed by nature and flesh from which they seek deliverance and yet reunion. The secret of deliverance is a constantly adjusting balance between mere matter, unconsciousness and the pure fire of total Logos, consciousness. The characters in this novel represent a series of evolutionary stages or stalemates in this constantly readjusting process. The pilots would fly

too far or too high to escape her entirely. Donald Mahon, for example, finally remembering the day he was shot down, recalls that he had never before come so far (from base), that he had come much farther than he thought. The women of this novel would both embrace and escape the Great Mother, too. Ultimately, all become her instruments.

Emmy is largely the obedient daughter of the Great Mother, freely and joyously embracing Donald Mahon the night before he leaves to become a pilot. She continues to labor at nurturing and sustaining the domestic life of the Mahon household, including Donald Mahon when he returns home so wounded he does not remember her. She has regrets, angers, memories, but goes on with her labors, submitting finally to Januarius Jones, that personification of male lust and life force who finds her difficult, elusive, but a compelling force. In a real sense, Emmy is the first and true bride of the young, faun-like Donald, and as a woman devoted to life and nurture, she is not a fit companion for the wounded Donald, a dead man. She is a fitter consort for Jones and Mr. Mahon, both of whom still find the feminine principle irresistible and compelling.

Emmy, the Rector, and Jones represent the Primal Parents, in this containment within the old ways, the earth's ways, in service to the life force. It is this union with the earth

that gives the Rector his complex and nurturant essence as a father figure. But, as I have said, his garden is a private and artificial one, a substitute for a family, and not a source that would enable him to transform and cultivate a human family.

Jones is the most complex member of this curious familial triangle. He is both a representation of the old Roman god Pan, a nature spirit of masculine life force, but also an intellectual, a Latin scholar and classicist drawn not only to earth goddesses like Emmy, but also to virgin sky goddesses like Cecily Saunders. In fact, he is a restless, destructive force in the Rector's carefully planned Garden--trampling flowers, pursuing Emmy, pursuing Cecily, constantly seeking to alter the purposes and activities of others. The sympathy and interest he gains from the reader, and one suspects from his author, Faulkner, is that he sees clearly (with his yellow goat's eyes) through the shams and fantasies and selfish delusions of the other characters. He is cynical about plans for Donald's wedding, cynical about Cecily Saunders' obsession with her good name and attractiveness to men, cynical about Margaret Powers' manipulation of events and people, and derogatory about Joe Gilligan's belligerent defense of the good names of all women. His androgeny, his energy, and his satiric comments suggest he is the Trickster Spirit of this

novel, a vantage he shares with the author.

Cecily Saunders is another interesting citizen of the Great Mother's domain in this novel. She is interesting because her character, like Donald Mahon's, is defined almost entirely by the other characters' fantasies, and for this reason she is alternately a virgin goddess of spring, a silly, shallow bitch, epiciene, fragile, or as transparent and brittle as spun glass. To George, her immature sweetheart, she is a woodland stream sweetly dividing. For Margaret Powers and Mr. Mahon she is medicine that will cure Donald. In part, she doesn't know what she is or wants because she lives in a society that doesn't know what it wants or needs, and has consequently divided and split its anima (and animus) projections for both young women and young men. Cecily's honest gestures are rejected by everyone--she cannot face being engaged to Mahon or marrying him, but her father and Margaret Powers pressure her into attempting to "cure" Donald through a sham engagement. Her alternatives to Mahon are the often drunken boy, George Farr, or Januarius Jones, a fat Latin professor who wants to admire an intellectual image of her beauty. Her other suitors are a host of "boys" who are depicted as faceless tuxedos with slick hair and white powdered faces. They, the post-war males, are as shallow as Cecily, and Faulkner depicts them all at the mid-summer dance as marvellously adept

at the new dances, the broken but persistent searching for a deliberately lost rhythm. As a woman who cares too much what other people think, Cecily (and perhaps her whole generation) would be adept dancers, just as the older "war" generation are all defined by their activity as good or bad soldiers. Cecily will re-emerge in Narcissa Benbow, another woman who defines herself by the men who admire her and internalizes the good opinion of society as the definition of herself.

Margaret Powers, as her name suggests, is the most powerful, attractive and manipulative woman in this novel. She is basically the Mother Goddess in her sorrowful, widowed aspect. While no one would disagree that Cecily Saunders is a silly flapper who often doesn't know her own mind, there is considerable evidence that Margaret Powers was equally silly in her own first efforts. She left home as much in love with the idea of war-time heroism as any young man of her generation, and married her first husband, who was a soldier. Margaret then decided she did not love him after all, displaying a lack of self-knowledge and vulnerability to war-hysteria that equals if not surpasses Cecily's foolishness in the post-war world. As the novel opens, Margaret feels guilty that her first husband died believing she loved him, and she takes up Donald Mahon as a kind of penance. Her motives are confused and are not clearly represented by Faulkner. It is never

clear whether she enters Donald Mahon's life to get confirmation of her status as a widow, and discover through her marriage to Donald Mahon that she is a woman destined to marry men who die, or whether she enters Mahon's life already knowing that she is destined to choose and be chosen by men who will die. Margaret several times recalls her first husband's body (and his sexual embrace) as a "burglar" entering her body. We wonder what she thinks he had come to steal from her, as well as why she tries to cajole and bully Cecily into marriage with a man who is dying, particularly since she herself suffers remorse and guilt as a widow of a man she could not love and could not save from death.

The answers to these questions rest in Margaret Powers' presentation as the Great Mother, a Death Mother as much as a Life Mother, in this novel. Her psychological quest is to try to understand what roles men in war time and post-war time assign to her--in other words, what anima projections she calls forth from these soldiers, and what animus projections they call forth from her. Clearly, with her first husband, it began as a game, a short term agreement that became something much more when he died not knowing she no longer loved him, and that to Margaret he had become a dead body that entered hers like a burglar. It is possible that Greene's image as a burglar confirms that Greene did in fact, from a psychologi-

cal standpoint, marry Margaret to enter her body to steal life. Margaret's image of Greene as a burglar is a psychologically accurate one in the sense that it is through a union, a marriage with the feminine unconscious, that ego-consciousness constantly renews itself. Through assimilative contact with the feminine principle, the unconscious, the masculine principle of consciousness, steals or liberates energy and power--just as Prometheus stole fire from the gods. Margaret emotionally intuits her anima function, her archetypal function, for her husband and other men in this novel. Margaret Powers' interaction with Cadet Lowe is the first indication that men have married her to an archetypal idea of heroic death. Cadet Lowe desperately envies Donald Mahon his wound and his wings, and tells Margaret that he regrets that he had not been wounded and killed in combat because she (Margaret) is in love with Mahon, a dying hero. While Margaret swears that she is not in love with Mahon, she nevertheless seems fascinated with him from the moment she sees him, just as Cadet Lowe is fascinated by Margaret. Both are in the grasp of archetypal projections, but Cadet Lowe artlessly admits to him, while only later does Margaret link her "dear, dead, ugly Dick" with Donald Mahon. It is interesting that she tries foolishly but persistently to give the miracle cure of life to Donald Mahon, as if trying to resurrect her first

husband, giving him the renewal he tries unsuccessfully to steal.

Margaret Powers takes up the Demeter myth in this novel. In the most general terms, she comes to accept herself, though reluctantly, as a woman who can join men in marriage for a brief time, though she would wish, unlike Demeter-Persephone, to marry and regenerate them permanently. Near the end of the novel she refuses to marry Joe Gilligan, enter a permanent union with him, telling him, "Bless your heart, darling. If I married you you'd be dead in a year, Joe. All the men that marry me die, you know" (312). At the height of her impossible desire to restore Dick/Donald, she tries to coerce Cecily into following her pattern, transforming Cecily from her role as virgin daughter to that of wife/mother. This is precisely the cyclical meaning of the Demeter/Persephone myth, although Demeter resists giving her daughter and withholds life from the earth for a period of mourning each year.

Margaret recognizes the inevitability of change and transformation in the lives of others before she recognizes it in herself. There is no indication that she ever realizes that the archetypes are within herself, that she is both a recipient and projection of archetypes, and that the anima-animus archetypes speak about a transpersonal identity and need for heroism and constant renewal. There is no indication that she

knows consciously that she and the men seek themselves in the sexual, romantic encounter. The key that Faulkner knows this, even in this first novel, is his depiction of the archetypal projections that transfix and obsess his characters, and in the Rector's acknowledgement that the kingdom of God is not an external reality or potential, but a state that exists in the heart of human beings. Myth making, regeneration and its biological symbols of sex, birth, and death, are psychological realities--within the hearts of men.

David Williams has said that "the failure of Faulkner's mythos in Soldiers' Pay is quite evident. Donald Mahon is destroyed by a war which has little connection with a 'feminine' impulse. . .it is true. . .he becomes the helpless recipient of feminine attention; but his condition is neither produced nor palliated by woman. . ." ¹³ But woman does have a palliating effect, if we see, as Williams should when he undertakes to discuss the archetypal feminine, woman as the projection of the unconscious. It is this dark self within that Donald and Cadet Lowe reach toward unaware, and the self within that Margaret reaches for, too, when she seeks to heal. The key to the source of the feminine here is in the darkness, the darkness of Margaret Powers, the darkness of death, and the blackness of the Negroes who know more than the white man seems able to understand. For in all of these characters the dark-

ness points to the inward, unconscious nature of the quest, and to the feminine and regenerative powers of the unconscious. By turning inward toward the darkness rather than outward toward ideas, these people might have found regeneration.

II.

Sartoris (a revised and shortened form of Flags in the Dust) is, as most critics with the advantage of time and Faulkner's own comments recognize, Faulkner's first major exploration of his home territory. Cleanth Brooks discusses the early short stories such as "A Rose for Emily" and "Miss Zilphia Gant" as excursions into the Yoknapatawpha material. Brooks reiterates that Faulkner's creation of Southern gothic characters and the regional setting of Jefferson and Yoknapatawpha should be read as Faulkner's attempt not to sensationalize these people as "freaks" but to draw attention to the interaction between the individual and her/his community. Brooks extends this point in discussing Bayard's, Narcissa's and Horace's "modern sickness" in Sartoris. He says:

It would seem to be the general disorder and disillusionment that came with the end of World War I. Eliot, Pound, Joyce, Dos Passos, Hemingway, and even Yeats, to a lesser degree reflect it. It was a general condition, then, not peculiar to

Southern states of America, though it could be argued that because of the old fashioned and highly conservative character of Southern society, the cultural shock upon the Southerner may have been greater.¹⁴

Brooks then discusses, as do most readers of this novel, the romantic Sartoris legend of "doomed fatality," and the old code of Southern behaviour to which the characters of Sartoris respond.¹⁵

Judith Wittenberg is interested in Faulkner's return home in this novel, because she sees him writing of "unconsciously as well as consciously, some of the dark aspects of his family situation."¹⁶ Specifically, she is drawn to what she sees as Faulkner's fratricide and patricide, explored through Bayard's guilt (and murderous impulses) about his brother John and, ultimately, toward his grandfather. Wittenberg argues that Faulkner "gives no satisfactory reason for completely glossing over the fictional generation to which his own father belonged," in this family novel. "Buried fratricidal desires," she contends, "often have their origins in an Oedipal wish for the death of a father that is displaced into the brother, who is more vulnerable."¹⁷

In looking at this novel archetypally, we will see the themes of parents and siblings as representing the shadow, the anima or animus, as archetypes of the unconscious. We need not look at Faulkner's Oedipal guilt as the ultimate reason

for the emotional power of this novel, its importance in his canon of works, or for the motivation of young Bayard's guilt and self-destruction. Faulkner as a young man no doubt possessed envy, guilt, and anger directed towards his family, and no doubt from time to time yearned to be as heroic as his brother Dean or as legend depicted his great grandfather had been, or as heroic and interesting as the wounded aviator which he constructs as his persona. As he did in Soldiers' Pay, Faulkner looks hard at heroism and surviving the heroic age of war in Sartoris, and he sees survival as a defeat of machismo in its purest form.

The code of Machismo, the Spirit Father of Sartoris, is straightforwardly identified with the Sartoris males, black and white, and propagated, admired, and feared by the Sartoris females and the community of Jefferson. "Funny family," Horace Benbow says upon hearing that John Sartoris was killed in air combat and his brother Bayard had come home, "Always going to wars, and always getting killed" (143). This is the Sartoris code against which all Sartorises are measured, and old and young Bayard are found wanting because they haven't been killed. The first Sartoris is represented (in old Bayard's chest of souvenirs) by a velvet sheathed rapier: "It was just such an implement as a Sartoris would consider the proper equipment for raising tobacco in a virgin wilderness, it and

the ruffled wristbands in which he broke the earth and fought his stealthy and simple neighbors" (86). A Sartoris not only goes to wars and gets killed, he has aristocratic origins--to say nothing of the phallic nature of the rapier that he took to Virginia to raise tobacco with. Also in old Bayard's chest are a progression of Sartoris tools. These tools are all weapons--dueling pistols, a derringer ("like a cold and deadly insect")--except for a silver oil can. The oil can is symbolic of the Sartoris railroad and bank, the source of the current Sartoris wealth, and ongoing symbol of their successful capitalistic exploitation of the virgin wilderness. Old Bayard is the first Sartoris male to have survived to seventy odd years (he was born too late for one war and too early for the next).

With such a heritage, it is inevitable that John and Bayard in their generation would take up flying, and having failed to be killed in war, that Bayard would drive a car too fast on bad roads. The Sartoris code offers him a limited choice. He could live out his life in the palpable and constant presence of ghosts larger than life, as old Bayard does with his memories of old John Sartoris. Even old John Sartoris, who survived The War and founded a second post-war fortune, walked willingly into self-destruction. The reason he gave was that he was tired of killing men (35).

Or, as old man Falls says, "That 'us when hit changed. When he had to start killin' folks. . .When a feller has to start killin' folks, he 'most always has to keep on killin' 'em. And when he does, he's already dead hisself"(35). This is the code of the old west, too, the law of the fast gun which survives constant challenges from other fast guns, until the hero meets one faster. Competition and winning imply constant challenges, ultimate doom.

Old Bayard and his father, John, suggest the darker, "defensive" side of the code of Sartoris--they seem to understand that each heroic gesture drives them farther and farther toward a persona that is almost purely Darwinian, an acting out of competitive, violent survival of the fittest. Old Bayard is estranged from much conversation and song in his tower of deafness, and his father's weariness had this same flavor of isolation, plus a desperate weariness with the ritual task of slaying the newest challenger. It is this isolation and despair and weariness that drives young Bayard, too--all feeling, needs, and nurturant gestures repressed into his shadow-self, his unconscious.

This repression and emotional estrangement, this death-in-life weariness are why his brother John's death rises to haunt him in his nightmares. In part, like John, Bayard is already dead. John, Bayard's twin by accident of biology,

is also Bayard's twin in the psychological sense of representing Bayard's shadow-self. Most importantly, the true source of Bayard's guilt, the reason he is angry and haunted about his failure to stop his brother's suicidal death, is that while alive, John represented a side of Bayard that Bayard tried to repress, murder, and yet also protect. Bayard's ambivalence toward his twin lies in his unconscious knowledge that the shadow contains positive though hidden powers that the ego needs to integrate into the conscious self. Bayard could not save John from his heroic yet futile gesture, his dashing suicide, and he ultimately cannot save himself from the same need to act out the Sartoris mythos of doomed fatality. But Bayard is twice cursed--he is at least partly conscious that the Sartoris code is a foolish one, despite its glamour. Apparently, John Sartoris had no such conscious doubts, no critical reactions toward the traditional canon of male values, the spirit of the patriarchy. John was a more willing sacrificial victim of the heroic aspect of the castrating parental values, and Bayard both admires and hates this sacrificial willingness, both admires and hates his own survival as a more cautious, less heroic Sartoris.

Young John Sartoris and his ancestor Bayard, who rode with Jeb Stuart, represent the most reckless and yet heroic aspects of the Sartoris code. To the Bayard of the Civil

War, ordinary life is a monotony and war is a holiday. He dies in pursuit of anchovies--probably non-existent ones, since, as the captured Yankee captain suggests, gentlemen and anchovies are out of place in a war (30). In fact, Jeb Stuart's men started out that morning to capture coffee, another strong-tasting, stimulating but unnecessary condiment. The bitter, scalding coffee and the elusive and perhaps imaginary anchovies represent the strong appeal of the rare and unnecessary code of conduct that motivated some of the patriotic South. It is Stephen Crane who will tell the story of Union soldiers, pinned down by enemy fire in the hot sun, who risk death to capture water. By contrast, the Stuarts and Sartorises had rare and decadent hungers--fatal ones.

As the first "modern" war, the Civil War was no place for gentlemen, for men acting out old codes of knightly honor and machismo. It was a war that saw the emergence of modern artillery, machine guns, submarines, armored ships, air surveillance (balloons), and war correspondents and photographers. It was a war won by the side with the greatest industrial power, the most railroads and steel. It was a war in which men who had lived urban lives for two or three generations had to learn again to ride horses, shoot, and live and forage in the open. That the South had an army of men who excelled at horsemanship and physical activity enabled it

to survive for longer than anyone expected. Ultimately, urban and industrial power triumphed over an agrarian, paternalistic society with a closed (to Negroes) class system. To the extent that the South lived by the gentleman's code, both agrarian and heroic values were anachronistic--like anchovies--in that war.

It is this agrarian economy and paternalistic, apartheid class structure, with an aristocratic code of noblesse oblige and individual responsibility and heroism, that represents the old, outmoded, confining and ultimately castrating Spirit Father in this novel. The Sartorises are the supreme example of the code in its most arrogant, reckless, individualistic and violent aspects. Whether the Sartoris code is the true code of the old South is another question, one that is probably beyond answer. Jeb Stuart said that Bayard Sartoris was a good officer, but too reckless, suggesting that even the romantic, individualistic Stuart saw limits to the code that the Sartorises exceeded. Faulkner has Miss Jenny decide that ". . .but perhaps Sartoris is the game itself--a game outmoded and played with pawns shaped too late and to an old dead pattern, and of which the Player himself is a little wearied." It is interesting that this word wearied turns up again. John Sartoris was tired of the game, too. Bayard Sartoris, young or old, scarcely lived long

enough to be weary of it.

John Sartoris, Bayard's younger twin, is a chip off the old Sartoris block. Everyone seems to have liked him better than Bayard. Aunt Sally says he at least tipped his hat to a lady, and Narcissa was in love with him or at least attracted to him because of his merry, soft boyish eyes. John remembered to take Mandy a present when visiting the MacCallums and apparently had a word to say to everybody. John is the twin who went up in a hot air balloon, while Bayard took a more calculated risk. This early contrast in risk-taking between Bayard and John foreshadows John's death mission, which Bayard relives and describes over and over again. John went up in a small plane with limited range and maneuverability, in fog, against overwhelming odds. John's reasons for this flight are never specified except by extension--he went because he was a Sartoris. Presumably he knew the odds of his plane's capabilities and the number of enemy forces as well as Bayard.

Bayard's risks are calculated ones--until the last two. Bayard is aware of consequences; John is not or doesn't care. In a last gesture just before he was killed in combat John fired on his brother when he tried to help or intervene, and his plane on fire and falling, John thumbs his nose at the world and his brother, and jumps without a parachute. It is

this final few moments of his brother's life, John's final departing gesture that haunts Bayard. He is haunted because he recognizes his own suicidal drives toward death, his own boredom with life. These are his shadow twin.

Narcissa Benbow remembers John and Bayard as "shut away by the war as two noisy dogs are penned in a kennel far away." She describes John as one "who had not waited for Time and its furniture to teach him that the end of wisdom is to dream high enough not to lose the dream in the seeking of it" (74). This passage suggests that it is possible to fly and dream and transcend, and that John and the Sartoris males in general, do not fly high enough. In terms of depth psychology they do not fly high enough because they do not overcome the Spirit Father Dragon, guardian of the old laws and ideals. In this respect these heroes do not escape the clutches of the parental dragon, for as Neumann emphasizes, the Terrible Spirit Father is inextricably linked with the Primal Mother as part of the old system of the unconscious that the hero must overturn. The Terrible Spirit Father, in spite of the adjective spirit applied to him, is really in Neumann's theory, masculine only in the sense that he represents the blind, aggressive, phallic drives of instinct. He is the defender of the laws and codes that enforce and empower those drives. Metaphysically, developmentally, the Sartorises could found a new code of

masculine values, one based less on instinct, if they flew, metaphorically again, "high enough" but not too high.

But Bayard is a young man interestingly trapped between Eros and Logos, Mother Earth and Father Sky. He experiences rejuvenation in the Mississippi Spring: "For a time the earth held him in a hiatus that might have been called contentment. He was up at sunrise, planting things in the ground and watching them grow and tending them. . .went to bed with grateful muscles and with the sober rhythms of the earth in his body and so to sleep" (170). Faulkner expresses this contentment in an interesting way, using the myth of Samson

He had been so neatly tricked by the earth that ancient Delilah, that he was not aware that his locks were shorn, was not aware that Miss Jenny and old Bayard were wondering how long it would be before they grew out again. (171)

Neumann deals specifically with the Samson and Delilah story in discussing the hero's attempts to slay the uroboric Dragon or the Great Mother/Unconscious. He sees the myth as a contest between the patriarchal Jewish God and Astarte, the Great Mother. Delilah is the Great Mother's symbol, and Samson's shorn locks are symbolic of the hero's conscious masculine nature threatened with extinction (castration) if he is defeated by the Primal Parents in the Dragon fight.

Spring becomes summer, and Bayard suddenly "found himself with nothing to do. . .it was like coming dazed out of sleep,

out of the warm, sunny valleys where people lived into a region where cold peaks of savage despair stood bleakly above the lost valleys, among black and savage stars." Bayard's despair, born of summer and boredom, is expressed in almost satiric romantic rhetoric, but his situation is an interesting one. Mythically, his function as a sower and planter, a phallus to fertilize the Great Mother, is fulfilled after he has plowed and planted the earth and nature has little more use for him. Similarly, Aunt Jenny thinks of him as simply a phallic agent, a grain god, or a consort of the Great Mother: "Let him get a son, then he can break his neck as soon and as often as he pleases" (85).

It is immediately after Bayard's immersion in spring planting that he breaks, not his neck, but his ribs in a reckless accident. Even prior to this point, while involved with the "sober rhythms of the earth," he wakes from a nightmare "sweating with the old terror. Then, momentarily the world was laid away and he was a trapped beast in the high blue, mad for life, trapped in the very cunning fabric that had betrayed him who had dared chance too much, and he thought again if, when the bullet found you, you could only crash upward, burst; anything but earth. Not death, no: it was the crash you had to live through so many times before you struck that filled your throat with vomit" (170). While earth might temporarily

hold him in contentment, as the unconscious holds the child, the inevitable development of life for a conscious being is away from earth and the unconscious, toward the sky. Bayard's movement toward the sky is extreme--"anything but earth."

There are at least two psychologically intriguing aspects to Bayard's nightmare about his brother's death. The first is that Bayard becomes the airplane, the machine, in his dream, and at the same time he is a trapped beast. "The cunning fabric" that betrays him is an ambiguous image, suggesting simultaneously the high blue, the body of an airplane, and a womb and a coffin. The second aspect to Bayard's nightmare is Bayard's desire to explode upward, become fire, totally identify with the Sky Father, and avoid earth entirely. In his nightmare and recollections of John's death, Bayard lives through all transformational aspects of his dilemma of being divided between consciousness and unconsciousness.

In his first accident Bayard is trapped not in his airplane but in his automobile, until he is rescued by two passing Negroes. When he becomes conscious again, in terrible pain, it is as if he is released to feel and grieve for his dead brother. In remembering again his brother's suicidal death, he identifies his own wounded body and his brother's with the machines they flew. Bayard thinks that they could "Patch up his fuselage with a little piano wire in ten

minutes. Not like Johnny. They were all going right into his thighs. Damn butcher wouldn't even raise his sights a little" (178). His imagery here reveals that he sees his brother's castration at the hands of a butcher. This is the castration by the Terrible Spirit Father, agent of the Terrible Mother.

Immediately following this passage, we see Bayard's fear of expressing emotions like grief, loss, or love. It is this absence of a connection with the feminine unconscious, a wellspring of emotional relatedness to other people, that makes Bayard a castrate and has castrated all the Sartorises who adhere to the Terrible Spirit Father's code that such feelings are expressed only by women. Bayard gathers up his brother's things, among them a hunting coat, and prepares to burn them. "Suddenly he raised the garment toward his face but halted it as sharply, and with the coat half raised he looked swiftly over his shoulder. But immediately he recovered himself--laid his face against it, defiantly and deliberately. . ." (178). While he is both mourning and exorcising his brother's death, Elonora, the Negro cook, croons a song. "Her voice came rich and plaintful and sad along the sunny reaches of the air" (179). For a brief time Bayard is in harmony with the feminine principle in mourning, but he does so only after a self-inflicted wound, in secret, and looking

over his shoulder to make sure he is not observed in such a posture.

Shortly after this Bayard marries Narcissa and impregnates her, thus fulfilling Aunt Jenny's hopes that he will continue the Sartoris name before he breaks his neck. He remains restless, cold, and haunted by his brother's ghost. His "decline" into reckless and suicidal behaviour mirrors the decline of the year from the harvest festival of Thanksgiving into December, the "season of dissolution and death." Whether or not Bayard acknowledges his connection with the feminine principle, he is certainly connected with it and responds to it. It is on one of these rainy winter days that Narcissa finally abandons grieving for his behaviour and decides that "He doesn't love anybody." Old Bayard, who has a weak heart, dies of a heart attack during an accident on this same rainy day. Ironically, Bayard was not driving recklessly when the accident occurred, except that it is raining and the road is unpaved.

It is his grandfather's death and Bayard's guilt about it (his fear of living with the consequences, though these consequences are never specified) that drives him on his last quest, first to the MacCallhams, then to Christmas spent at a Negro cabin, and finally westward and into a dangerous, experimental airplane. As he flees into the country to the

MacCallums, he goes deeper into the territory of the Great Mother, where men and animals live in simple relationship to the land, to work, to animals and to themselves. In a sense, at the point Bayard goes to the MacCallums, he has finally "crashed" and is returning home to the earth. It is a journey in the right direction, although Bayard thinks of it as fleeing. It contains the possibility for him to turn and face the darkness, enter it, learn from it, and return whole. Certainly, Faulkner represents him as closed in the half frozen earth, especially in the first night that he spends at the MacCallums and the Christmas Eve spent in frozen half-sleep in the loft.

Faulkner will use this pattern with others of his young men who are fleeing themselves and parents. Henry Bon and Charles Sutpen of Absalom, Absalom! "run away" on another Christmas Eve, and Quentin Compson and Shreve McCannon will spend a wintery night in an icy room unravelling the Sutpen story.

The darkness, the winter earth, provide Bayard answers. The first is a realization and accusation coming from the two parts of his psyche, a curious mixture of objective, sound reason and irrational self-defense and accusation. Unable to sleep his first night at the MacCallums, he faces himself in the icy darkness. He first sees his life "in all the headlong

and heedless wastefulness. . .like the unrolling of a film, culminating in that which he had been warned against and that any fool might have foreseen." But Bayard's other inner voice rationalizes his innocence--that his grandfather made a choice in riding with him, and that Bayard is not responsible for old Bayard's "bum heart." But, the objective voice accuses him coldly: "You were afraid to go home. . .You, who deliberately do things your judgement tells you may not be successful, even possible, are afraid to face the consequences of your own acts." Note that there is nothing here said of feeling, of regret, of grief or loss, only of fear and consequences, of bravery and cowardice--the two voices of reason speak for the Terrible Father of reason and the code of manly behaviour.

Immediately, a second accusing voice speaks in and to Bayard: "Something bitter and deep and sleepless in him blazed out in vindication and justification and accusation; what, he knew not, blazing at what, Whom, he did not know: You did it! You caused it all; you killed Johnny" (251). This voice, which Faulkner interestingly capitalizes in the Whom, is the voice of Bayard's shadow, his twin. It is directed at Bayard's over-compensating ego heroism, his Sartoris heroism, his emotionally repressive, violent, ego persona. In fact, the Sartoris code, which Bayard consciously enacts, did kill Johnny, and it will kill Bayard, too.

The hope for Bayard, the victory against the Primal Parents, rests with forgiveness, self-forgiveness, and an acceptance of the forgiveness of others. But mercy, forgiveness, and contrition are feminine values. They exist all around him in the relatedness of the MacCallums and the Negro family with whom he spends Christmas Day, but Bayard is unable to accept or see or recognize the forgiveness.

He does come to a recognition, however, of what he needs and sees in other people during this sleepless first night with the MacCallums. He imagines that the only explanation for his complete spiritual alienation and death is that he really did die when his brother did. He tries to feel the moment the bullet entered him. This death would explain it all because he is in Hell and he and his brother John are doomed to search hopelessly for each other through eternity. The darkness provides a key for help. The key is the very emotion and cold despair that makes him shake and which gradually warms him. The other key is human relatedness. ". . . he lay presently in something like a tortured and fitful doze, surrounded by coiling images and shapes of stubborn despair and ceaseless striving for. . . not vindication so much as comprehension; a hand, no matter whose, to touch him out of his black chaos. He would spurn it, of course, but it would restore his cold self-sufficiency again" (260).

The sounds of the MacCallums waking, gathering about a fire, brings him comfort and reassurance. He intends to go and seek them out, but, Sartoris-like and alone, he does not. Faulkner tells us "human sounds came murmurously into the cold room with grave and homely reassurance. It comes to all, it comes to all, his tired heart comforted him, and at last he slept" (261). The key here is the word heart, or rather the words tired heart. The heart, its connection with emotion and relatedness, could comfort Bayard. It is, like old Bayard's heart, and like his father's before him, tired.

Ultimately, Bayard is more concerned with what the MacCallums will think, assuming they will reject him if they learn that he has killed his grandfather. He projects on to these people and all others his own internalized version of the code of Sartoris, the cold accusing voice that speaks without mercy or forgiveness or reassurance.

Jackson MacCallum's experimental half-hound, half-fox puppies are correlatives for the blind, hopeless moiling that characterizes Bayard's need of a human hand to touch him out of his chaos and his contradictory spurning of the hand. The puppies, bred to have a hound's wind and stamina and a fox's quickness, are a mixture of the pursued and the pursuer. Instead of combining the strengths of their opposing parents, hound and fox, these puppies seem to be able to do nothing

except moil helplessly. They are like Bayard, who is neither pure, hard-line Sartoris like his brother John nor a man who is freely able to acknowledge and assimilate the affective, feminine side of his personality.

The hound/fox puppies might also point toward the contradictory parentage of the Sartoris-Benbow child that Narcissa bears. Clearly a Benbow-Sartoris child could well be an experiment in cross breeding--Aunt Jenny's experiment in fact, since she nurtured the courtship between Bayard and Narcissa.

At the broadest level, the puppies may symbolize the plight of the whole modern generation--one that lacks the "wind and bottom" of their predatory ancestors, but which equally lacks the shrewd smarts of the hunt's symbolic victim, the wily fox. Pappy MacCallum and Ole General (the hound) both regard the mixed litter of puppies with a baleful eye. Pappy interprets Ole General (who slinks away from the puppies) as a disillusioned parent of the old style who cannot face the ineffectual moiling of the coming generation.

So far I have been discussing the Sartoris code as the major vehicle of the castrating laws and norms of the old Father Spirit. I want to make it clear that the Sartorises are not solely responsible for perpetuating or creating this code. It is in fact a view and law that shapes all classes, races, and both sexes in the South. Both Faulkner and Cash

in his Mind of the South present the chivalric, paternalistic code of southern aristocracy as a great chain of being.

Neumann theorizes that "The male collective, which bodies forth the archetypal father figure through the creation of myths, imparts to the visible form of the archetype a critical stamp and coloring determined by the cultural situation." The "cultural situation" in the South is that the Sartorises manage and organize the performance of the heroic, hell-raising aspects of the code, performing the "high-profile" deeds. But the males of all classes and races take part in the exploits, and create the legends by remembering the old times. Old Man Falls keeps alive the legend of Colonel Sartoris, at the same time surrendering the Colonel's pipe to old Bayard because a Sartoris keepsake has no place in the county poor folk's home. Bayard gives the old man clothes, tobacco and candy. Old Man Falls cures Bayard's wart or cancer by means of his superior folk medicine, a salve that comes down to him from his Indian grandmother, emblem of his nearness to the healing forces of nature. Between old Bayard and Old Man Falls there is an equality, a democracy, with the Sartoris superiority of wealth and power balanced by the old man's natural wisdom.

The MacCallums have this same equality with the Sartorises, an equality based on their natural wisdom. The MacCallums are also freeholding mountain whites, highlanders, and meet with the

Sartorises on an equal footing, although as is the case with Old Man Falls, there is a sense that the MacCallums are spiritual doctors and minister to Bayard. They are not Sartoris equal in knowledge and education regarding the world outside the backwoods. Buddy MacCallum talks to Bayard of war experiences mispronouncing the place names of Europe: "You got an impression of people, creatures without initiative or background or future, caught timelessly in a maze of solitary conflicting preoccupations. . . against an imminent but incomprehensible nightmare" (257). Buddy refers to his medal as a "charm." Interestingly, Buddy's description of the war sounds quite like Bayard's monologue when he talks of the war to Rafe MacCallum ". . . of a life peopled by young men like fallen angels, and of a meteoric violence like that of fallen angels, beyond heaven or hell and partaking of both: doomed immortality and immortal doom" (113). In calling his medal a charm, Buddy is unwittingly giving an accurate anthropological description to war medals.

Like the Sartorises, the MacCallums adhere to a code of behaviour, some of it based on the Southern highlander's economic independence, and some of it on a code shared by Sartorises: Pappy MacCallum and Stonewall Jackson ain't never surrendered. Buddy's war charm is therefore a Yankee charm, that he needs to keep hidden from his father, Pappy.

To this extent, the MacCallums are even more directed by old ideals and cultural norms than the Sartorises. Ultimately, it is their judgement and condemnation that Bayard fears after his grandfather's death, even as he flees to them for confirmation of what he is, has been, and of what Sartorises and MacCallums stand for from generation to generation.

The poor whites represented by Hub and V. K. Suratt (obviously V. K. Ratliff's fictional "ancestor") also confirm Bayard's place in the southern class structure. And they, too, minister to him. Suratt refers to him as Mr. Bayard or Captain Sartoris, although Bayard tells him to quit calling him "Mr. Bayard," and that there is no reason to call him "Captain." They flatter him for knowing how to drink from a jug, one of the code behaviours of a good old boy, no doubt a custom as old as jugs and as recent as the latest Burt Reynold's movie. Bayard, living up to and beyond the code of a Sartoris, drinks more than anybody else. While flattering Bayard, who flatters them by drinking with them, they also indicate some important areas of difference with him. Hub and Suratt argue about business after they've gotten drunk. Suratt gives a trenchant analysis of the condition of poor white sharecroppers. They are men separated from the land by economics, and Suratt, a small independent businessman is a small part of the New South, not part of

its agrarian dream or history. In fact he is an outright condemnation of the South's agrarian dream itself, its ego persona. "I s'wore. . . I wouldn't never plant nothin' in the ground, soon's I could help myself. It's all right fer folks that owns the land, but folks like my folks was don't never own no land, and ever' time we made a furrow, we was scratchin' dirt fer somebody else." And again, Suratt says, though we can suspect he says it smugly, "Mr. Bayard's folks has lived on that 'ere big place with plenty of money in the bank and niggers to wait on 'em. But he's all right" (124).

Bayard, of course, is, in psychological terms, not alright. His sickness, however, is supported and nurtured by the entire social system. It is a matter of social contract, one that allows the poor white to feel an equality or a superiority, and Negroes to identify, as old Simon does, with a grand, old, noble family, and to talk condescendingly, scornfully of trash (people who drive motorcars) and "town niggers." Old Simon is a Sartoris, too. He is family-proud, sexually competitive, and a budding entrepreneur. He dies a typical Sartoris death resulting directly from his competitive masculine behaviour.

All in all, the white planter as presented in the Sartorises of this novel, is a man defined almost entirely by

others, acting out a conscious persona of wealth, power, recklessness, vulnerability; and dependent on other classes of men to express his needs. It is no wonder that Bayard is bored. All life, all emotion, all analysis and social commentary are relegated to his shadow. The poor whites and Negroes provide this shadow-self, confirm and enforce his estrangement from his shadow, and yet find their definition as his shadow.

Horace Benbow and Byron Snopes stand in this same ego-consciousness/shadow relationship to each other. Horace is obviously a patrician intellectual, a lawyer who would be a poet or artist, given to lengthy verbal flights on fiery rhetorical wings. Byron Snopes is his complete opposite in every way imaginable, with the interesting exception of their mutual obsession with Narcissa Benbow. Narcissa serves as a numinous goddess for both men, calling forth an anima projection from them. Horace thinks of her as serene, a still unravished bride of quietness, a stainless and changeless essence. He writes unintelligible, poetic letters to her, and gets a certain masochistic pain (nonetheless enjoyable), from feeling that he is betraying her stainless image by his adulterous sexual passion for Belle. Horace's problem with his contrasting anima projections of Belle and Narcissa is a classic split, dividing the good non-sexual,

sisterly woman from the bad, sexual one. This division of women into pure and sexual reflects the split in his own psyche between his overly intellectualized conscious self and his complete repression of his unconscious self. In effect, Byron Snopes with his secret, sweaty sexuality is Horace's shadow in many ways, his dark twin.

Snopes is represented as a man obsessed with money and upward mobility, and with attaining the remote white goddess, the southern lady. Narcissa "betrays" Byron by marrying Bayard, an act which causes Byron to act upon his psychic fantasies rather than simply write them anonymously. He steals money, enters Narcissa's house, and steals his letters back from her preparing himself to run. Horace also steals to act out his anima obsession, but he steals another man's wife. Flags in the Dust¹⁸ contains a section excised from Sartoris, in which Horace cheats on Belle while she is in Reno getting a quick divorce in order to marry him. He is hopelessly attracted to a young girl, Frankie, who is herself obsessed with using men, having brief affairs with them and leaving them. Frankie's greatest wish is that she had met Bayard Sartoris before he left Jefferson. She thinks she would have been good for him, and might have taught him something about women that he needed to learn, presumably that women are not always victims of men, but sometimes make

men their victims. Horace, a hopeless idealist about the true nature of good women, is the victim of all women who are not "good," that is sexual, aggressive, and self-defensive.

Narcissa Benbow has a double perspective in this novel, being seen by Horace, Bayard, and Byron Snopes as an anima, as well as speaking for herself and projecting her own animus onto these men. She finds it impossible to break the norms of the father culture which also confine the men of this novel. Narcissa is a woman whose persona is defined by the anima projections of the men of her society. She completely internalizes the archetype of the Southern lady. She needs a balance between her unconscious self, its passive but earthy and imperative sexuality, and her conscious persona as the inviolate, passive vessel of serenity. But her conscious persona rejects any conflict, decries any attempts at change or growth. At the same time her natural destiny as a woman as well as a human being is to continually change, to accommodate and interact with the conscious and unconscious parts of her psyche. She fears this yet yearns for it.

Narcissa's name implies her connection with the spring-time of life and the seasonal year. As a daughter of Demeter and thereby a part of the archetypal feminine in this novel, Narcissa's initial identification with the spring of

the seasonal year is "natural"--her persistence in this eternal innocence and inviolate serenity is not natural, as Jenny more than once reminds her. By analogy to the Narcissus of myth, she can be seen as fixated with the youthful, innocent, virginal phase of life. Since this persona is closely aligned to the purity and inviolate and serene qualities belonging to the Southern lady, perhaps it is sufficient to say that both "myths" deny the natural progression of age and experience. Narcissus of the myth, and Narcy of Sartoris long to remain asexual "youths."

Narcissa's desire to remain fixed as a vessel of serenity is a denial of both her conscious and unconscious self. Jung and Neumann agree that ego-consciousness, whether appearing in men or women, has a masculine character whose symbol is the hero, the truth seeker, the Dragon slayer. It is the troublesome rebel--this aggressive, risk-taking, murderous hero, ego-consciousness--that Narcissa dislikes when she says, "I hate men." She resists the active role for herself, too, preferring stillness to change. She would remain the chaste sister of her chaste brother, Horace, with no intrusive and contaminating intrusion of others into their sibling lives. The Sartoris twins, as well as Horace when he sets his will to having Belle and betraying Narcissa's image of him as her good brother, call forth her statements

that she hates men and that the world would be better off without them. When these men actively seek confrontations with death, fear, sex, cultural norms and expectations, they call forth her own acknowledgement of her desire for serenity but also her unconscious wisdom that serenity is a sham, an impossibility. Thus her chief accusation of Bayard is that he almost gets himself killed where she has to watch him, and she tries to draw him into promises of stability, stillness.

Aunt Jenny, who herself has some conflicting attitudes about change and stability, tries to show Narcissa that change and conflict are inevitable--although they do seem to be instigated by the noisy, violent intrusions of menfolk. She tells Narcissa that it is good that Horace has decided to get involved with Belle and eventually marry her, because that will make it possible for Narcissa to marry, to change, to mature toward the other seasons of her life.

Narcissa's marriage is a passive decision, a submission to the inevitable (Bayard) rather than an active step toward him. Much has been written by Jung and others about the different nature of hero activity for men and women. So far, it remains to be tested whether or not Jung's theories about women's heroic journeys are based more on his acculturated and white male perspective and experience with women or on a

true understanding of feminine psychology. Jung theorized that women, first of all, have less of a basic conflict with their feminine, unconscious selves because, while alien as the unconscious self is always alien to the highly evolved conscious self, the feminine nature of the unconscious will be less alien to a woman. Secondly, he finds that even active, aggressive, intellectual women, women who have a well developed ego-consciousness, a well-developed masculine persona, find that they cannot take the unconscious and its sexual instincts by storm. He emphasizes the importance of the "Sleeping Beauty" and "Beauty and the Beast" fairy tales for the animus relationship with the unconscious masculine self in women. These myths suggest that women "awaken" to their instinctive, unconscious nature, to the alien, "beastly" scarcely tamed animus. They regard "him" first as a beast, a frightening animal, but one that becomes beautiful, humanized, a heroic prince, upon proper knowledge and after time.¹⁹ This theory suggests, then, that a woman's quest for her inner self involves a fear of the masculine that is overcome gradually, almost passively, rather than an active conquest of the animal.

Narcissa's movement from psychological virginity and fixedness toward the masculine beast of her animus projections is gradual, passive, and, thereby, conforms with norms

established by both depth-psychology and cultural myths. To this extent, I must clear her of the charges, leveled by such critics as Cleanth Brooks, that she hates sex although she is thrilled by it. Narcissa in Sartoris does not hate sex. She fears the psychic call from within her own psyche to move toward union with her repressed masculine self, her animus. Her fear is no more or less disproportionate than any of the corresponding male fears of the anima or the feminine. In terms of her actions toward Bayard, she is seen as offering him her body and warmth as an attempt to comfort his cold restless spirit. She is at once fascinated with the alien animus and fearful of its possessing all those qualities she has repressed in herself. Since Narcissa imagines herself as a bride of quietness, her animus, containing all the qualities of her repressed self symbolized by the opposing masculine character, will seem addicted to disruptive, challenging behaviour, unpredictable in the extreme and inarticulate, not at all intellectual. These are precisely Bayard's qualities as she sees them, and are, in large part, his consciously adopted qualities for himself. In their possession of mutually opposed but mutually attractive qualities, Bayard and Narcissa are the classic anima-animus.

Thus, Narcissa's psychological situation with regard to men in this novel is very interesting from the point of view of depth psychology. She, like everyone else in this novel, is a divided person. We first find her divided between the intellectualized image of her brother Horace, a man who writes incomprehensible letters and reads too much Shakespeare, and Byron Snopes, a writer of anonymous letters. In this sense, she is the mirror image of Horace, and like him, has a split animus image of her opposite-sexed self. Once Horace betrays her by loving the "dirty" (sexual) Belle, her interest in the Snopes letters seems to diminish. Her fascination with Bayard increases, and when she returns to the house months after her marriage, she is not sure (at least consciously) what she did with the letters. (Snopes stole them, but she is unaware of that, and cannot remember whether she destroyed or hid them.) There is some suggestion that her marriage temporarily unified her split animus, making the heated but illiterate and anonymous outpourings of a stranger less fascinating because she was acting on her unconscious urge to integrate some of this repressed, alien animal energy into her conscious self by marrying the alien animus, Bayard. When it becomes clear to her that Bayard is more interested in his own demons than in marriage with

her, she returns psychologically and actually (for a day) to Horace, whereupon she "finds" the old self as she finds the old letters, held fast between opposing and irreconcilable animus projections, Horace and Byron.

When Narcissa "reenters" this former life and hunts for Snopes' letters, she again thinks in terms of her inmost self as inviolate and serene. If someone found one of Snopes' letters, they would know that such a person had such sexual thoughts about her, which would violate her persona image. Ironically, of course, Narcissa's physiological sexuality has certainly undergone a change, since she is pregnant, no longer a virgin. It is her psychological virginity, which has much more to do with her fears of altering her conscious persona than with sexuality, which returns to being fixed between Horace and Snopes as symbols of her unconscious masculine self.

Perhaps some readers might argue that Narcissa, as the bride of a Sartoris, changed for at least a while, but the change is temporary. If Bayard, as the bridegroom and lover of a Benbow, changed, then his change was also temporary. The strongest argument for their temporary change and return rests in the biological rhythms of the earth, the deepest lay of the eternal feminine present in this novel.

In this sense, Bayard and Narcissa are the fertility queen and king of the year, their union brief and signifying the death-regeneration-birth-harvest-and-death cycle of the seasons. They marry, mate, and produce a child. Again, as in Soldiers' Pay, spiritual rejuvenation, spiritual endurance and triumph, psychological change and progression toward unity are not accomplished by either man's participation in the physiological processes of agriculture or sex and marriage. The marriage of opposites in Sartoris, as in Soldiers' Pay and later Faulkner novels, is a symbol of the potential of uniting the two halves of the human psyche (the sacred marriage), not a literal prescription for an actual marriage. Aunt Jenny, the wise old woman of this novel, suggests that she understands this much about marriage. She agrees with Narcissa that men are impossible. "I wouldn't advise anybody to marry. You won't be happy, but then, women haven't got civilized enough yet to be happy unmarried" (212). It is possible that Jenny in her wisdom understands that women might someday be able to act out the masculine impulses within without needing the actual marriage relationship--if women ever became so "civilized" or self-aware.

The unexplored possibility for change, and therefore

growth, in this novel rests with Benbow/John Sartoris, the infant son of Narcissa and Bayard. Aunt Jenny maintains that naming the baby Benbow instead of the traditional John or Bayard won't change its violent, doomed future as a Sartoris male. Narcissa, speaking from her consciously projected persona of willed serenity, thinks that he will not be a Sartoris. While he was writer in residence at the University of Virginia, Faulkner was asked about the future of this child. His answer is a little confusing because he says, "Probably he wouldn't be as violent as the others," and of Aunt Jenny, he notes, "She believed that this boy would have all the best of the Sartorises and none of the vices."²⁰

Like Faulkner, Aunt Jenny admires the gallantry and physical courage of the Sartoris men, but realizes that it is outmoded in the modern world, was perhaps even outmoded when such men undertook to beat the North in the Civil War. More than anything else, Aunt Jenny's emblem in this novel is her sarcastic, prophetic, tireless voice, deploring the death-seeking, violent nature of the Sartoris males. Faulkner says he modelled her on his own spinster aunts, who had never surrendered. (One of these aunts walked out of Gone with the Wind at the point where Sherman was about to take Atlanta.)²¹ This division between being a female who endures,

nurtures, and sustains and a Sartoris who refuses to surrender, makes Jenny DuPre an interesting archetype of the feminine in this novel. In fact, her nature is nearly androgenous, because her foresight, sharp tongue, and manipulateness have strong overtones of Logos. It is she who brings the colored glass from Virginia to Mississippi, and she who brings the tale of the Sartoris who rode with Jeb Stuart. It is she who sees to the general running of the farm and house.

Jenny DuPre is also a representative of the Virginia spirit of the Old South, the cavalier and aristocratic traditions of Washington, Jefferson, and Lee. In this sense, she is a representative of the "undefeated" ideology of the Old South, its best traditions handed down through the traditions and the nurturing inspiration of its women and defended by its men. If I seem to be overreading Aunt Jenny's Virginia origins, I would point to Faulkner's own words in the 1950's on the necessity of Virginia taking a stand on integration and thereby living up to her tradition as "the mother of all of the rest of us of the south."²² In this same speech he says, "A hundred years ago the hot-heads of Mississippi and Georgia and South Carolina would not listen when the mother of us all tried to check our

reckless and headlong course; we ignored you then, to all our grief, yours more than any since you bore more of the battles." He speaks of his own region, his own voice, as "the voice of the wilderness."

Whatever this statement tells us about the regional myths that Faulkner saw operating within the South as a source for inspiring peaceful integration in 1957, it tells us a great deal about his conceptions of the Mississippi Sartoris and Aunt Virginia DuPre as representative of the best part of Southern culture, the culture that founded America and framed its independence and Constitution. This best wisdom of the South is that which is undefeated, was always wiser than the hotheaded and reckless men of the larger South. This mother-wisdom adds scope and truth to Aunt Jenny's statement that "men can't stand anything," and that she is well able to plant her flowers and garden without any help from the army. Above all it explains how Aunt Jenny can defend courage and gallantry and yet deplore these same qualities when they attenuate into recklessness. It explains how she sees motorcars and airplanes as toys of reckless men who should have better things to do with their time and money, money that they earn by laboring in the earth.

In her farsighted, critical humanism, Aunt Jenny DuPre may well be the only hero of ego-consciousness to have slain the Primal Parents and reintegrated them into her conscious ideologies. She at least sees a future for the world, tries to bring it about by gently pushing Narcissa into Bayard's orbit, and by her patient waiting to see. She is ever a pessimist about the machismo of the Sartorises, but she is there with milk and bourbon for whatever time one of the Sartorises is still long enough for her ministrations. As a culture bearer, Aunt Jenny is to be forgiven for confusing the newest Sartoris with the oldest, for it is this transpersonal quality of vision that gives her wisdom.

This transpersonal vision also gives her a certain coldness. It flows from her exasperated, critical voice, her managing ways. She manipulates Bayard and Narcissa whenever possible. She has little patience with Narcissa's coy, embarrassed refusal to try to expose Snopes, or with Narcissa's Southern-lady persona that sees Belle's sexuality as "dirty." Aunt Jenny tartly informs Narcissa of the facts of life--all women are dirty that way. Alongside the foolishness of the Sartoris men (and Benbow men, too), one gathers that the foolishness of women, even Narcissa or Belle, is

small and excusable. After all, women are able to bear anything.

But the novel ends on an ambiguous note. Aunt Jenny is failing; she is aging. As Narcissa plays out the final notes of the novel, dusk gathers--"beyond the window evening was a windless lilac dream, foster dam of quietude and peace" (303). The peaceful evening scene that closes Sartoris has a foster mother. Narcissa Benbow, who is orchestrating this serenity, is the foster mother because she has once again slipped into her collective persona as the serene Southern lady able to deny the violence and conflict of which life and growth are made. Narcissa is not in any sense a woman capable of vision and wisdom equal to Jenny DuPre's, in spite of her extensive reading and the influence of her intellectual brother. The future of Benbow Sartoris is a riddle. Bayard is dead and the rest of the Sartorises are in the graveyard under the marble eye of the old Colonel's effigy.

NOTES

¹Blotner, "Soldier, Student, Public Servant," April-December, 1918. Vol. I.

²Panthea Reid Broughton, "An Interview with Meta Carpenter Wilde, The Southern Review

³(New York and Toronto: Random House, Inc., 1982), p. 318.

⁴Blotner, p. 220.

⁵Blotner, p. 209.

⁶Blotner, p. 210.

⁷Neumann, Origins, pp. 186-187.

⁸Neumann, p. 187.

⁹Neumann, p. 188.

¹⁰Wittenberg, p. 43. Wittenberg also offers the interpretation of Mahon and the quasi-parental quality of Gilligan and Margaret as a disclosing in Faulkner, the author, "The desire for loving attention. . .in tandem with his sense that the world was a threatening place" p. 46. From a Freudian standpoint, one could also point to the eager desire and manipulation undertaken by Margaret to marry Donald off to Cecily, and Cecily's unwillingness to marry the dying Mahon, as paralleling Faulkner's eagerness to marry Estell, and her parents' unwillingness to allow the marriage.

¹¹Brooks, p. 78.

¹²Brooks, p. 80.

¹³Williams, p. 38.

¹⁴Brooks, p. 175.

¹⁵Brooks, p. 176.

¹⁶Wittenberg, pp. 61-62.

¹⁷Wittenberg, p. 71.

¹⁸William Faulkner, Flags in the Dust, ed. Douglas Day (New York: Random House, 1973).

¹⁹Carl Jung, "Beauty and the Beast," Man and His Symbols (Garden City, New York: Doubleday & Co., 1964), pp. 137-140.

²⁰Gwynn and Blotner, p. 254.

²¹Gwynn and Blotner, p. 249.

²²Gwynn and Blotner, "A Word to Virginians," February 20, 1958, p. 212.

CHAPTER III

VERBAL FLIGHTS, AIR RACES, AND THE MOTHER GODDESS: PYLON IN PERSPECTIVE

Thematically and archetypally Pylon has much in common with the earlier novels Soldiers' Pay and Sartoris. Roger Shumann is the pilot-hero who dies flying an experimental plane that he knew or should have known was unsafe. Shumann dies trying to win a race so he will have enough money to support his family, and in this sense, his death is more self-sacrificing, less gratuitously suicidal than Bayard Sartoris'. Like Mahon and Sartoris, Shumann is a man almost without language, though he is not haunted by death spectres before his final biological death. Like Mahon and Sartoris, one of his chief contributions to the novel, beyond his central function as a symbol of the risk-taking aviator, is his "memory." In Shumann's case, his memory is not obsessive or fatal, but in a sense, redemptive, focused on his relationship with Laverne Shumann, the powerful archetypal feminine in this novel. Finally, Shumann, like Mahon and

Sartoris, is mythically a year-king, a festival king, symbol of the masculine as a son and captive of the Great Mother, a fertilizing phallus who is sacrificed and replaced by the new year-king, his son. There is a greater focus on the ancient year-king ritual of sacrifice and regeneration in this novel than the two earlier ones, a greater contrast and analogy between the modern festival of the air-show which coincides with the more ancient tradition of Mardi Gras.

The archetypal feminine in Pylon, as was the case with Soldiers' Pay and Sartoris, projects the themes of loss and regeneration, the traditional themes of Demeter. But the archetypal feminine of Pylon is more abstract than in either of the two earlier novels about flying. Laverne Shumann has very little to say for herself. She is almost totally a presence that calls forth the anima fantasies and yearnings of the men who surround her and orbit frantically about her. In this sense she is far less personalized than Margaret Powers, Narcissa Benbow, or Miss Jenny DuPre. Laverne Shumann has more in common with such sisters as Caddy Compson and Addie Bundren, surrounded by men, interpreted by men, and exploited by men. Her isolation as the only woman in this novel is itself an interesting structure, emphasizing her power, mystery, and vulnerability.

The ancient mother in this novel is the American South,

again, but more specifically, the Creole South of Franciana or New Orleans, with its ties to the old world order and its culture. In this respect this novel looks forward, or rather I should say looks aside, to its twin Absalom, Absalom!, with its exploration of France as a philosophical and social mother of America as well as the South. Pylon, through the vehicle of Franciana and Mardi Gras, glances beyond Virginia and the Scotch-Anglo traditions of Sartoris to search for roots, that is search for a captivity, in a wider, earlier mother culture. The South, like its mythical backwoods community Jefferson had more than one progenitor, and both Thomas Jefferson's and Thomas Sutpen's architectural advisors were French.

Pylon continues the themes and archetypes of Soldiers' Pay in at least two other ways, tying these to Absalom, Absalom! and Go Down, Moses. The first of these is the Reporter, an archetype of ego-consciousness who is borne aloft and burned on wings of verbal fire. His voice becomes the voice, disembodied, that moves in the Faulknerian wilderness of stream of consciousness ranging from deep libido fantasies of sex into high flown interpretive analysis--usually mistaken. He is a brother to Quentin and all of his brother/father reporters of Absalom. He is brother to Januarius Jones and Horace Benbow, with their inflated consciousness that

renders them prey to their unconscious fantasies of earthy, soiled, fallen women whom they would marry. He is fictional kin to Isaac McCaslin who does some lengthy and far ranging reporting and interpreting of his own, and who also cannot have the woman and son he so desires because he cannot supplant or become the man of heroic action such a woman requires.

Pylon is in many ways a more unified book than earlier novels such as Soldiers' Pay and Flags/Sartoris. Perhaps the first proof of its unity is that most of the events it narrates span only three or four days, the weekend of Mardi Gras. A more important proof of its unity is the difficulty of picking up one of its structures or themes and isolating it for the purposes of discussion. There is nothing in the novel that does not impend on or evolve from the air race, the Shumann family, or the reporter's interpretation of these events. The reporter's difficulties satisfying his editor are focused on his inability to write what he really sees or intuits about the Shumanns, and Shumann's death introduces the reader, though not the reporter, to Shumann's mother and father on the farm back in Ohio.

As a consequence of this unity, it is difficult to speak of Roger Shumann as a pilot without speaking of Laverne Shumann, Jack Holman, the parachute jumper, and Jiggs,

the mechanic. Together with Laverne's six year-old son they comprise a family, a unity, a team, a psychological whole that simply waits for the reporter to give it a voice. Shumann and Laverne represent the eternal opposites, Eros and Logos, Earth and Sky, the Primal Parents. While this Earth and Sky opposition is present in the earlier pilot novels and is present in all Faulkner's novels to an important extent, the symbolism of the joined opposites of male and female seems strongest in this novel. Neither Bayard Sartoris nor Donald Mahon is defined by his wife nor gives as much definition to her as Roger and Laverne. Only Harry and Charlotte of The Wild Palms seem as difficult to disentangle from each other thematically and structurally, and even they achieve more individual distinction if only because they exist over a greater span of time and have more individual, personalized characters. In contrast to Harry and Charlotte, Roger Shumann and Laverne are the archetypal couple.

The essential unity of this couple is especially interesting and ironic, in light of the open marriage that the Shumann family represents. Laverne has two husbands, Roger and Jack, and she seems not to know the parentage of her first son. Shumann is legally married to her simply because the law says that a child should have a legal father,

and it also says that a child cannot have two fathers. But the Shumanns and Jack Holman obviously are a law unto themselves in matters of sex, marriage, and parenthood as well as in matters of time, machines, speed, and rootlessness. This rebellion from or disregard of conventional norms gives them at the same time much heroic individuality and yet almost no personal identity. They are almost totally transpersonal, symbolic, archetypal.

Our attention is focused on this archetypal identity through the Reporter's obsession with the fliers, the Shumann family, and with Laverne and her child. It is a growing, evolving obsession to know everything about them, to be with them, to take care of them, and ultimately to be married to Laverne or in some way to support her. The Reporter is himself confused about what he wants from her, what sort of recognition and union he seeks. Equally, he wants to be Roger Shumann a heroic pilot, the husband of Laverne, and he essentially provides the inspiration and overvaulting ambition that results in Shumann's death. Only when Shumann is dead and the Reporter realizes that Laverne hates him, that she will take the child back to its grandparents in Ohio, and then join Jack Holman back on the circuit of air races, does the Reporter seem to get even a little objectivity about the Shumanns. He is hopelessly caught in

their orbit, transfixed by the archetypal union of Eros and Logos they represent.

The archetypal significance of Laverne and Roger as the couple is heightened by Roger Shumann's long memory narrative of Laverne's first parachute jump. This memory narrative occurs as he and Laverne make love on the night before he dies racing Ord's experimental plane which everyone, except the obsessed reporter and the race promoters, tells him is too dangerous to fly. The scene comprises about seven and a half pages and is essentially a reworking of the ancient Greek account of the separation of male and female, the creation of heaven and earth, and the consequent longing for reunion of the two halves. Faulkner gives it some interesting twentieth century dimensions (Neumann calls these the contemporary cultural canon), but neither Shumann nor his narrator betray the slightest awareness of the myth behind the new myth.

In this scene, Shumann is the pilot and Laverne is about to make her first jump. She has been billed as a woman parachutist--her exposed legs will be a drawing card and her skirt will leave no doubt she is a woman. In fact, she has taken off her underwear because she doesn't want to soil one of her few pair. Before she jumps from the wing of the plane, however, Shumann sees her looking back and

struggling back toward him "with an expression that he was later to realize was not at all fear of death but on the contrary a wild and now mindless repudiation of bereavement as if it were he who was the one about to die and not her" (194-195). While neither of them dies as a consequence of this jump, it is Shumann who will die and as a consequence of his airborne, willful, masculine determination. Inasmuch as he represents masculine ego-consciousness for Laverne, is her animus, her symbolic leap to earth does represent his archetypal death for her, because she is simply returning to her primary essence as a woman, the earth. Before she jumps, she climbs back into the airplane and insists on having sexual intercourse with him in the cockpit of the plane.

When Laverne jumps and lands, she is ". . . overtaken by a yelling mob of men and youths, in the center of which she now lay dressed from the waist down in dirt and parachute straps and stockings" (196). She is arrested, no doubt for indecent exposure or inciting to riot, and she is probably raped by one of her jailers, a man ". . . seeing now and without forewarning the ultimate shape of his jaded desires fall upon him out of the sky, not merely naked but clothed in the very traditional symbology. . . of female bondage" (196-197). As this scene clearly depicts, including Faulkner's direct use of the term symbology, the sexuality of

Laverne as a parachutist, her role in the flying act, is not confined to the overly imaginative and literary Reporter, but has an archetypal significance for her, for Shumann, and certainly for the crowd with its traditional and mythical conceptions about "fallen" women.

Faulkner was always interested in events during which the cultural expectations of Iowa or Mississippi interfaced with the ancient myths, in the collision of the oldest archetypes with the newest of man's fads. Barnstormers, stunt fliers and trick parachutists all represented a popular mania in the 1930's, and Roger and Laverne Shumann fall victim to the very mass frenzy they evoke. As a result of Laverne's arrest, Shumann is forced to rescue Laverne from the crazed deputy and a mob and take off without lights or a map. In landing elsewhere in the dark he kills a cow and wrecks his plane. The cow is always the sacred animal of the Mother Goddess, archetype of the unconscious, that force which he and Laverne disturb with, apparently, little awareness of its full force. His wrecked aircraft is the beginning of his present troubles in Pylon, because he is constantly in debt without a plane of his own to race. It is, of course, also indicative of his repeated attempts to do more than he is humanly able with his plane. At the Mardi Gras races Shumann flies closer to the pylons than

anyone dares to to win so little money. Flying an old plane he has leased, he blows an engine in a second race trying to win against much faster planes. Finally on the last day of the meet, he steals an untested, dangerously engineered experimental plane and races it to win two thousand dollars, despite Laverne's insistence that they do not need the money immediately or desperately.

Roger Shumann is thus a typical "hero," flying too high and dangerously guided by reason and desire, not restrained sufficiently by the limitations of flesh, earth, and common sense or an awareness of the unconscious mass forces he defies yet also deliberately manipulates to win money. Bayard Sartoris does not fly to win money; he flies to find and best his twin brother, symbolic of the devil-may-care heroism of the Old South's cavaliers. But Shumann, a Yankee and Midwesterner, does not, it appears, fly to meet a shadow-self that takes form and color from older legends of his forebears, or, at least he does not do so as consciously as Bayard does. He does have a legend to live up to and it is the legend of the Industrial North. He grows up in an Ohio rural community, rejecting his father's occupation as a doctor, turning instead to building machines. He begins with building a motorcycle and graduates to airplanes when his father buys him one with the money that was intended for his

college education.

Using the Reporter as a voice, Faulkner constantly emphasizes the evolutionary status of the fliers as a strange new machine-age species. As the Reporter first approaches the New Valois airport it seems ". . .something low, unnatural: a chimera quality which for a moment prevented one from comprehending that it had been built by man and for a purpose . . .some species of machine of a yet unvisioned tomorrow, to which air, earth and water will be as one" (17-18). The rondunda of the airport, at midday seems

filled with dusk, was lighted now, with a soft sourceless wash of no earthly color or substance and which cast no shadow: spacious, suave, sonorous and monastic, wherein relief or mural-limning or bronze and chromium skillfully shadow-lurked presented the furious, still and legendary tale of what man has come to call his conquering of the infinite and impervious air. (37-38)

Taken together, these two descriptions indicate flying has become a new religion celebrating man's rational, scientific power, and that airports have become a kind of cathedral. Or, at least the fliers and builders of airports see that flight has this potential as a new myth and religion.

The Reporter sees this same evolutionary quality in the Shumanns. For him they have evolved into a non-human species. He repeats again and again that they aren't human:

Because they ain't human like us they couldn't turn those pylons like they do if they had human blood and senses and they wouldn't want to or dare to if they just had human brains. Burn them like this one tonight and they dont even holler in the fire; crash one and it aint even blood when you haul him out: it's cylinder oil the same as in the crankcase. (45)

Or later, "they ain't human. It aint adultery; you can't anymore imagine two of them making love than you can two of them airplanes back in the corner of the hanger, coupled . . ." (231). Or, "They aint human. . .No ties; no place where you were born and have to go back to it now and then even if it's just only to hate the damn place good and comfortable for a day or two" (46). This rootlessness gives them an air of "that irrevocable homelessness of three immigrants walking down the steerage gangplank of a ship" (79).

These descriptions rendered from the Reporter's point of view tell us as much about him as they do about the Shumann family, and are, therefore, relatively unreliable as comments about the Shumanns. Roger and Laverne Shumann are certainly human, and their problems are intensely human ones (even though they are archetypally symbolic), and the Reporter does not know many of the facts of their life. He does not know that Laverne is pregnant a second time and that Shumann wants to win enough money in one race

so they won't have to follow the race circuit with such desperation. He does not know about her parachute jump, subsequent rape, and the wrecked plane that led to their present troubles. He does not guess until he hears other reporters talking after Shumann's death that Laverne plans to take the boy back to Shumann's parents in Ohio. Those facts of their lives he does know, he learns from Jiggs or from gossip and he incorporates them into the legend that he builds about them as a new, non-human species. He retells this fabulous story of a new Holy Family to his editor, emphasizing the child as the epitome of this new breed, a fatherless son who was born on an unrolled parachute in an airhanger, and given a legal father by the roll of dice.

The Reporter's reaction to Laverne and Roger Shumann, Jack Holman and the child is an exaggeration of the same archetypal fascination and frenzy that characterizes the spectators, and is almost directly equivalent to the upwelling of mania from the unconscious demonstrated by the mob that surrounded Laverne Shumann when she fell to earth half naked. Roger and Laverne Shumann and their family represent the shadow for both Faulkner and the Reporter, which Neumann says is constellated and projected by the figure of the antagonist.¹ This shadow, this antagonist,

arises from the compensating role of the unconscious, aiding the ego in recognizing and assimilating aggressive tendencies. Neumann makes two important points about this dark side, this shadow antagonist. The first point is that the antagonist represents Evil: "Evil, no matter by what cultural canon it be judged, is a necessary constituent of individuality as its egoism, as its readiness to defend itself, or to attack, and, lastly, as its capacity to mark itself off from the collective and to maintain its 'otherness' in the face of the levelling demands of the community."²

Clearly, the shadow, the antagonist, of intellectual and artistic men and women in the last century and a half has been the machine, and the technological evolution of human beings toward a partnership with machines. On the other hand, many men of action, like Bayard Sartoris or Roger Shumann, adopt the machine as a persona. But the evidence is that as citizens of our century we have either adopted the machine as a persona or relegated it to the shadow as the antagonist. As a Southerner, a member of an agrarian society coming more slowly than mainstream America but perhaps more consciously toward the age of the machine, Faulkner would see this machine as an antagonist, a constellation of dehumanizing aggressive tendencies. Similarly, the non-conventional life-style of these fliers is an exaggeration of the

rootlessness of all Americans since colonial days. Southerners have been more tied to land and place, but the manifest destiny of most Americans has been the movement westward, and in the last seventy years, a movement into outer space. Certainly the Shumanns project an image of the family adapted to a machine with unlimited potential for speed and travel, maintaining their "otherness" in the face of the levelling demands of the community.

Cleanth Brooks says of Faulkner's pilots in Pylon that "this terribly dangerous new machine, the airplane, takes the older tests of man's honor up one more notch of intensity."³ Brooks further says, "In Pylon Faulkner duly honors man's capacity to take the flyer's risks and remain human, but he is also thoroughly aware of the threat of barbarism and the loss of humanity to which this kind of reckless life may lead."⁴ Brooks also quotes from Faulkner's review of Jimmy Collins' Test Pilot, in which Faulkner imagines a program of selective breeding of men trained from childhood to be precision pilots. From such specialization and evolution would come a new "folklore. . .of speed," a folklore "peopled not by anything human or even mortal but by the clever willful machines themselves carrying nothing that was born and that will have to die or which can even suffer pain. . . producing a literature innocent of either love or hate and

of course of pity or terror, and which would be the story of the final disappearance of life from the earth."⁵

In fact, we need look no farther than Pylon for Faulkner's evolutionary pilots and their folklore of speed. The new and terrible partnership of machine-hero and his literary creator is described by Faulkner in the scene in which Shumann and the Reporter walk away from Ord's house, defeated in their attempt to lease, borrow, or buy Ord's monster-machine. Faulkner describes them thus:

. . .the two of them who could have nothing in common save the silence which for the moment the reporter permitted them--the one volatile, irrational, with his ghost like quality of being beyond all mere restrictions of flesh and time; the other single-purposed, fatally and grimly without any trace of introversion or any ability to objectivate or ratiocinate, as though like the engine, the machine for which he apparently existed, he functioned, moved, only in the vapor of gasoline and the filmslick of oil--the two of them taken in conjunction and because of this dissimilarity capable of almost anything. (171)

Having created these males as opposed but conjoined projections of man's rational capabilities, Faulkner uses the Reporter and Shumann as fatal twins. The Reporter, whose only capability is language, talks Shumann into stealing Ord's plane, talks Shumann into believing that Shumann is capable of flying anything. The Reporter talks the Safety Commission and race commission into letting Shumann fly the plane, even though its creator, Ord, says it is unsafe. In

this sense, Ord and the Reporter are the terrible artificers, Daedalus who gives Icarus the wings. The Reporter goes along on Shumann's test flight as an added weight to give the plane directional stability. As an added and helpful weight, the Reporter is the final irony in Shumann's adventure. His absence of weight and matter, his attenuation into a graveyard haunt, has been a joke among the pilots since he first appeared at the airport before the races. Notably, when Shumann crashes into the lake and Laverne Shumann runs to the edge of the lake dragging the child who is holding the Reporter's other hand, she notices the extra weight that the Reporter represents, and screams for him to get away from her. Neither Shumann nor the Reporter functioned to add sufficient weight to each other's aspirations toward heroism to anchor either of them firmly enough to the earth.

The second purpose of the shadow, according to Neumann, is to tie the ego to the self and the unconscious:

The shadow roots the personality in the subsoil of the unconscious, and this shadowy link with the archetype of the antagonist, i. e., the devil, is in the deepest sense part of the creative abyss of every living personality. That is why in myths the shadow often appears as a twin, for he is not just the "hostile brother," but the companion and friend, and it is sometimes difficult to tell whether this twin is the shadow or the self, the deathless "other."⁶

Clearly, the Reporter does not function to root Shumann's personality in the soil of the unconscious, although he does

function as the channel for acquiring the airplane, acquiring money, and food and lodging, all material conveniences that Shumann seems unable to negotiate for himself. Shumann, however, both as a pilot and as Laverne's husband, i.e., in his relatedness to the female principle, attracts the Reporter to the unconscious. Together, with no awareness of the past, they reenact the Daedalus/Icarus myth. In this twinship, they recall John and Bayard Sartoris, and recall the doomed, repetitive heroism of all the generations of Johns and Bayards, past and future.

Together, hero and writer constitute a Terrible Father Spirit that will continue to work its doom in the future generation, in Shumann's son or stepson, Jack. It becomes clear that fatherhood and sonship in this novel are matters of psychological inheritance and not matters of biology. When Laverne Shumann takes the child back to Myron, Ohio, to Roger's parents, she refuses to lie and tell Dr. Shumann that she knows for certain that Jack is Roger's biological son. But the Reporter and Jiggs have bought the boy a toy airplane with money concealed inside of it. They intended the money to be found by Laverne, but she does not find it. Instead, the boy wakes asking for his new plane and his mother (these were Roger's twin obsessions) which inspires his grandfather to seize the toy and attempt to destroy it.

Discovering the money, he and Mrs. Shumann argue about the source of the money, about whether Roger was hiding it from Laverne or Laverne hiding it from Roger. Mrs. Shumann, speaking from the prophetic feminine mode, insists Laverne was hiding it from Roger, whereupon, reacting from the mode of the father culture, Dr. Shumann assumes it is money Laverne got from prostitution and burns it. The child meanwhile, tough and independent, a true child of his parents, prepares to leave home, clutching his battered airplane. It is in this gesture that his grandmother recognizes him as Roger's son, in spirit if not in fact. Because he is heir to Roger's obsessive flight from such dismal, traditional, and insensitive parents, he is defacto, Roger's son and the grandparent's archetypal son as well. In this prophecy, the grandmother is accurate.

I have summarized this last scene, because it is not explained by Faulkner, not interpreted by the Reporter, who does not know it is happening, just as he never knew about the primal account of Laverne's first parachute jump. It is a scene that bewilders Cleanth Brooks, who is not bewildered about much else in this novel. It is, I think, a scene equivalent to that which concludes Sartoris, and which will conclude Absalom, Absalom! and Go Down, Moses. They are scenes which indicate Freud's dictum that those who do not

understand the past are doomed to repeat it. They are scenes in which Faulkner shows humankind's bondage, captivity, within a pattern, an archetypal pattern and identity. There are clues about the myth that orchestrates the characters' movement, but no one person seems in possession of all the clues. The answer to the riddle involves the hero's acknowledgement of his archetypal parents, primarily an acknowledgement of Mother Country and Father Spirit. But the acknowledgements and recognitions come forth as cries of anger or rejection or accusation. The son in question, the hero, is like Jack Shumann, already on his way out the door, ready for flight.

The Reporter is a son in flight, too, which is precisely why he takes up with these barnstormers and refuses to let them alone. He is first attracted to Roger Shumann's son and then his wife because they replicate his own personal history. Jack Shumann, six years of age, will fight with anyone who asks him, "Who's your old man?" The Reporter is also a man with several fathers, none of them his biological father, it seems. Hagood, his editor and super-ego, comes close to being his true father, and is a mixture of mistaken kindnesses, an endless source of money, and a repressive editor of the Reporter's romantic, archetypal writing. The Reporter's mother, like Laverne Shumann, is a woman with a

sexual past, a woman who has more than one husband. Hagood, victim of his own preconceptions about the gold digging nature of women, thinks for a long while that the Reporter is supporting his mother. In fact, she supports him, or at least sends him money and asks Hagood to look after her boy. The Reporter is thus still tied strongly to his mother, and evidences that he is by becoming fascinated with another strong-willed, independent, but nurturant woman, Laverne Shumann.

The Reporter ends where he began, essentially. He fails to write his experiences with the pilots and Laverne, except in two hackneyed accounts. One is in the style of mere facts, and the other is hopelessly romantic. In effect, nothing has changed, down to the fact that he is on credit at the bar getting drunk at the conclusion of the novel.

But in his short encounter with the barnstormers, the Reporter is transformed briefly. He becomes an archetype, and others, ranging from his editor to the barnstormers see him archetypally. To his editor, when he first returns from the airfield, he seems to be a spirit, a ghost, one risen from the dead. He is ". . . a creature who apparently never had any parents either and who will not be old and never was a child, who apparently sprang full-grown and irrevocably mature out of some violent and instantaneous transition like

the stories of dead steamboatmen and mules" (41). He seems also like a scarecrow--". . . apparently not only on the verge of the grave itself but in actual sight of the other side of Styx. . . ." Essentially, he is an archetype, and Faulkner seems well aware that he is creating one here. He is consciousness almost completely divorced from flesh and matter, the ego separated dangerously from the unconscious.

As disembodied ego-consciousness, the Reporter is especially vulnerable to being overwhelmed by the alien but compelling images sent by his unconscious self to compensate his overinflated consciousness. Thus he falls under the Shumanns' spell. And, like Januarius Jones and Horace Benbow, he talks too much and too incomprehensibly about what he sees. This is the essence of the problem that the Reporter has with his editor. He has two hopelessly opposed "voices." One is the voice of mere information, and the other is his true Mother tongue of archetypal images, time, and interpretations. Neither of these voices lends substance or spirit to the other.

As one of Faulkner's spokesmen in this novel, it is tempting to ask whether this is not the same problem of divided "voices" that Faulkner sees in his own style and structure, to ask whether this problem of balancing the male capacity for information and events with the female

voice of archetypal vision was a problem for Faulkner in the difficult Absalom, Absalom! that drove him for relief to writing Pylon. The answer is probably yes and no. Faulkner, in speaking of great writers, said that James Joyce had been "electrocuted by the divine fire," meaning that his archetypal, stream of consciousness "voice" had totally overwhelmed him in his later works.⁷ This is the Reporter's problem, too, and probably Faulkner feels it is any writer's problem when he comes up against archetypal material and an attempt to represent consciousness assimilating or in the presence of the archetypal unconscious.

On one hand, Hagood tells the Reporter that he has a wonderful instinct for events:

If you were turned into a room with a hundred people and two of them were destined to enact a homicide, you would go straight to them as crow to carrion; you would be there from the very first: you would be the one to run out and borrow a pistol from the nearest policeman for them to use. Yet you never seem to bring back anything but information. . ." (42)

Ironically, the Reporter does go straight to the people who will make the story at the air race, and he borrows not a pistol, but an airplane.

The editor describes the Reporter's factual style as "trying to read something in a foreign language." But the Reporter's tenseless, shapeless archetypal monologue about

the Shumanns is equally difficult to read, and the editor's words apply equally well to both the masculine, factual style, and the feminine voice of the unconscious. Hagood puts his editorial pen on the precise problem most writers have when dealing with the highly charged material of archetypal contents, and most popular culture events, festivals, and characters are archetypal contents. He says, "Can it be by some horrible mischance that without knowing it you listen and see in one language and then do what you call writing in another?" (43). One way or another, in the voice of mere events or the voice of archetypal experience, the Reporter does just this sort of "bilingual" thinking/writing.

Faulkner is luckier and more adept than the Reporter. As a "bilingual" writer, Faulkner is able to move not only between the voices of extremes, the voice of pure masculine common sense, and the voice of the eternal feminine, but from time to time, to speak with an androgenous voice, ideally balanced between the extreme ranges of masculine and feminine. As an example of ego-consciousness divorced from love, imagination, and relatedness, recall Jason Compson of the Sound and the Fury, the only "sane" Compson. Jack Holmes comes closest to Jason in this novel, although even he is capable of an apology to the Reporter. Characters who are engaging the Unconscious speak in her feminine voice,

one of imagination, joy, sympathy, or sorrow. Some characters like Benjy, or Darl in his madness, or Quentin before he commits suicide, are hopelessly trapped within the unconscious, overwhelmed and consumed by the fire of metaphor and archetypal time.

The Reporter comes close to being thus consumed in Pylon, drowning in the archetypal projections of his unconscious and the racial unconscious. His editor, a man informed and inflamed by reason, screams at the Reporter that he is fired because of his archetypal possession. Informed by empathy and imagination as well, the editor hires the Reporter back. A few characters, Jenny DuPre in Sartoris, the Reverend Mahon, sometimes Isaac McCaslin as an old man, speak in androgenous, prophetic voices. Faulkner as a narrator shares this voice with his characters from time to time, whenever he or they speak of the everyday events of the world with a wide and deep knowledge and sympathy toward men and women informed by history, myth, and psychology. It is a voice tinged with wonder, regret, affection, and often humor and self-depreciation toward the compelling money and time obsessions of the ego. But no character in Faulkner speaks it exclusively, and its rare but compelling and spellbinding presence gives us some idea of the difficulty for writers and humans of balancing these two kinds of thinking and speaking. For the

most part, Faulkner's characters show us the difficulties by lapsing either into total consciousness or unconsciousness herself.

The almost impossible desire of balancing the male and female, conscious and unconscious modes, reflects the generally difficult task that Faulkner's initiates face in attempting to balance the male and female roles within their lives--fight and win the Dragon fight and capture the fair one. But it is better to fail in a grand attempt, than to never try. And as ineffectual and tedious as he sometimes is, the Reporter is a character who tries and fails. His drunken and sober excursions into the archetypal feminine make some of the most interesting reading in this novel. It is always well in Faulkner to bear in mind that characters speaking from within the feminine may speak riddles and "madness" but their speech is nonetheless true.

Two of the Reporter's lapses into unconscious speech are especially significant because they depict fully that the sexual ambience of Laverne and her two husbands is a copulative metaphor designed to depict the inevitability and attraction of the union of the conscious and unconscious aspects of the human psyche. The true self is bi-sexual, and thus it is toward the couple, the male and female together, that the Reporter and we as readers are drawn in

this novel.

This union of male and female is projected in the Reporter's sexual fantasies about the menage a trois. Roger Shumann, Jack Holmes and Laverne are the magic couple. Three people as a couple is contradictory in the rational world of consciousness, which is the world offended by polygamy, but the Reporter's fantasies show how it, a marriage of multiple selves, is a true union in the metaphoric thinking of the unconscious. In the first of his fantasies, the Reporter is seduced toward thinking of the three and the couple by means of imagining them sleeping, imagining their sleeping arrangements, of thinking of how they spend "the dark half of being alive." In other words, he thinks of their significance as symbols of the unconscious. His reveries lead him to see (a vision informed by the reasoning processes of both the conscious and unconscious) that these people have separate but polar identities. Both identities are archetypal, transpersonal, and compress time, space and identity into brief periods of "being." These people are alive in the world of ego-consciousness for six minutes or so each day, contained in Roger Shumann as he pilots the airplane in a race, and they live again as a whole in Laverne each night. "Yair, alive only for six and a half minutes a day in one aeroplane. And so every night they sleep

in one bed and why shouldn't either of them or both of them at once come drowsing unawake in one womandrowsing and none of the three of them know which one or care?" (55-56). As an archetypal symbol, these three people represent The Couple, Ego-consciousness and daylight, and Woman, the unconscious and darkness, unified. Each human, then, has two identities, a conscious (male) one and an unconscious feminine one, and the archetypal man and woman allow each individual vicarious and incestuous coupling with these transpersonal opposites of identity.

Participation mystique is, of course, the purpose of mass events, in this case the double Mardi Gras carnival events of the traditional parades and the modern air-race theme. These mass carnival events represent the deepest layer of the unconscious in this novel, and the Reporter's second fantasy about the Shumann-Holmes trio, suggests that he has included himself in their union. Significantly, at this second point, he is very drunk, almost literally as well as psychologically "unconscious," and trying to make it "home" after a confused wandering about the streets of New Orleans. (The barnstormers don't know they've locked him out of his apartment where they are spending the night.) Seeing some of the day's newspaper headlines triggers his unconscious fantasy. The words which trigger his fantasy

are bankers, farmers, quintuplets. Bankers and farmers are the archetypal occupations of many of Faulkner's males, notably the Sartorises from Flags and the McCaslins of Go Down, Moses, with banking representing the greater degree of abstraction and division from the feminine earth. The quintuplets in Pylon become the five males who circle about the pylon, one of whom is the Reporter. "Quintuplets bank. . . No; there aint any pylon. . . Wait. Wait. . . Yair, it was a pylon only it was pointed down and buried at the time and they were not quintuplets yet when they banked around it. . . Farmers bank. Yair. Farmer's boy, two farmers' boys down-banked; yair, two buried pylons in the Iowadrowsing woman-drowsing pylondrowsing. . ." (110).

Faulkner was asked if the pylon of this novel was not, in fact a symbol of Laverne, with the pilots all buzzing around her. He answered somewhat sarcastically, that this was a good interpretation, though not one he (as a writer and not a literary man) would have consciously had in mind as he wrote.⁸ Notably, however, the Reporter sees only two farm boys, both Midwesterners, plowing the Iowa earth, representing Laverne. Also note, that the pylon is a reversible, bisexual symbol, becoming a phallus embedded in the earth. The symbol producing unconscious essentially reverses the differentiating and polarizing tendencies of consciousness,

so this bi-sexuality, interchangeability of the pylon symbol is typical of the creative unconscious.

The symbol of the pylon, as this passage indicates, is an important and ultimately mysterious symbol in this novel, pointing to an androgenous, primal unity that reaches downward into the earth and upward into the sky. It is a symbol of the joining of the conscious with the unconscious, a generative union, but not exclusively a symbol of either. The pilots of the Reporter's fantasy have lost contact with the earth in their symbolic airplanes, though they circle the pylon, while the Iowadrowsing earth woman of the Reporter's fantasy essentially has no consciousness, no skyward reaching capabilities.

But the word pylon reaches backward into time to Egyptian pyramids and tombs. A pylon is the pillar (usually there are two) supporting the temple arch at the gateway to tombs. This architectural structure indicates the Mother Earth, Father Sky myth of the separation of Heaven and Earth, primal mother and father, male and female. It also indicates the pylon as a gateway or guidepost to death, a return to the Great Mother, the unconscious, the dissolution of individual consciousness. Similarly, the pylon of the twentieth century, guideposts for aviators, function to guide the spirits of the male characters of this novel not only "home" to earth,

but actually guide them into a participation in the ancient festival of Isis/Osiris.

The deepest level of the archetypal feminine in this novel, and in all symbolism, is the earth, its solstice rhythms. Mardi Gras, or Carnival, is one of these solstice festivals, brought to America from Europe, specifically but not exclusively France. Carnival is a festival that carries out death, winter, the old year god, and in some festivals carries in summer. Frazier deals extensively with Carnival as a corn king and corn goddess festival, epitomized in the Isis-Horus-Osiris legends of Egypt. This feast celebrates the birth, wedding, dismemberment, death, and spiritual regeneration of Osiris/Horus, the husband/son of the goddess Isis. The festival, according to Frazier, also emphasizes Isis as the agent of all the transformations that the god undergoes, and her mourning and her quest to "reassemble" the god's broken and scattered body is an essential part of the festival.

Faulkner's reporter seems aware of the Egyptian sources of the current Carnival. He muses at several points about the parade and "the tonight's Nilebarge clatterfalque," suggesting at once the ancient sources and the modern skepticism and even ridicule, since Momus is the god of ridicule. He also tells his editor that he is working on a Sunday

feature "about how the loves of Antony and Cleopatra had been prophesied all the time in Egyptian architecture only they never knew what it meant" (204). But, then, the citizens of Faulkner's fictional worlds, inside and outside of Yoknapatawpha, seem always to live in the presence of archetypes, mythic architecture, and to enact the ancient festivals, yet not to know what it all meant.

Presumably, few if any of the Mardi Gras celebrants know what they are celebrating either. But the twentieth century theme of man's conquest of the air bears an uncanny resemblance to the ancient Nile festival. Two aviators are killed, one by fire and one by water. The critical tendency, exemplified by Michael Millgate, has been to attribute this death by fire and water to an allusion to Eliot's Wasteland,⁹ but the similarities of Roger Shumann's fate and the fate of Osiris or his later corn-king strawmen or symbols are too numerous to ignore. Shumann, like Osiris, plunges into the water, his body scattered perhaps among scavengers. His widow mourns, waiting for the search party to find the body. While Isis ultimately recovers most of her husband/son's body, Shumann is never recovered, except in the Reporter's obituary prose and in his son's obvious determination to repeat his father's destiny.

Depending upon the region and culture celebrating the

carrying out of winter/death, the effigies, the symbolic old-king death, was either burned, buried, or drowned in a stream or well. Many of the effigies were straw or wicker, a tatter of old rags and old sheaves of last year's grain harvest. I think Faulkner, who certainly read Frazier as a young man, keeps part of this chaff-grain-straw imagery when dealing with the pilots and carnival. The confetti and broken serpentine of Carnival is everywhere underfoot and in the air during this novel. The racing airplanes seem to float, after the race, around the pylon like so much exploded paper or confetti. Indeed, Shumann and his plane seem to come apart like so much straw or paper on that last pylon: ". . .the reporter suddenly saw something like a light scattering of burnt paper or feathers floating in the air above the pylon tip. . .and he saw Shumann now shooting almost straight upward and then a whole wastebasketful of the light trash blew out of the aeroplane" (234). The trash is the stuff that Shumann and the Reporter have added to the plane as weight to give it directional stability. It is also reminiscent of the Daedalus myth, Icarus falling into the sea with his flaming wings of wax and feathers, and reminiscent of the straw (wheat) effigy of the Shrovetide year Ring, winter carried out and buried or "drowned" in a sacrificial rite.¹⁰

The other strawman, ghostman, and scarecrow of this novel is, of course, the Reporter. It is possible that he, too, is the old-year king, which is carried out of the village, mourned, and forgotten. But he is really more of an initiate who undergoes the ancient rites of the goddess. Thus he first falls under her spell, then drinks himself into near death, and then afterwards follows the Holy Family of the airmen around the city, unable to eat, drink or sleep until Laverne is gone, Shumann's burial solemnized by a wreath, and he resumes his old life of reporting and drinking. The Reporter's involvement with the Shumann family constitutes a sacred journey, directed toward transcendence, penitence, and a restoration of the old but new order of spring and continued life.

Laverne in this novel has a strong connection with the archetypal Mother Goddess, with the Egyptian Isis. Her name suggests spring, and she quickly, even before the fact of death, replaces the old husband with another. She gives up her first son in order to care for the one as yet unborn. In this exchange of the old for the new she symbolizes the earth's interest in regeneration, in continuity, at the expense of memory or grief. Her destiny is to continually bring forth the future. The rapidity with which one season overtakes another, one marriage replaces another is a subject

of mockery and regret in this novel. During the long Shrove Tuesday vigil over the search for Shumann's body, the reporters imagine her saying, as Shumann's plane plunged into the lake, "Thank God I carry a spare" (289). The Reporter finds this same unseemly but natural haste in thinking of the Southern spring, remarking, ". . .the Franciana February darkness already heavy with spring--the Franciana spring which emerges out of the Indian summer of fall almost, like a mistimed stage resurrection which takes the curtain even before rigor mortis has made its bow, where the decade's phenomenon of ice occurs simultaneous with bloomed stalk and budded leaf" (171).

Archetypal time or natural time, archetypal time keeping track of earth's rhythms, seems to hurry one season into another. Significantly, this same sense of hurry, of time overtaking itself, characterizes the modern age's interest in air flight. The machine age and its machine men, reason dominated, money dominated, speed dominated, would seem to be far removed from the ancient festivals of the Nile and the even more ancient festivals of the solstice. Yet the images of premature haste and speed dominate both the systems of Father and Mother thought. The Reporter feels that the fliers cannot stop racing "so that now they cannot quit because if they once slow down they will be overreached and

destroyed by their own spawning, like the Bornean whatisits-name that has to spawn running to keep from being devoured by its own litter" (63). In essence, ego-consciousness is ever the son of the Great Mother, the unconscious, and the systems that consciousness devises for flight mirror those of the structure it would escape.

The essential message that the archetypal feminine teaches her initiates, especially the initiate Reporter in this novel, is that there is no escape from her, that life is lived by endurance. The Reporter realizes this near the end of the novel when he thinks of the city and its relationship to the airport. The city, another symbol of the archetypal feminine, of communal and not individual man, is inescapable, an ultimate destination:

. . .if he were moving, regardless at what terrific speed and in what loneliness, so was it, paralleling him. He was not escaping it; symbolic and encompassing, it out-lay all gasoline-spanned distances and all clock-or sun-stipulated destinations. It would be there. . .tomorrow and tomorrow and tomorrow; not only not to hope, not even to wait: just to endure. (284)

As an individual daughter of the Great Mother, Laverne represents the terrible and bountiful aspects of the archetypal feminine in this novel. On one hand Laverne is, from the masculine point of view of a terrible need of ego transcendence, interested only in reproducing the species and

continuing life at the expense of individual needs. She is like the Southern earth, scarcely burying the husband winter before taking up a new husband, and already pregnant with the future at the funeral. From the archetypal feminine viewpoint, however, she is like the city, a positive symbol of endurance. Presumably wise men recognize the value of endurance over and above the value of brief but too high reaching flight. Faulkner himself spoke many times of man's capacity to endure, and here gives that recognition to the Reporter as a reward for his initiation into the mysteries of the feminine. Whether or not the Reporter is comforted, we do not know. We do know that he does not write what he has learned.

Beyond her archetypal significance in this novel, Laverne remains something of a mystery, almost a non-character. She is another sacrificial daughter of the Great Mother, destined to serve the death-seeking male principle, doomed to be given an existence in this novel only as an anima projection of males: a soiled Harlowe, a madonna, an apparition falling from the sky and representing all of humankind's bondage to and submission to earth. Her life history is one of exploitation, briefly interrupted by her fascination with Roger Shumann, the airman, who flies suddenly into her small mid-western town, and carries her off in his airplane. But the

rescue is temporary for both of them, for individuals continually enact the hero myths as they continually change and hopefully grow.

There is some suggestion, however, that Roger Shumann is the only white knight Laverne will ever encounter, that he is representative of an older or better breed of men. Shumann acts altruistically toward Laverne and her fate as a childbearing daughter of Demeter. Jack Holmes, not as much of a flier as Shumann (indeed, he is merely a jumper) seems a man who is largely brutal, self-centered, and concerned about his male pride. His reaction to Shumann and Laverne the night before Shumann is to race Ord's plane, is to tell him to get a piece to take to Hell with him. His concern about Roger's death seems limited to a concern that the body not be sent collect to Roger's parents.

Laverne, like Eula Varner's daughter and Caddy and Quentin Compson, seems destined to live in a world of men who have no respect for feminine values or needs. Narcissa has, even briefly, a mother-relationship with Jenny DuPre, a woman of the old times and old values. Caddy and Quentin have contact with Dilsey, another woman of the old, mother-culture values, but even here, the woman is a Negro, a symbol of endurance but not a symbol of power or triumph in the world of the white patriarchy. For Laverne there is no

mother, except her archetypal one. In all else she is the mother, the one to endure, to do what domestic tasks there are. The sacrifice of leaving her son is hers alone; there is no sense that anyone else feels the sacrifice. Her desire for a home, even a shack or a cabin, are not likely to be met by the men to whom she turns for them. Her masculine clothing in this novel is not so much a symbol of her liberation from traditional feminine values, as a mark of her bondage to the patriarchy, her confirmation to the values of unenlightened and dissociated male ego-consciousness. Were it otherwise, she might be more in control of her destiny and less of a passenger in the world of flight. Were it otherwise she would have, like Margaret Powers or Jenny DuPre, even small triumphs over the patriarchal society she lives in. Perhaps this is ultimately the reason she has no character that is not defined by male projections in this novel. Like the other women of her generation she has inherited a world of men who are epitomized by Roth Edmunds of Go Down, Moses, a man who kills does.

NOTES

¹Neumann, *Origins*, p. 352.

²Neumann, p. 353.

³Brooks, p. 404.

⁴Brooks, p. 405.

⁵Brooks, p. 405.

⁶Neumann, Origins, p. 351.

⁷Gwynn and Blotner, p. 53 ("That was a case of a genius electrocuted by the divine fire").

⁸Gwynn and Blotner, p. 279.

⁹Millgate, Achievement of William Faulkner, pp. 144-145. "The cluster of associations about the figure of the Reporter is so obvious and sustained that it is tempting to see him as a figure of Death stalking Roger Shumann, until Shumann becomes the sacrificial victim of the Shrovetide rites enacted during the course of the novel. . .by entitling the penultimate chapter "Lovesong of J. A. Prufrock,". . . Faulkner himself draws attention to the similarities between the figure of Prufrock, in all his ineffectuality and incapacity for life, and that of the Reporter." p. 144.

¹⁰Sir James Frazier, "The Dying God: Burying the Carnival, Carrying out Death and Bringing in Summer," The Illustrated Golden Bough (Garden City, N. Y.: Doubleday & Company, Inc., 1978), pp. 118-119.

CHAPTER IV

SUTPEN'S FOLLY OR WHAT CLYTIE KNEW

While Pylon remains a relatively obscure Faulkner novel, Absalom, Absalom! stands as a masterpiece of twentieth century world literature, and is a treasure trove of themes, allusions, symbols, characters and narrative van-tages. Its range of psychological and sociological "events" includes wife and child abandonment, fratricide, incest, miscegenation, sibling rivalry and jealousy, anger, revenge, a rise from rags to riches, a fall from riches, and--John Irwin says--homosexuality.¹ Obviously, any one of these psychological events is sufficiently attractive for persons interested in literary analysis based on psychopathology, Gothic romances, racism, sexism, Southern culture, radical innocence and the self-made man in America, or Faulkner's use of multiple narrators.

Absalom has attracted a number of critics who use psychological theory to discuss the character and themes in this novel as well as others. John Irwin's Doubling and Incest/Repetition and Revenge--an important, thorough, and

insightful book--uses Freud and the Neo-Freudian Otto Rank to discuss doubles, shadows, and incest in Faulkner's work, focusing on Quentin Compson in both The Sound and the Fury and Absalom, Absalom! Irwin understands Faulkner's use of the Negro as a mirror, a shadow for white men, and understands the female or sister as a mirror for the male and brother characters. Irwin, and more recently Lee Jenkins,² personalize the unconscious, explaining it as a personal mother/sister with whom the hero (specifically Quentin) longs to commit incest and yet from whom he fears castration. Irwin deals with Freud's definition of the Oedipus complex, the castration complex and narcissism, asserting that Quentin sees the Sutpen family drama as a repetition of his own Compson family drama, a cycle of narcissism, incest, and impotence he is unable to break.³

Since the problem of the father/brother/shadow is central to Absalom, it is important to specify the differences between Freudian theory and Jung and Neumann's theory of the hero's struggle with parents. In Freudian theory, the father bars the way to the mother, the feminine, the person with whom the infant first experienced wholeness and relatedness, and to whom the adolescent yearns to return. While Freud admits to an unconscious, it is a personal one, comprised of repressed family identities and inhibitions.

Neumann, interpreting Jung's earlier work, asserts that the hero, the persona of ego-consciousness, does not desire to kill the father and commit incest with the mother, but fears the archetypal feminine, and therefore must separate himself from her, though he (ego-consciousness) discovers that the only way to defeat her is to commit incest with her--to face her, be swallowed by her, and then emerge recreated. Neumann uses the multitude of solar myths to substantiate this theory of "creative incest" or "heroic incest."⁴ He calls the Great Mother, the Unconscious, the First or Primal Parents, because, he asserts, the developing ego of reason, gradually recognizes the aggressive parts of the Unconscious as masculine. As the growing identity of ego-consciousness expands, it projects its logos, masculine character and aggressiveness as part of the archetypal feminine.

Neumann explains this First Father aspect of the Unconscious always has a connection with the feminine, the Great Mother. Hence, "He" becomes a mother-relative or a dark brother self, or both. At the earliest stages, this First Father aspect of the Great Mother is a terrible, devouring beast, often an androgenous one. Absalom is devoid of such beasts, but Go Down Moses is richly populated with them. Old Ben and Lion, represent a portion of Isaac McCaslin's initiation into, his dragon fight against the Great Mother,

the Unconscious. For Quentin of The Sound and the Fury, there is a maternal uncle who stands for all the stultified and repressing conventions of Logos, the striving for family position, decorum, and a publicly defined "decency," which Neumann asserts is always a part of the "old" and "primal" father, consort of the Great Mother.⁵ It is precisely this devouring aspect of the maternal side of the Compsons that Quentin and Caddy struggle with and against, and with whom Jason is identified so strongly as his mother's favorite son.

In Absalom this Terrible Father has a multiplicity of personal representatives, ranging from Mr. Coldfield and his Puritan morality, to Sutpen's traditionally Southern racism and sexism, values from the Father culture that a new generation would rebel against and overturn. It is always the devouring, dark, encircling, enslaving, castrating, hostile Mother/Father figures that the hero, ego-consciousness, struggles to slay and integrate into itself, making them positive, helpful colleagues of consciousness--fair brothers, sisters, fair husbands and wives, representing a new, harmonious order of things, a Camelot. It is significant that Neumann talks of the New Order that the hero founds by slaying the Primal Parents and winning the treasure, kingdom, and maiden, in terms of a new kingdom,⁶ especially since Quentin thinks of himself as a "commonwealth" of backward-looking

ghosts, and Faulkner, in developing his saga of Jefferson, founds and explores his own fictional commonwealth.

Freudian theory, which has done so much to open psychological doors in Faulkner criticism, would too narrowly define these parents, sisters, brothers, and citizens of Jefferson. It may be true that Quentin, Henry and Bon have incestuous yearnings toward their sisters, Caddy and Judith, but it is equally true that Mr. Compson, as a narrator of Absalom and a father in The Sound and the Fury, tries to help Quentin see the archetypal nature of his obsession with Caddy's virginity, that Nature (and Faulkner/Mr. Compson capitalizes the word) is sexual and feminine, and hostile and "hurting" toward Quentin's desire to become unique and beyond the maturational, generative, progression of time. Irwin makes significant Mr. Compson's "impotence" in The Sound and the Fury, his powerlessness to change or alter the course of history, his own alcoholism, his daughter's marriage, his son's opposition to that marriage, his general sense that in the long view, nothing much matters. Mr. Compson is a father-castrate figure for a son-castrate, yet a figure that stands between Quentin and his wish for incest with Caddy, denying Quentin's assertion that there was incest. Mr. Compson and Quentin bring this same impotent outlook to Absalom, and from his Freudian point of view, Irwin

sees Charles Bon as another impotent, feminized man, seeking incest with Judith to gain acknowledgement of his own masculinity from Sutpen, the father avenger.

From a Jungian point of view, however, neither Quentin's nor Bon's incestuous longings, ones that Shreve also acknowledges, are necessarily regressive or personal, but aimed rather at founding a new order of things in Bon's case, if we believe his letter to Judith. Judith, more than anything else, represents a New South, a virgin land, a new order, that could be founded, married, were it not for the devouring Mother/Father Old South laws against miscegenation. It is finally, if we believe Shreve, the miscegenation (the sullying of white with black), rather than the incest, that causes Henry to execute the shadow self brother in the name of the old laws, the Father Spirit.

Moreover, from a Jungian point of view, Mr. Compson's identification with the feminine, his "feminization" of Charles Bon as a Creole, is not necessarily a "bad" thing. From the point of view derived from a consideration of the archetypal feminine, Miss Rosa Coldfield and the Compson males, an acknowledgement and comprehension of the feminine point of view by a male character, in the value system of Faulkner and Jung, is not necessarily akin to impotence. The archetypal feminine, engaged creatively, that is incest-

tuously, is a source of wisdom, creation, and knowledge. It is the failure of the archetypal masculine to engage her, marry her, that leads to its destruction in this novel as it did in Pylon, Flags in the Dust, and Soldiers' Pay. It is the displacement of the archetypal feminine that is the theme of Rosa Coldfield's narrative, the wisdom that she initiates Quentin into, for this is a novel in which males enter the feminine, dark, maze-like (Gothic) "house" of the past, to find out what caused the fall of the house of Sutpen, the fall of the Confederacy. Here as elsewhere, the masculine archetype of ego-consciousness, personified by Sutpen, failed to take the feminine, the unconscious, the dark and the unseen, in himself and in others, into account in his grand design of will and ambition.

More than any other Faulkner novel, except perhaps Go Down, Moses, Absalom, Absalom! is a novel about male ego-consciousness and its projective interaction with the shadow and the archetypal feminine. David Williams, who deals extensively with Faulkner's depiction of the goddess and with Jung's concept of the anima in Faulkner's fiction, says that Absalom and Go Down, Moses,

each in their own way mythic and equally great works of art, do not figure in the mythology of woman. Thomas Sutpen, whose Faustian ambition leads inevitably to self-destruction, looms above the female world of Ellen and Rosa Coldfield,

Judith and Clytie Sutpen, or Eulalia Bon,
 leaving his male heirs subject in his defeat
 only to the jungle itself and the loins of
 African Kings.

But Williams defines the feminine too narrowly, perhaps,
 or overlooks the important part played by the feminine in
Absalom, for the feminine is the unconscious, the dark self,
 the heart of darkness within. We have only to think of the
 two dark houses Quentin Compson enters in this novel, of
 Clytie's dark face barring the stairs in each house, and of
 the dark mother and son portrait Charles Bon carries in his
 pocket, to realize that the females of this novel have more
 to say than Williams might think.

It is certainly true, of course, that this novel is
 about male ego-consciousness. Thomas Sutpen in his energy,
 his singleminded, ruthless, reason-dominated abstract pursuit
 of his "grand design," and in his denial and repression of
 any drop of blackness, is the epitome of dissociative ego-
 consciousness. Mr. Compson, Quentin, Shreve, and Rosa Cold-
 field show, in varying degrees, the archetypal masculine's
 antagonism toward the dark unconscious, yet withal, a fatal
 and obsessive and perilous attraction toward the dark parents
 and siblings that the unconscious projects in the shadow and
 anima. Moreover, each character functions in both dimensions
 of consciousness and unconsciousness, as a persona and shadow,

for other characters who are interpreting him or her. Thomas Sutpen is not only a symbol of masculine reason and Logos in the Old South, he is thereby, for Quentin Compson in the New South, a Terrible Spirit Father, a shadow self, a dark and evil antagonist.

It is Miss Rosa Coldfield who introduces Quentin, initiates him, into his dark inheritance of Thomas Sutpen, and ultimately introduces him to his shadow-brother, Henry Sutpen. Quentin and Henry are the sons of Thomas Sutpen, one an actual son and one an historical and psychological son, who must deal with Sutpen's heroic but defeated and mistaken design. As is always the case with dark, bad Fathers or shadow brothers or mothers and sisters, Sutpen and Henry contain elements that are evil yet that would, if assimilated by recognition, revitalize and expand the ego and the self. Quentin's education, his initiation, consists of facing, knowing, and finding the dark father and brother, the Sutpens, of defeating them in a sense, but in reality defeating his fear, his repression, and his mythical perception of them as elements that are simultaneously attractive and fatal. His accomplice in this is the Northerner Shreve, and whether or not they succeed in their quest is a question that has engaged and will engage critics, students, and readers for a long time. It is the process of interpretation, reconstruc-

tion, and above all, of confrontation, that is the subject of this novel. The critical disagreement focuses on how the process works and what the ultimate outcome is.

One recent critic, Thadious Davis, has done an especially thorough and original examination of the Negro and the racist point of view in Absalom.⁸ Her conclusion that blackness becomes an abstraction for all the fearful and alien and mysterious and unknowable experiences in this novel, is especially relevant to my arguments in this chapter, because it is my contention that the blackness of the Negro, and the abhorrence of the "nigger" in this novel, is but one of the aspects of the mystery and fear in the archetypal feminine, the unconscious. The fact that Davis has found the blackness an abstraction, a depersonalized myth of the inferior self/nigger, confirms and supports my primary contention that this novel, like the other three analyzed in this study, is about the terrible division of the modern self.

To the extent that Quentin, Rosa, and Mr. Compson, and, of course, Sutpen, are Southerners, their history is one of an actual political and racial division as well as a personal one. This historical division, culminating in the Civil War, was consequent of a racial division of Blacks from Whites, originating from the early history of the colonies and extending into the political ideology and structure of the

Constitution. To this extent, the South, with its founding principles of division, of a blood-and-guilt economy and social structure, has always represented a twin of the North. It has always been a dark, shadow, and fatal twin, too, an example of a society that enslaved, repressed, and denied brothers, other human beings, on the basis of their blackness, and out of an agricultural economy that required, for it to be successful enough to confer wealth and power, masses of cheap labor. In response to Northern accusations of insupportable entrenchment in Black Slavery, the South has always pointed to the Wage Slavery of the Northern economy. In effect, like jealous brothers, the South and North have pointed to the moles within the fraternal eye.

The Civil War to some extent settled this jealous competition of twins, defeating the slave-holding South. In effect, however, the South as a racist twin became the South as a defeated twin, now doubly dark with the negative connotations of both former rebel slaveholder and then, as the defeated, the repressed shadow. The Northern United States' persona as a nation never defeated in war (champion of democracy and guided by God), has suffered some shadows of defeat, too, in the last two "Asian" wars. But the picture is more complicated than this by far, and one of the complications emergent from the Civil War, is the South's new identity.

Presumably, because there was an Old South, there is, since 1864 a "New" South, but the nature of its identity remains for Southerners and Northerners alike, a troubled one, replete with myths and the mutual projections of twinship. Is the New South synonymous with the "defeated" South? Is the New South a defeated but free South for all men, or only white men? These questions generate others and yet others, but the point remains that, of the original American twins, the South has a new, complex, split, and dark, mysterious identity. Certainly, Quentin Compson, opening that fatal door, reflects the terror, uncertainty, and almost predestination of defeat, of the white Southern male experience when confronting his shadow self, the son of Thomas Sutpen, the old, doomed, defeated South.

But the North, in Faulkner's writing, is a split twin, too. Novels like Sartoris, Pylon, and The Wild Palms, suggest that there is a New North, and that it is that of the man wedded to the machine. Roger Shumann is a primary example of a Northerner who has evolved into a new species. The victorious twin has become an alter-ego to the machine, which was, of course, always the base of the North's wage-worker economy. Moreover, in becoming American again by virtue of armed defeat, the South has joined the industrial revolution dominating the North's history. A character like

Bayard Sartoris is doubly split as a Southerner, with an old and new heritage, with an additional dimension of himself as a twentieth century American, a machine-age man, a hero of a twentieth century air-age war in which he fights as an American in defense of the nation which defeated his great-grandfather. Quentin Compson is younger than Bayard, and clearly an individual given much more to imagination and ratiocination. Like Bayard, he has the problem of not knowing, as an heir, a son of the Old/New South and brother to an Old/New North, whether he is either able or desirous of defeating the dark-twin and shadow father repressed beneath his conscious persona of himself as a twentieth century American.

I will argue in this chapter, as I have been arguing in this entire study, that there is no choice that does not involve a sacrifice, a loss. At the psychological level, the individual who becomes conscious, loses some vitalizing contact with the unconscious. The individual who chooses to surrender the ego-consciousness to the unconscious, and thereby rejoin completely the fatal twin, may remain forever within the unconscious. The choice for consciousness always involves the sacrifice of the Edenic state of uroboric bliss, always involves a denial of the omnipotence of the Primal Parents, and at the opposite extreme, ultimately denies the

absolute will to power of ego-consciousness. In Absalom Quentin has already made that initial choice, and is about to embark on becoming Quentin Compson, freshman at Harvard, symbol of the Logos culture, the Spirit Father. And it is at this point that he becomes entangled in a tale of loss and defeat. He becomes the two Quentins of the narrative, one of them/him a Southerner preparing for Harvard, and the other, a whole "commonwealth" of defeated, dead, but heroic men and women, all ghosts.

This novel, like the earlier ones, is ultimately a novel about the lost twin self, the dark brother/sister/mother/father self. It is a lament that the act of consciousness divides the self into opposing light and dark halves, and that this division and loss is projected constantly outward in a demand for recognition and reintegration and resurrection. This novel is about the symbol making, projecting structure of the psyche at work. And all of life and history and myth is structured, narrated, and metaphorized into the encounter of the twin selves.

Absalom opens with Quentin already captive within the domain of the archetypal feminine, joined with Rosa Coldfield as she evokes the ghost of Thomas Sutpen. Unlike the early spring of Pylon, the season here is late summer, the "long still hot weary dead September," and the afternoon,

like the season, is also past its prime. Miss Rosa Coldfield and her narrative marks time in terms of earth's seasons, and marks that time psychologically rather than chronologically. Quentin, measuring time as consciousness and Logos measure it, in hours, will remark more than once that, within Miss Rosa's house and narrative, a different schema of time seems to operate, one in which the past and present exist simultaneously, and one in which time passes slowly or not at all. "It should have been later than it was. . .the sun seemed hardly to have moved. It (the talking, the telling) seemed (to him, to Quentin) to partake of that logic-and-reason-flouting quality of a dream" (22). His father's narrative will also seem to slow the passage of chronological time as Logos measures it later that same evening, and late in his narrative, although hearing the hourly bells in his Harvard dormitory, Quentin will also remark that he is older than many people who have already died. As an initiate into the domain of the mothers, Quentin passes beyond time conceptualized as a product and servant of reason and daylight, into a world where was and is are indeterminate, unimportant, and the past is never done with.

In truth, Miss Rosa Coldfield is the trickster-witch aspect of the archetypal feminine. She is old, deformed, and to the first glance of ego-consciousness, poor, powerless,

and a little mad. She is the old crone of fairy stories, perhaps a fairy godmother but also perhaps the witch of Hanzel and Gretel, who gives the questor advice and knowledge that may be wise and helpful or terrible and tragic. She has already cast a spell on Quentin, sent him an invitation bringing him into her lair, her Gothic house that is really larger inside than it seems from the outside, that resembles a tomb, hot, dusty, airless. Quentin has come to her in response to "The quaint, stiffly formal request which was actually a summons, out of another world almost. . ." (10). The summons is from another world, not only the world of the Old South of Miss Rosa's youth, but also the world of the archetypal feminine, the keeper of the past and future, the keeper of life and death.

The fact that Quentin responds to such a summons at all means that within his culture, the South in 1910, there is some polite regard for even the old and crazy spinsters such as Miss Coldfield. The South, old and new, is something of a matriarchal culture, and a polite young man cannot ignore such old women. More importantly, from the standpoint of Jungian psychology, Miss Rosa Coldfield is simply a projection of a structure already within Quentin, representing the domain of the feminine as keeper of all secrets of the past and the self that he must encounter, enter, confront, and emerge

from successfully if he is to become an adult. Her summons then, from another world, parallels a summons from within himself, a summons to meet and know that which lies in darkness within himself. Quentin is psychologically the right age for such an initiation, nineteen and about to go off to college. Consequently, Quentin enters the Coldfield house and Miss Rosa's presence much as he would enter a tomb, the symbol of death, the nothingness, the oblivion which is the archetypal feminine as ego-consciousness sees her. Having entered the tomb of Miss Rosa's domain, Quentin will never really leave it, psychologically, for his room at Harvard will also seem tomb-like. But it will be a cold, winter tomb, cold with the Northern winter and the speculative reasoning of intellect that he and Shreve will apply to the Sutpen story. In the South, and in Miss Rosa's house, the season is September, and it is hot, like the generative center of life itself.

Faulkner is quite explicit in speaking through Quentin's observation that the Coldfield's house is a tomb. In point of fact, Mr. Coldfield died in its attic, and Rosa Coldfield returned there when her potential as a wife and mother, her potential life as a woman, died following Sutpen's outrageous proposal. She is a ghost telling a tale of ghosts, evoking a ghost from the domain of the eternal feminine, that is,

"out of the biding and dreamy and victorious dust" (8). .
 Faulkner says, "There would be the dim coffin-smelling gloom
 sweet and over sweet with the twice-bloomed wistaria against
 the outer wall by the savage quiet September sun impacted
 distilled and hyperdistilled. . .and the rank smell of fe-
 male old flesh long embattled in virginity. . ." (8). Or,
 narrating their first face-to-face encounter, Faulkner says
 of Miss Rosa and her tomb, that the

air was even hotter than outside, as if there
 were prisoned in it like in a tomb all the sus-
 piration of slow heat-laden time which had
 recurred during the forty-five years, the small
 figure in black which did not even rustle, the
 wan triangle of lace at wrists and throat, the
 dim face looking at him with an expression specu-
 lative, urgent and intent, waited to invite him
 in. (10-11)

It is instructive to recall here that Julian Lowe of
Soldiers' Pay when he first sees Margaret Powers has con-
 fused images of her as a tomb, and of himself in a tomb,
 gloriously dead. Margaret Powers also thinks of her body
 as a tomb, entered by the body of her first husband, who
 seemed to have come to steal something. And recall that Miss
 Jenny DuPre and Narcissa sit often in the tomb-like formal
 sitting room of the Sartoris mansion, playing and listening
 to music, and that Narcissa is like the Grecian burial urn--
 a still unravished bride of quietness and slow time. Yet
 these women are also emblems of the life force. Narcissa is

a mother of a son, and Miss Jenny is the matriarchal power of the Sartoris household. She is the storyteller of the Bayard tale of reckless heroism and the bringer of the colored glass window, emblematic of that old, romantic, heroic tale, to the Mississippi Sartorises. Laverne Shumann of Pylon also has the identity of death and life, simultaneously pregnant with the future son of flight, yet also a tomb, the Iowa earth, and the pylon--pillar to ancient tomb.

Miss Rosa Coldfield, then, shares the archetypal identity as Death Mother-Life Mother with her sisters of earlier novels. But, importantly, she is seen primarily and initially by Quentin, and by Jefferson, as a Death Mother. In fact, her tale of her life and her encounter with Charles Bon and Thomas Sutpen, establishes her potential for bloom, her season of bloom, and the consequent denial and frustration of her potential which she suffers at the hand of the archetypal masculine, Thomas Sutpen. Her frustration, her outrage, and her vengeance is directed toward the inflated Father consciousness, a Terrible Spirit Father, that denied to her her wholeness, her dual feminine identity. This is, in part, the tale she tells and wants Quentin to tell. This is, in part, the quest that she calls Quentin to.

An important part of Rosa Coldfield's identity as the archetypal feminine in this novel is her split image, her

deformed life, her frustrated desires to create life and become a life goddess. She blames her split identity, one half visible and one half denied and repressed, on the hubris of the male principle, first her father and then Thomas Sutpen. She mourns the denial of her potential for life, wearing black for forty-three years "whether for sister, father, or nothusband none knew" (7). Personally and archetypally, she is the crucified child she resembles and knows herself to be. Her tale is one of her failure to save other children, Henry and Judith, as well as her failure to make her own life whole. The pride and ambition of the patriarchy have been too much for her and her sisters at every turn, and Thomas Sutpen is the epitome of that patriarchal principle which defeated not only herself and his children, but the entire South, as well.

Because he is a citizen of Jefferson's modern patriarchy, a son about to enter the adulthood initiation of college and career, Quentin is ripe to a summons to be a hero and help Miss Rosa do whatever she wants done. In fact, she wants to save Henry Sutpen, the last of the Sutpen legitimate heirs, whom she suspects to be living out in the decaying house. Presumably Quentin never consciously knows what she intends for him until he faces and opens that upstairs door in the Sutpen house. It is always important, however, to keep in

mind that Quentin knows more of Miss Rosa's tale and of the Sutpens than he consciously admits or understands that he knows. ". . .the first part of it Quentin already knew. It was part of his twenty years' heritage of breathing the same air and hearing his father talk about the man Sutpen" (11). And he already knows the town's version, the patriarchal version, of Miss Rosa's outrage.

The fact that he knows this much means that Miss Rosa and the Sutpens are part of his psychological heritage, a part of his personal and racial unconscious, his deep unconscious. Faulkner speaks tellingly of him and the psychological nature of Miss Rosa's summons and his foreknowledge of her tale. "Quentin had grown up with that; the mere names were interchangeable and almost myriad. . .his very body was an empty hall echoing with sonorous defeated names; he was not a being, an entity, he was a commonwealth" (11). This is the second Quentin, the one tied to the defeated South, tied to the archetypal feminine of the Old South, the motherland, and the outraged feminine principle represented by Rosa Coldfield. Quentin is the future, heir to the New South and its union with the North, symbolized by his future as a student at Harvard, Northern citadel of rationalism, empiricism, and the triumph of Logos. Ultimately, Miss Rosa is the tomb and the commonwealth that lives within Quentin's

psyche, and whether she summoned him or he summoned her, they are a united, psychological and archetypal pair.

What Quentin consciously knows of Miss Rosa he learned by means of his father's and grandfather's tales, by legends that have come down from the patriarchy. This is the primary source by which the young in the twentieth century consciously learn the legends and facts of history. Neumann and Jung both argue at numerous times and places, that the archetypal feminine, representing mankind's Unconscious, was displaced (long before recorded history) by the masculine force of ego-consciousness. Individual women, by de facto identification with the archetypal feminine and unconscious, have suffered social devaluation and displacement and repression ever since. Essentially, masculine ego-consciousness, symbol of mankind's developing intellectual powers, redefined the unconscious and the feminine, splitting the image of the Dual Mother into the components of Good and Bad, and repressing the power and regenerative aspects of the Death Mother into the unconscious. There the witch remains, seemingly almost dead and forgotten, but constantly projected by the unconscious in an effort to engage the consciousness, assimilate her mystery, wisdom and power into the expanding self and ego.

Certainly Rosa Coldfield conforms to this displaced,

devalued, almost forgotten but undefeated and indomitable archetypal feminine. She is the terrible mother, the death mother of vengeance and outrage, that the masculine ego has split from the image of the bountiful mother in an effort to reduce her power and make her subject to the masculine force of ego-consciousness. And she knows this, knows what "they" --the town and fathers of Jefferson--will say: "Rosie Coldfield, lose him, weep him; had a man, but couldn't keep him." And in truth, Mr. Compson tells Quentin that "Years ago we in the South made our women into ladies. Then the War came and made the ladies into ghosts. So what else can we do, being gentlemen, but listen to them being ghosts" (12). Mr. Compson essentially here explains the displacement of the feminine into the powerless and token elevation from earth mother to the position of ladies and then ghosts. But to do Mr. Compson justice, he also knows something of the "real" reason why Miss Rosa summoned Quentin to her, because he, by virtue of being his grandfather's grandson, is partly heir and partly responsible for what Thomas Sutpen did and was. "And so, in a sense, the affairs, no matter what happens out there tonight, will still be in the family; the skeleton (if it be a skeleton) still in the closet" (13). Here Mr. Compson is giving excellent support for my argument that Quentin's quest and Miss Rosa's secret

are psychological matters, internal matters within the family psyche--(the skeleton in the closet).

Miss Coldfield, then, represents much, much more than simply a tale of an outrageous childbearing proposal, and much more than simply a hyperbolic tale of a parvenu, a self-made man who made his fortune, married her sister, and almost married her. She is the terrible mother trickster who may give the archetypal masculine hero, son of ego-consciousness, Quentin, life or death. She is a force equalled in this novel only by Thomas Sutpen, the emblem and archetype of the Terrible Spirit Father.

A major part of Rosa Coldfield's importance as a narrator representing the archetypal feminine is her exposure of the feminine perspective on Thomas Sutpen's persistent domination and disregard of the feminine and her domain of relatedness, love, marriage, and the obligations of the heart as opposed to the intellectual obligations of reason and logic. Thomas Sutpen maimed and crucified his children, aided and abetted by such Calvinist stewards as his father-in-law, Mr. Coldfield, whose sole ethic was absolute intellectual accounting of moral justice, a shopkeeper's monetary categorization of credits and debits. Miss Coldfield's narrative is of herself, a child crucified by this Protestant ethic of a cash value, reason-based masculine patriarchal consciousness.

Her sister, her other self, is sold to Sutpen, a man without the religious affiliations of Methodism, but who has the energy and work-ethic which was the twin of Protestantism. In fact, prosperity and material success were a sign of God's grace. Between these two men representing a terrible and castrating Father Spirit, Miss Rosa and her older sister Ellen are hopelessly doomed, and Miss Rosa's narrative tries to understand the process of their doom:

That it should have been our father, mine and Ellen's father out of all of them that he knew . . . How he could have approached papa, on what grounds. . . between a man who came from nowhere or dared not tell where and our father. . . a Methodist steward. . . a man who owned neither land nor slaves except two house servants whom he had freed as soon as he got them. . . (20)

Significantly, in her accounting for how she and Ellen were doomed and sold to Sutpen by their father, in trying to understand the common ground of a man like Mr. Coldfield and Thomas Sutpen, Rosa Coldfield uses first the tools of masculine reason, the accumulation of facts. But ultimately, she uses the mythical process of thinking belonging to the archetypal feminine to come close to the truth about the connection between the two men who ruined and betrayed and damaged her life and her sister's. She begins with the "fact" that Sutpen discovered her sister in church, presumably a place where true justice originates, and proceeds to the conclusion, phrased in the language of the archetypal

feminine, that it was

as though there were a fatality and curse on our family and God Himself were seeing to it that it was performed and discharged to the last drop and dreg. Yes, fatality and curse on the South and on our family as though because some ancestor of ours had elected to establish his descent in a land primed for fatality and already cursed with it, even if it had not rather been our family, our father's progenitors, who had incurred the curse long years before and had been coerced by Heaven into establishing itself in the land and the time already cursed. . .even I used to wonder what our father or his father could have done before he married our mother that Ellen and I would have to expiate and neither of us alone be sufficient; what crime committed that would leave our family cursed to be instruments not only for that man's destruction, but for our own. (21)

Masculine consciousness can dismiss this question as being simply the deranged, paranoid accusations of a mad woman, a woman who has delusions of grandeur, and wants to assign grand designs and curses as the agents of the frustrations in her own and her sister's insignificant lives. At best, from the point of view of ego-consciousness, she is a disappointed woman simply blaming men, her father and his father, for some imagined "fatality and curse on the South and on our family."

Quentin himself, hearing her tale, imitates both her hyperbolic language and the patriarchal amused contempt of her and her rhetoric. He first thinks that she's evoking Sutpen from the dead past into his presence with her tale

"so that people whom she will never see. . .will read it and know at last why God let us lose the War: that only through the blood of our men and the tears of our women could He stay this demon and efface his name and lineage from the earth" (11).

Later, asking the classic question of the hero, ("Why Me?") Quentin indicates the masculine dismissal of the archetypal feminine and its concern with causes, doom, and fatality with the statement "What is it to me that the land or the earth or whatever it was got tired of him at last and turned and destroyed him? What if it did destroy her family too? It's going to turn and destroy us all some day, whether our name happens to be Sutpen or Coldfield or not" (12).

But the question is an archetypal one of from where in the life of people with a highly developed ego-consciousness, a strong identification with Logos, and a fear and rational dismissal of Eros (the land or earth or whatever), does the strong sense of doom, defeat, and loss come. In the South, people might phrase it in the question of Why God let the South lose the war. And, whether his conscious self, his persona, likes answering these questions of doom and fatality, Quentin, sparked first by Miss Rosa's questions and interpretation of history from the perspective of the feminine, will be caught up in the quest of answering them. Moreover,

in support of the importance, the deep centrality, of Miss Rosa's questions, is the fact that in Harvard, in Boston, Massachussetts, the citadel of ego-consciousness, people will ask the same questions: "Tell about the South. What's it like there. What do they do there. Why do they live there. Why do they live at all" (174).

Even Shreve, the Canadian, the "outsider," adopts the Southern, feminine, hyperbole in asking the same question that Miss Rosa poses near the beginning of her narrative:

I'm not trying to be funny, smart. I just want to understand it. . . Because it's something my people haven't got. Or if we have got it, it all happened long ago across the water and so now there aint anything to look at every day to remind us of it. We don't live among defeated grandfathers and freed slaves (or have I got it backward and was it your folks that are free and the niggers lost?) and bullets in the dining room table and such, to be always reminding us to never forget. What is it? something you live and breathe in like air? a kind of vaccuum filled with wraithlike and indomitable anger and pride and glory at and in happenings that occurred and ceased fifty years ago? A kind of entailed birthright father and son and father and son of never forgiving General Sherman, so that forevermore as long as your children's children produce children you wont be anything but a descendant of a long line of colonels killed in Pickett's charge at Manassas?

In ironic confirmation of Shreve's question, a question that resembles Miss Rosa's in its sense of the inheritance of defeat and doom, Quentin corrects Shreve's Civil War history, replying, "Gettysburg." Pickett's charge occurred at Gettys-

burg, and every Southerner knows the Union forces were defeated in both battles of Manassas.

I think three important ideas emerge in these three reiterations which ask essentially the same question. First, Miss Rosa is a more "reliable" narrator than we might, led by ego-reason, at first think she is because she asks a central question. Secondly, there is in all statements and restatements a sense of an "entailed birthright of defeat." Third, the birthright of defeat, though identified and experienced by Southerners, and particularly Southern men, may in fact have a cause outside the South. Miss Rosa thinks it may be that "our fathers' progenitors,. . .had incurred the curse long years before" and Shreve says that if his people, Northerners and Canadians, had it, "it all happened long ago across the water" and there's nothing to remind them daily. Quentin, even speaking sarcastically, suggests that the land or earth or whatever will turn and destroy everyone someday, Sutpen, Southerner, and all.

Whatever the curse, men and women fell its doom equally it seems. Miss Rosa, however, feels it came down to the women of her family through the fathers and that it is tied in, somehow, to something her father and Sutpen had in common. In her effort to untangle the possible connection, she constantly reminds herself that her father was a church steward

and that Sutpen had been in church only once, the time he met her sister. In fact, Sutpen and Mr. Coldfield represent, historically, the twin spirit of the original thirteen British colonies, the twin desires of Puritan Protestantism and free enterprise. Free enterprise was the aim of both Massachusetts Bay and Virginia while Puritan Protestantism was not the original aim of the Virginia Colony, though "dissenting" forms of Protestantism certainly found their way into the Southern colonies quickly, and migrated westward into Kentucky and North Carolina. Mr. Coldfield, with his Puritan outlook on life, combined with his economic insistence on small freeholding independence, and with his insistence on regarding his Negroes as servants to be paid an hourly wage, and with his fierce independence from the ultimate Southern cause in the Civil War, represents fairly well the American and Southern inheritance from our Puritan founders.

Thomas Sutpen, on the other hand, a man who wants wealth and is devoted to a conspicuous display of it, and who uses the slave- and cotton-based economy of the South to get that wealth, is typical of the fortune hunters who came to Virginia and the Southern colonies.⁹ He may not be, as was Bayard Sartoris, descended from a man who came to conquer Virginia in lace cuffs, velvet, and equipped with a rapier to grow tobacco. Indeed, Jefferson knows that he is not,

because they do not know who his ancestors are. Thomas Sutpen is, however, typical of that generation which founded the frontier and western South after 1830, a poor man on the make. Margaret Mitchell's Gerald O'Hara, popular fiction's more palatable parallel, is a jollier, flatter, less obsessively driven version of Sutpen. And Scarlett O'Hara shows the same almost demonic drive to money and success as Sutpen does once she is dispossessed of her wealth after the war. Scarlett O'Hara is rejected by Atlanta society as being worse than the conquering Yankees. While no one ever calls Thomas Sutpen a Yankee, Rosa Coldfield, not herself a Mississippi frontier aristocrat, calls him trash, mud, and says from the beginning "he was not even a gentleman."

Sutpen is, in fact, a mountaineer who migrates "down" (morally as well as geographically) to the tidewater where he learns to envy the wealth and caste system of the planters and determines to become one of them. Chronologically, one of the earliest confrontations between white and black in this novel occurs when the Negro butler sends the ragged, poor-white Sutpen to the back door with his message, which is the event that causes Sutpen to first think and discover his "innocence"--his lack of knowledge of the class and race system at the basis of the deep South's social structure. At this point in his life, a coming of age, Sutpen realizes

that his father and other poor whites strike out at anonymous Negroes because they cannot strike out at the rich men who own them. In fact, the poor whites have less status (and less to wear and eat) than the Negro slaves, but the apartheid system allows the poorest white the dignity of being free. Sutpen realizes that killing the Negro butler won't even the score, that he has to become the white planter with a Negro butler of his own, in order to be in charge of admitting or refusing entry through that white front door.

Sutpen's original innocence, and his loss of it through his discovery of the economic competition between the two classes of white men in the South, is another part of Faulkner's use of historical myth in this novel. The Scotch-Irish mountaineers who first settled the western frontiers of the original colonies have always been seen as representing the best of frontier democracy, a society based upon superior physical prowess and luck, rather than upon success at economic competition. Faulkner romanticizes these innocents, as history and historical myth have romanticized them. But notably, exposed to experience, such innocents as Sutpen become demons who assume that all systems and people have a cash value price, and that any design accessible to the human imagination is equally accessible to individual will and energy.

Sutpen's vision, determination, and energy are not confined to his connections with America, of course. He has his counterpart in Victorian Britain, as well, and might well inhabit such a Dickens novel as Hard Times. His dark, demonic obsession with his grand design mark him as psychologically belonging to the shadow side of that British Victorian energy and American Yankee energy and ingenuity that we admire as part of the spirit that presumably established Britain's empire and expanded America from "sea to shining sea." Even Jane Austin's hero, Frederic Wentworth from Persuasion, shares Sutpen's energy, will, ruthless confidence and independence, and his social climbing ambitions, as well. Frederick Wentworth, a well mannered Navy hero, is, at base point, a pirate commissioned by the British Navy. And pirates, long the heroes of popular romances, represent the best and worst, the persona and shadow, of male economic competition.

The popular imagination of Jefferson features Sutpen's wealth as coming from just such dark, but romantic and swash-buckling, exploits, picturing him as some combination of Mississippi riverboat gambler or pirate. A generation later, his legendary counterpart would have been a train-robbing, bank-robbing outlaw in the far West. At all times, the myth of the frontier hero has asserted the conquest of the land by shrewd, ruthless, grim hard work and determination. Some

might say that what Sutpen learned in 1820 was that men are not, as he thought while an innocent, born lucky or unlucky, but are born to choose whether or not to make themselves lucky. Sutpen is a Southerner only insomuch as he chooses to farm the southland, thereby choosing cotton and slavery as his tools. His first choice is slavery and sugar cane in Haiti, where an even quicker access to fortune is possible through marriage. But to build from the ground upward to his grand design, he has to begin where American men have traditionally begun, on the frontier.

In his fierce self-reliance, Mr. Coldfield is not unlike Sutpen, and both spring from the same source of Anglo-Protestant independence. They are fairly representative of the two founding impulses and building impulses of America. The relationship between them, the pact or original agreement that Miss Rosa puzzles over, is the compromise between Northern and Southern colonies that Benjamin Franklin engineered to clear the way for American unity and independence. New England shipbuilding interests bought and transported slaves into colonial Virginia and the Caribbean. Both Northern and Southern representatives had reservations about freeing the slaves in the Southern colonies and outlawing slavery, while others in both regions were more actively pro- or anti-slavery. Although he owned slaves himself and was a Virginian,

Thomas Jefferson was willing, at the point of framing both the Declaration of Independence and the Constitution, to free his slaves. Mr. Coldfield resembles, in part, Ben Franklin, with his emphasis on thrift and hard work and independence and close trading, and with his political and economic shrewdness that saw the expediency of allowing and franking the slave trade to continue.

Essentially, then, Mr. Coldfield and Thomas Sutpen, as their names suggest, represent this mutually beneficial, lucrative, but uneasy agreement between the Northern and Southern colonies about the necessary evil of Southern slavery. This political agreement is the "connection" between the two men that Miss Rosa Coldfield puzzles over. The mysterious bill of lading that Mr. Coldfield signs for Sutpen parallels the original pact signed between the North and the slaveholding South. At the time this agreement became part of American law, men like Benjamin Franklin knew that it was important for the colonies to seek compromise and sources of union if they were to present a united front and threat of armed resistance to England. The secret marriage agreement between Coldfield and Sutpen is essentially parallel to this original agreement to assure the union of the United States at the cost of condoning slavery.

It is, I think, worthwhile to digress here in order to

note the basically archetypal nature of the disagreement between the masculine and feminine narrators about the source of the doom and curse on the South and the house of Sutpen in particular. Rosa Coldfield alludes to the source as the secret agreement, a sort of thieves' bargain, between Coldfield and Sutpen. In other words, the doom is caused by a political agreement, a legal paper, devised by Logos to further the ambitions and needs of both, with the bride, Ellen specifically, as a willing though ignorant and powerless co-signer. Sutpen, as we are told by General Compson, Mr. Compson, and Quentin, blames a taint in the blood of his Haitian wife, concealed from him by her parents, but known to him after his son was born--presumably a taint visible in his son's appearance or behavior. This taint is never specified directly by the Compsons. It is Shreve McCannon, the Canadian, an outsider but, nevertheless, a male and a twentieth century adolescent who protests innocence of history and curses and doom, who designates the taint as black blood.¹⁰ It is Shreve who gives us the frank, trite confrontation in which Bon (always the gentleman) says to Henry, "I'm the nigger that's going to sleep with your sister."

Whatever "fact" or "event" lies at the base of Sutpen's rejection of and Henry's ultimate murder of Bon, it surely involves Sutpen's determination to found a pure, untainted

dynasty, a legal one, upon a system that employs caste and slavery. In other words he desires a perfect design founded on some fairly imperfect, controversial methods or assumptions. The indirect evidence suggests that the specific "flaw" Sutpen saw or imagined is unimportant. What is important is that he was a perfectionist who refused compromise of any sort, that he thought he could buy off the archetypal feminine (according to General Compson) or that he could bargain before the fact with it (according to Rosa Coldfield). In essence, the blackness, the "nigger," the flaw in Sutpen's thinking originates in the dark feminine of the unconscious, the irrational, the emotional consequences of his choice.

In this sense, Sutpen is essentially correct that the flaw in his design comes down through the female line, because the female archetypally represents the dark, chthonic half of experience, archetypally projected as the antagonist to rational, masculine designs. If Charles is, as all assume, Sutpen's son by his first marriage, he is, by virtue of his contamination with his mother's blood and archetypal essence, as well as with his identification with the older, feminine French/Creole culture of New Orleans, dark, a black, and thereby a "nigger" to Sutpen's white, reason-dominated male ego-consciousness.

Blackness, Negro blood, and its perjorative denigration

in this novel as "nigger" are representative of the threat posed by the unconscious, the dark mother, the dark brother, the dark son of the shadow. Whether Faulkner ultimately understood the psychology behind the racist fears of apartheid Southerners and Americans will always be an open question. But his portrayal of the archetypal nature of projection, confrontation, and the assimilation of the dark and feminine side of experience in the life, of ego-consciousness at its point of coming of age, of Quentin's entering college, suggests that he does. That he draws Shreve McCannon into the mechanism of projection/narration suggests that he understands the interplay of historical myth (racism and miscegenation) and archetypal myth (Logos and Eros) and archetypal psychology (consciousness/white/male and unconscious/femininity/blackness). In essence, at the base of this novel, the primal forces, Primal Parents, stand divided and mutually accusing each other of the division, and mutually grieving and talking of vengeance and retribution and guilt.

In speaking for the archetypal feminine, then, Miss Rosa speaks for the land, the motherland, for America, that feminine national identity, that which began life as a single entity but was, by law, divided into political nations, North and South. As the daughter given in marriage

and contractual agreement from one man to another, Ellen represents the ante-bellum South with its schizophrenic split that simultaneously denied the exploitive, brutal existence and expansion of slavery, yet fattened and flowered on its profits. In the early years of her marriage, Ellen and her Coldfield relatives seem to be interested in "saving the children." Saving the children means exposing them to organized and Calvinist Christianity, and keeping them, or at least Judith, from a firsthand knowledge of the brutal, face-to-face combat of nearly identical, naked, and beast-like men that the contests between Sutpen and his slaves represent. In later life, Ellen is the shrill, pretentious, "butterfly" matron, grown from this earlier, cringing self who gives lip service to Christian principles and the necessity of maintaining the innocence of Southern womanhood about the true competitiveness and brutality of slavery. In later years, Ellen seems to have totally capitulated or been completely corrupted to the classist, racist dream of Southern aristocracy.

Rosa Coldfield excuses neither herself nor her sister for their collusion with Sutpen, just as she excuses neither of them from the "curse" that she feels they inherited as part of that original contract between a man like Coldfield and a man like Sutpen. It is Mr. Compson, speaking with a blending

of Logos and yet with sympathy and knowledge of the archetypal feminine, who constantly categorizes Ellen as a foolish butterfly. Rosa Coldfield speaks of her as a "blind romantic fool," and then later as a "blind woman when she no longer had either youth or inexperience to excuse her" (15). But, Rosa Coldfield also says of herself, "I hold no more brief for Ellen than I do for myself. I hold even less for myself, because I had twenty years in which to watch him, where Ellen had but five" (17-18). Why Rosa Coldfield is outraged and displaced by the legal compromises between North and South and the blind ambition of men like Sutpen is clear. But just why she will later agree to marry Sutpen, after having twenty years to "watch" him, is complex, and grows out of her nature as a woman whose deepest aim is to nourish love, men, and life in whatever circumstances she finds herself.

In essence Rosa Coldfield narrates two important psychological insights in this novel. These insights spring from her own growing awareness of how much individual lives follow the pattern of archetypal ones, her insistence on the seasons of bloom and quiescence, the shape that fairy tales and dreams (her own adolescent dreams of Charles Bon, or Sutpen's dream of the perfect dynasty) give to individual experience. In her own life she learns and narrates how her

life follows the pattern, the rhythm of the archetypal feminine. She testifies to the power but the captivity of the dark, feminine unconscious, to its displacement by the masculine powers of abstraction and intellect, yet to the continual effort of the feminine principle of unconsciousness to seek union, love, and marriage, recognition from the masculine, the father culture. She does this by telling the story of five children, herself, Judith, Clytie, Henry and Charles Bon.

The first important psychological insight Miss Rosa gives Quentin, whether or not he is capable of absorbing it, is her knowledge that black and white, Negro and White, are a part of every person's psychological structure. Race discrimination, slavery, white supremacy are in fact metaphors for a deep underlying, mutual captivity between consciousness and unconsciousness. She first makes this connection when telling the two stories of the way Judith and Henry were corrupted by Sutpen. In the first instance, she describes how she "saw," and how Ellen "saw," that Sutpen and his Negro driver were nearly identical, as were the Sutpen faces of the children nearly identical to Sutpen's. First Sutpen and then Judith are discovered by Rosa to be making the horses race or run away on the Sunday drive to church.

The runaway carriage rides, and the substitution of

tame stableboy and staid old mare and phaeton which sends Judith into hysterics, is a complex and indirect statement about the psychological nature of archetypal projection. First, it establishes the simultaneously identical but dissimilar nature of Negro and white, slave and master. In his ogre-character as a blackguard, a corrupter of society, Sutpen is black. Even his appearance, if we can speak of appearance as a matter distinct from his psychological appearance in Rosa's narrative, is almost indistinguishable from the Negro's, except for his beard (hallmark of the patriarchy from the time of Father Abraham) which hides his teeth. In other words, compared with his black driver, he is less forthright an animal, because his teeth, as weapons and tools that display emotions, anger or laughter, are concealed. Both, from the tame and white point of view of "decent" society, are wildmen. When the carriage appears on subsequent Sundays with only the wild Negro driver, the team still is either running away or racing, which opens the question of whether the driver is obeying the absent Sutpen or in league with him. Whichever possibility it is, the faces of both men are inscrutable.

In fact, it appears to be Judith, a white female child who causes the runaway/race, or who at least copartners it. This discovery, of course, exposes the contradictory nature

of appearance and underlying reality, the opposition of surface and interior. Judith's participation in the "blackness" of the Sutpen/Negro race, indeed perhaps her instigation of it, seems outrageous, because it suggests that even the most apparently opposite beings, a wild Negro male and a small white girl (gently born and bred in an apartheid society) have a common nature. This common essence or sharing of blackness and wildness and energy among all human beings, is of course, the basic principle of depth psychology. But Mississippi in the age of Miss Rosa had no access to the tools of any psychological theory. What Miss Rosa does have is her "intuitive" powers of observation and her magical powers of listening through doors and to houses and situations speaking. She narrates the "outrageous" knowledge that Judith "authorized" the team to run away, and asks the question of what Judith saw that caused her to become hysterical when she saw the exchange of the wild for the tame. The answer lies in the distant future--that her destiny was not to be the unconventional marriage with Charles Bon, a marriage that transgressed tame rules of incest and miscegenation, but a tame and staid fate of many women, disappointment, loss, and endurance.

Rosa's narration of the scene in the stable is similar in nature and kind to the narrative of the runaway Sunday

carriage. Again, Sutpen is seen as identical to his Negro slaves, especially when he enters the fighting ring. Ellen finds "not the two black beasts she had expected to see but instead a white one and a black one, both naked to the waist and gouging at one another's eyes as if they should not only have been the same color, but should have been covered with fur too" (29). In this same scene, Henry vomits because he cannot "stomach" the brutality of the fight, apparently. But Judith and Clytie watch it together and without becoming sick. The true source of his nausea may be the kinship of the two men, black and white, fighting. Rosa says that she did not see them watching, but narrates anyway "the two Sutpen faces," one on Judith and one on the Negro girl Clytie, watching and framed by the square opening of the loft. Again, Faulkner has Rosa connect Judith and Sutpen with their alternate, shadow identities, the Negroes. In Clytie's and Judith's case, the identity is actual as well as symbolic--they are half sisters. They are also psychological sisters, two aspects of the feminine, one "free" white and representing the power of consciousness, the persona, with its "free" will determination and separation from the unconscious, but with its blood kinship and underlying sisterhood to the hidden, shadow, and sister self. The blood ties between Judith and Clytie, the common humanity shared by Sutpen and his Negroes,

these shared identities that Rosa Coldfield "sees" with her intuitive power, correspond to the mutual psychological captivity that exists within each individual. Ego-consciousness, associated with the whiteness and power and masculinity of reason, is related to and held captive by the unconscious, with its associations with the dark, the irrational, and the feminine. The captivity is mutual, however. The unconscious restrains the flight and fire and will of ego-consciousness.

Rosa Coldfield narrates a full and complete recognition of this mutual psychological captivity for which race and sex are a symbol in her evening narration to Quentin in Chapter V. In this long narrative, she acknowledges the psychological nature of her sisterhood with Clytie and with all women. She recognizes and voices her comprehension of the symbolic, psychological fear of darkness, restraint, and femininity that Negroes and women, too, represent for the white, Logos-dominated race to which she belongs by virtue of her heritage as a conscious individual and a white female. She discloses this recognition as she describes her attempts to climb the staircase at Sutpen's Hundred and "know" or "see" the truth of what happened between Henry, Charles, and Judith on that day when Henry killed Charles.

Significantly, it is Wash Jones, the poor white inheritor of all that whiteness and masculinity will come to stand

for in the defeated South, who announces Henry's murder of Charles Bon--the death of all that might have been. Rosa enters the house calling Henry's name, calling out to her white, male relative, the true and legitimate Sutpen son. But it is Clytie, the coffee-colored, female Sutpen face, she encounters. "It was Sutpen face enough. . .barring the stairs." In effect, in seeking the legitimate Sutpen heirs, her nephew and niece, she finds what all human beings find when they seek truth, especially the truth about events involving human passions, love, violence, brotherhood, and death. That is, we find, as Rosa Coldfield found, the mixed, dark, feminine nature of our underlying, common human identity. Clytie, part Negro, a slave and a female, is nevertheless the keeper of the secrets and aspirations of the Sutpens and Coldfields, the Southerners and Northerners, alike. It is Clytie that Rosa encounters, though she calls out to both Henry and Judith. Rosa says,

I could see nothing at first; then gradually the face, the Sutpen face not approaching. . . but already there, rocklike and firm and antedating time and house and doom and all, waiting there. . .the face without sex or age because it had never possessed either: the same sphinx face which she had been born with, which had looked down from the loft that night beside Judith's and which she still wears at seventy-four. (136)

In effect, Rosa Coldfield encounters the archetypal feminine, the great, ageless, sexless, dark mother, keeper of the

self and the unconscious.

Isaac McCaslin of Go Down, Moses will encounter Her, with similar descriptions and reactions, when he enters the wilderness and then encounters Old Ben, the bear and quarry.¹¹ Quentin Compson, who hears this narrative of Rosa Coldfield's encounter, will meet this same person, Clytie, as well as her archetypal projection, later in this novel and later in this same night. It will be Clytie that he also first meets when breaking into Sutpen's Hundred on his knightly quest to help Miss Coldfield discover what is living "hidden" in that house. He will break into the black, hot, decaying old house, and stand momentarily between the two old women, Clytie and Rosa, one white and waiting outside the door, the other black and waiting for him inside. Clytie strikes a match behind him in the darkness, and he is expecting, like Rosa Coldfield fifty years before, to see a man, a He. Instead Quentin, like Rosa, finds a black woman, Clytie. ". . .he turned to see the tiny gnomelike creature in headrag and voluminous skirts, the worn coffee-colored face staring at him, the match held in one coffee-colored and doll-like hand above her head" (308). In keeping with her archetypal nature, her omniscience and numinous apparition, Clytie does not ask Quentin his name or mission, but seems to him, as he seemed to Rosa Coldfield years before, to

already know. It is Clytie who produces keys and admits Rosa Coldfield through the door.

In answering the critics' eternal question of what Quentin saw out there at Sutpen's Hundred, I think that the most basic answer is that he saw the Dark, Negro and Female, nature of the keeper of the past, the keeper of the secret and hidden, that is, the unconscious self that both restrains but holds the keys to whatever knowledge lies at the top of the stairs, behind closed doors, at the center of the self. Ultimately, this experience of encountering both Clytie and Jim Bond (alpha and omega) as the keepers of Sutpen's Hundred and the old, defeated white South, Henry Sutpen, is the reason Quentin consents to Shreve's interpretation that Sutpen's ultimate objection to Charles Bon was Bon's Negro blood. Quentin, I think, initiate of the archetypal feminine, realizes the psychological, archetypal, and ultimately symbolic nature of miscegenation and incest. He does not counter Shreve's more literal interpretation of these cultural taboos. Like the Reporter in Pylon before him, he probably could not testify to his knowledge because it was not rational, subject to words, only subject to affirmation or denial. And it is essentially the South, the mother (land), the archetypal feminine that he cannot, out of both fear and love, deny.

Walter Taylor's Search for Faulkner's South, makes a

very important and perceptive point about Clytie and the curse of the Sutpens. Taylor argues that Clytie redeems the Sutpen tragedy by love and devotion. "Quentin should have listened when she told him 'me and Judith and him have paid it out.'" ¹² It is precisely this failure to listen to the sacrificial, nurturant, inner feminine self, with its message of self-forgiveness that characterizes masculine over-reliance on reason and the importance of what one rationally intends and wills to happen. The Sutpen tragedy or curse teaches Judith, Clytie, and Rosa the values of love and forgiveness. There is no evidence it teaches Quentin anything except to fear and hate the South and that part of himself which he identifies with it. Like Henry killing his shadow brother Bon, Quentin is almost certain to attempt to kill his anima South in a self-destructive gesture. If he loves himself, he cannot hate the South and survive.

Whatever Quentin saw at Sutpen's Hundred, he sees it first through Miss Rosa's earlier narration, which unmistakably asserts the archetypal, psychological nature of sex, race, and caste, stemming from her encounter with Clytie fifty years before. Each time on that afternoon when Henry kills Bon that she calls out to Henry and Judith, she confronts Clytie's numinous presence that acknowledges not only

Clytie's blood tie with the Sutpens, but also her archetypal power. Clytie seems to be listening to something Rosa cannot and was not intended to hear, "an acceptance of the inexplicable unseen, inherited from an older and purer race than mine" (138). Clytie already knows what Rosa does not, has in fact come to find, a future, an idyllic one that Rosa, child of ego-consciousness and the father culture, wills to be. "I self-mesmerized fool who still believed that what must be would be, could not but be, else I must deny sanity as well as breath" (138). This is ego-consciousness, the father spirit of reason and will, speaking. It is a speech and expectation that might as well belong to Thomas Sutpen as to Rosa Coldfield. But Rosa Coldfield and Thomas Sutpen both run headlong into the coffee-colored feminine force, an older and purer race, who knows that the future is not that dream Rosa wants to find.

Significantly, Clytie tells Rosa not to go up the stairs, and Rosa feels that the house itself (symbol of the archetypal feminine) said the words. She also says that Clytie "did me more grace and respect than anyone else I knew. . . from the instant I had entered that door to her of all who knew me I was no child" (139). Clytie, with superior knowledge and insight, sees Rosa as an individual and gives her the advice that the Unconscious always gives ego-conscious-

ness, "don't go up there." The Unconscious forbids expansion and knowledge to the son, ego-consciousness; forbids a separation that denies the relatedness and power of the unconscious. Clytie then "touches" Rosa, restrains her with a hand. Slaves were forbidden to touch whites, at least in restraint, just as they were forbidden to use their first names. This touch of restraint shows Rosa the common identity of all humans, an identity that is beyond words, born of "body" knowledge, that exposes the shibboleth of caste and race. Caste and race become mere nothings contrived by intellect (ego-consciousness that erects "devious intricate channels of decorous ordering. . ."). Touch acknowledges the kinship of souls.

Rosa Coldfield responds to Clytie's touch with the voice of ego-consciousness denying the primal mother, the unconscious, in all her darkness and fearful restraint--"Take your hand off me, nigger. . .". But simultaneously Rosa acknowledges their common identity and knowledge of their equality--"we both knew it was not to her I spoke." Psychologically, Rosa Coldfield speaks "through the Negro, the woman," to the restraining hand of the unconscious, the unknown. As a child, Sutpen himself will recognize the psychological shibboleth of "Negro" when he understands finally why his father and other poor whites beat anonymous Negroes in the night.

He will never, perhaps, recognize that it is the darkness within himself that he strikes, the dark and shadow self. But Rosa Coldfield does. She recognizes her sisterhood, a psychological one in which race symbolizes the repression of shadow by persona, "the two of us joined by that hand or arm that held us, like a fierce rigid umbilical cord, twin sistered to the fell darkness which had produced her"

Rosa immediately in this scene recalls her Puritan childhood dominated by the father-spirit prejudices that not only cause her to shun and fear Clytie because of Clytie's contradictory nature as both a Sutpen and Negro, but also cause her to approach intellectually, with the tools of ego-consciousness, the people and experiences of her life. She speaks of this as her "solitary childhood" in which she learned "to listen before I could comprehend and to understand before I heard." Presumably, Judith matured alongside Clytie, coming to a full recognition of her sisterhood. It requires twenty years for Rosa to enter Sutpen's Hundred and realize both her sisterhood to Clytie, and the widowing, displacement, and endurance that is the destiny of the archetypal feminine. Rosa cries to Clytie, "And you too, sister, sister?" (140).

Clearly, Rosa feels that Clytie is a sister who shares her "cumulative overreach of despair" over the failed dream,

the marriage of Judith and Charles Bon, representing the new order of things. It is a "dream" marriage that would have united the old, European and Creole South, with the virgin and western "wilderness." Mr. Compson narrates Charles Bon as a French/Creole aristocrat, strongly associated with the old mother culture of the Old World. Charles' clothes and postures are, by the standards of the American western frontier, that is rural Mississippi in the 1860's, a little feminized. His city, New Orleans, is represented as a city of feminine architecture and odors. This "feminization" is part of the polish that attracts the up-country Henry and Judith, and causes Ellen to regard him as a piece of furniture or a perfect ornament for her drawing room. Judith, on the other hand, is a pastoral maiden, part of the virgin land, associated with the long, cool north Mississippi spring (by Mr. Compson) and envisioned as a fertile virgin field by Shreve. Shreve also imagines that Bon might think of her as sherbet, more ordinary and simpler than champagne, but less raw and masculine than bourbon.

Charles and Judith, then, would have united the virgin wilderness and the complex, rich, old, subtle, and feminine culture of New Orleans in an ideal union. And clearly, Rosa Coldfield and Clytie, as well as Ellen and the two Sutpen children, all desire this marriage and all idealize it.

Rosa mourns this perfect union as what might have been, the fairy tale that gave meaning to her life. At that moment on the stairs when she recognizes Clytie's sisterhood to her, recognizes Clytie's full archetypal and personal relationship to her, she also recognizes that this dream marriage was a hope they shared. A portion of their mutual despair is over the failure of the dream, of seeing Ellen and Judith in the nursery, and Charles and Sutpen walking in the garden. Their mutual despair lies even deeper, in the primal displacement of the feminine by the masculine, symbolized by the idealism and perfection that characterizes Sutpen's grand design and which forbids a marriage between his daughter and the old, dark "mother" blood and mother culture that Charles Bon represents.

Rosa Coldfield is narrating her own coming-of-age on an afternoon when she finally realizes the dismal and inevitable separation between the masculine and feminine. She realizes that this separation is imposed by the masculine culture, is mourned by the females, and is symbolized by the might-have-been fairy tale marriage of Charles and Judith. In essence she witnesses and participates in the separation of the Primal Parents, and in her grief and sense of loss and widowing and anger (the dreamer who indicts high heaven's very self), she is identifying with the unconscious. For the uncon-

scious always accuses ego-consciousness of separating itself, of breaking the maternal bond. Rosa asks "Why did I wake since waking I shall sleep again" (143). The dream of the perfect marriage is "more true than truth" and represents uroboric bliss, Mother and Father, sister and brother, husband and wife, and grandchildren, all harmoniously sharing the same house. Even the men, the simultaneous Father and Son, Father-in-law and Son-in-law, remain within the primal, uroboric garden.

Having narrated her coming-of-age in which she realizes the fall from the garden, the failed perfect union, and her sisterhood with the dark, feminine unconscious that shares her disappointed dream, Rosa narrates her adolescent "androgenous" advocacy of love. Psychologically, she narrates her adolescent participation in the fairytale romance of the bride and groom. In another summer of thrice-bloomed wistaria, like the one in which she tells Quentin of the Sutpens and herself, she narrates her androgenous participation in Judith's and Bon's romance. She became Charles Bon, the good husband-to-be, and Judith, the beloved. She herself in that season of bloom was the marriage, contained the union of opposites.

Rosa "insists" that her season of "root and urge," was an archetypal season that came largely from within her. She

insists that the external facts of her life would deny she had such a season. No man had looked at her, she was not attractive, and she had not been a child who had learned to play "the tender mayfly childhood sweetheart games." But she says that "root and urge I do insist and claim. . .had I not heired from the unsistered Eves since the Snake?" As an unsistered Eve, she then offers full testimony to Quentin to the power of the displaced and forgotten feminine unconscious: "for who shall say what gnarled forgotten root might not bloom yet with some globed concentrate more globed and concentrate and heady-perfect because the neglected root was planted warped and lay not dead but merely slept forgot" (144). Psychologically, what is forgotten, that is repressed, neglected and sleeping, may be warped but will bloom and be more powerful and attractive because it takes the ego-consciousness and the intellect by surprise and stealth.

This potent blooming of the neglected, warped, and forgotten generative root offers an explanation for the power and centrality in this novel of the loves and hates of the Sutpens, Bons, and Coldfields, which seem for Mr. Compson and for Quentin and Shreve, too, beyond the margins of credibility and comprehension. The failed love and engagement between Judith, Bon, Henry, and also Rosa, as well as Sutpen's mysterious reaction, resists the interpretation of all

the narrators at some points. Mr. Compson and Shreve apply rational and romantic explanations trying to account for the force and power of this central mystery, not only for the force exerted in the lives of the original people involved, but to account for the obsessive power the story has for each of its narrators. I think Rosa Coldfield's narrative, stressing the psychological and archetypal mechanisms of projection and centroverson, comes close to encompassing the reason this tale of ambition and disappointed love grips all involved. It is, essentially, a story of everyone's internal experience of loving and hating and marrying and separating from the selves within each individual psyche. Charles Bon and Judith are the numinous bride and groom, the anima-animus, the Primal Parents existing within each individual's psychic structure. Like Laverne and Roger, like Donald and Cecily, like Narcissa and Horace, they come to stand for an archetypal union, a wholeness, of male and female, conscious and unconscious selves. They are both a past, uroboric, and future union, both ideal states of psychic wholeness. Charles and Judith are the self, the psyche, with all tensions and oppositions balanced. They are the sacred marriage.

As a description of the projection of the animus and the workings of archetypal projection, Rosa Coldfield's description of the way she came to know Charles Bon is quite ac-

curate psychologically. She speaks of the experience as psychological, having psychic sources, a season of root and urge. She is the "cellar earth," while Bon's presence is a casual seed--"There must have been some seed he left, to cause a child's vacant fairytale to come alive in that garden." She emphasizes that she never saw him. But, the archetypal nature of her attraction for him, all things that she is not, is further established by her acknowledgement that "even before I saw the photograph I could have recognized, nay described the very face. But I never saw it. I do not even know of my own knowledge that Ellen ever saw it, that Judith ever loved it, that Henry slew it: so who will dispute me when I say, Why did I not invent, create it?"(147). In the terms of depth psychology, she did invent him--he is her opposite but potential self, her animus.

Rosa suggests that were she God, she would invent "a machine perhaps" that would not even need a skull behind it . . .it would only need some vague inference of some walking flesh and blood desired by someone else even if only in some shadow-realm of make-believe" (147). This same "machine" of archetypal projection is present everywhere in this novel. (And it is precisely this interaction of narrators, projecting and encountering, that has so fascinated critics and students of this novel.) Rosa Coldfield's wisdom about her

primal experience emerges as the mother-truth of this novel.

Rosa Coldfield's feminine wisdom finds echoes everywhere in Quentin's father and grandfather, who respect the archetypal feminine. As I have already noted, General Compson knows that the essence of Sutpen's problem is that somewhere in his past he has disregarded a female. It is of less importance that Sutpen's son might contain Negro blood than that Sutpen thought he could buy off the mother with reason and money. It is Mr. Compson who is wise enough to know that the "love" and "attraction" between Henry, Bon, and Judith had many surface possibilities, but was composed of deeper, psychological issues of mutual projection. He says of Judith, "and the girl, the sister, the virgin--Jesus, who to know what she saw that afternoon when they rode up the drive, what prayer, what maiden, meditative dream ridden up out of whatever fabulous land. . .the silken, tragic Lancelot nearing thirty. . ." (320).

It is the mechanism of archetypal projection, aided by the archetypes of literature no doubt, if only the literature of fairy-stories and Greek dramas, that stops Quentin psychologically outside the closed door, stops him at the thoughts of Henry and Judith confronting each other over Bon's dead body, stops him when Shreve gives an explanation of the attraction of incest (p.324) that echoes Quentin's own dilemmas

in The Sound and the Fury. Quentin, like Henry, has problems surrendering the purity of his sister and feminine self into the dark and alien hands and sexual union of the shadow-self. And Shreve himself may have some of the same problems with the dark shadow. He may blame the South for not being able to accept Negroes and miscegenation, but he handles the blackness of Jim Bond by a fantasy of the blackness bleaching out with time and latitude. While his explanation, extremely logical and conforming to Darwinian genetics, may apply to the Negro's black skin, it does not apply so well to the blackness of the unconscious. Each narrator, then, engages in the mechanism of projection. And the author, too, creator of the various projections, sees them narrating their own lives, sees four young men riding away from Sutpen's Hundred that Christmas Eve, sees the four of them returning after the war.

There are no solitary deeds or thoughts in this novel of interpretations and projections. Even Rosa Coldfield's "solitary" childhood is one in which she constantly participates in the lives of the adults and children at Sutpen's Hundred. Thomas Sutpen may have entered Jefferson as a solitary horseman, a man without a past except for his "wild niggers," but the narrators of this novel leave him few, true secrets. This is not to say that the memories that Rosa

Coldfield reports about the wild carriage rides or the contests in the stable between Sutpen and his Negroes, or even her encounters with Clytie, Judith, and Sutpen after the war, are "factual" interpretations. Nor indeed do we know, from *prima facie* evidence, why Thomas Sutpen put his first wife aside or forbid the marriage of Judith and Bon. What we do know is how the various narrators guess at these facts, or "see" them, as Rosa "saw" the twin faces of Judith and Clytie in that loft opening, or "saw" the picture of Bon in Judith's room. This entire novel attests to the worthlessness of actual "seeing," and to the paramount importance of imaginative projection, both conscious and unconscious.

Conscious projection may formulate the questions of what was seen and concealed, but unconscious projection supplies, as we have seen with Rosa and Bon, or with Rosa conjecturing on the connection between her father and Sutpen, the flesh and blood revelation of how each individual uses the other people he encounters in fact and by history or narrative to objectify and explore her or his own psychodrama of individuation. Nor should we take this projection entirely as a matter of personal, individual psychology, and thus become too entangled in theories of Quentin's personal incestuous longings for his sister or Rosa's sisterhood with one mulatto Sutpen, Clytie. I think we need constantly to remind our-

selves of the archetypal, transpersonal nature of the incest or miscegenation or North/South themes that call forth the projective narratives of the various characters. For this reason I elaborate and stress Rosa Coldfield's description of her animus projection of Charles Bon as the masculine archetype, the transpersonal male, who first "seeded" her "cellar earth," and then served as the anonymous hero through which she became "all polymath love's androgenous advocate." That is, by means of her animus projection, invented out of rumor and, perhaps, a photo on Judith's dresser, Rosa Coldfield became what she was destined by biological and psychological genetics to become, androgenous, a feminine persona projecting an unconscious, numinous animus, an opposite sexed projection of her shadow-self.

Rosa's narrative on this point, attesting to Bon's anonymous, transpersonal identity and to his "seed" importance in her development as a woman, a piece of earth destined to be planted and bloom, is central, I think, to understanding the projections of any of the other narrators. Absalom is, after all, a story that she initiates, or brings into a second "blooming." And she, more than any other character in this novel, sees herself as "solitary," a woman, a human being without the external, social interactions that are common to other children and human beings. She thus represents, I

think, a sort of "pure," "uncontaminated" case history, from the standpoint of her announced "solitude." At the same time, however, that she "creates" herself from solitary "listening" behind closed doors, she disproves the tabula rasa theory of individuation. In the absence of direct, personal experience, she nevertheless "creates" Charles Bon, and creates what might have been, just as she steals cloth and string to create Judith's wedding clothes.

Her narrative and experience, simultaneously primary yet indirect, thus mirrors, explains, and gives credence to the projective narrations and experiences of the other characters in this novel. In effect, all experience of the self, of others, of history and the present, is both personal and direct, yet transpersonal and perceived through closed doors, by listening and "spying" and then creating.

Rosa Coldfield cannot attest that Charles Bon was killed by Henry, that he was actually in the casket that she helped bury, just as she could not attest to ever having seen him or known from experience that the others ever saw him. Her narration of the psychological "fact" that Charles Bon existed as an animus, an archetypal "inner" identity for her, alerts us to his transpersonal, archetypal existence for other characters, too, who may not be so aware as Miss Rosa is, of the "trickster" nature of their own unconscious pro-

jections.

Bon's animus identity for Rosa Coldfield also connects him strongly to the central sacrificial theme of the archetypal feminine in this novel. He is also connected to the sacrificial feminine by virtue of his mother, a woman displaced by Sutpen's design, and by his marriage to his slave-wife. For Freudians, his wife and son, slaves but family, would represent his incestuous attempts to repeat his own infant's experience by marrying his mother. For a Jungian, they represent his own inner psychic identity, his shadow and anima, both dark and captive of the female principle. He is father, husband, and son of the captive relationship, a relationship that he thinks of as saving the mulatto woman and her child. The hero's mission is to save the captive, the princess, the anima, of course, and Charles has in this sense already completed a primary stage of his Dragon Fight.

Judith, another princess, and this time one that is ostensibly the Father/King's daughter and the Prince Apparent's true sister, is another captive maiden. In freeing Judith, or stealing her from her prison at Sutpen's Hundred, Henry would liberate himself and Judith from the old reign of the Terrible Spirit Father and declare himself Henry's true brother. Charles Bon aspires to a greater recognition from identity with Logos, and to thereby fulfill his mission as

a hero of ego-consciousness.

As a Terrible Spirit Father, Sutpen is, of course, the force that Bon must overcome, but as Bon is presented in this novel, by Mr. Compson, Quentin and Shreve, it is unclear exactly what Charles' hopes for himself and his father are. Does he simply want recognition? Does he love Judith and want her, apart from gaining recognition from Sutpen? Clues point to Bon's being, archetypally, a hero who aspires to an identity with a Terrible Spirit Father, and not with a Heavenly Father, a higher wisdom, a new order. It is true that his marriage to Judith would overturn the conventions, the Logos culture laws of incest and miscegenation, replacing them with ones that resemble the feminine acceptance of psychic relatedness (incest) between the conscious and the unconscious, and the assimilation of black and white (miscegenation); but it is not clear what his motives for wanting Judith and toward Sutpen were.

In fact, it seems that Charles Bon, before becoming entangled in the Sutpen family, had a nearly perfect psychic identity, one founded on relatedness and intermarriage with his feminine self and his unconscious self. It is only in his struggles to make the old powers, the Father Spirit, a Terrible Father Spirit, recognize him or pay for its rejection of him, that he becomes a sacrifice, a person determined

to force his will upon time, history, and incidentally, upon Judith, Henry and Sutpen. In emphasizing his brotherhood to Henry and the defeat of the South at the hands of the North, Bon either forgot or suicidally discounted that he still had a shadow, antagonist, black identity for Henry Sutpen, heir to the old king and keeper of the captive princess, Judith. Henry, after all, was the Sutpen who vomited at the sight of his father's open combat with his Negroes. Henry is the all white, legitimate, persona son, who cannot ultimately stomach the shadow.

Politically and sociologically, Charles Bon, Charles Good, is the Heroic Ideal of the new order, of the good things to come. He is the Hero for which the North, the Good Father, goes to war. Politically, Charles survives as an ideal, the Old South and Sutpen are defeated by test of arms, and the new order can emerge. Personally, as a man rather than an ideal, Charles Bon is killed by the old order, because the Old South remains undefeated, in spirit, still thrall to the ideals of Sutpen. Heroes are always, in this sense, sacrificial at a personal and psychological level--one set of circumstances is changed, and another takes its place to become in time another "old" order, requiring a new hero. The hero is always a temporary measure, since circumstances are always shifting and repeating, and new battles

take shape. Clearly, Charles Bon, a heroic ideal that was sacrificed to create the potential for a new order, continues to fascinate his narrators as a psychic projection, precisely because the Old South was not entirely dead for any of the narrators of Absalom, Absalom! Politically as well as psychologically, Bon represents an ideal, an archetypal hero, whose time is yet to come. For Shreve, it is simply a matter of time until the Bons/Bonds of the world are integrated into the rest of humanity.

The point of view of Rosa Coldfield and Judith, speaking from the domain of the archetypal feminine in this novel, is a "long" view of events, too, but distinctly different from Shreve's scientific, Logos account of the disappearance of Charles Bon/Bond. Judith does not once mention him. Rosa Coldfield wonders at this when she encounters Judith at the top of the stairs outside that closed room. But Judith speaks only of the need for more food to feed Rosa at supper and of needing some "planks and nails." She does not even mention a coffin. Rosa Coldfield says "one day he was. Then he was not." Or speaking from the ritual of the seasons, the domain of the mothers, she says "he was absent, and he was; he returned and he was not; three women put something into the earth and covered it, and he had never been" (153).

To Rosa Coldfield, Charles Bon is the sacrificial son,

who had once been the seed to her cellar earth, and was then returned to it. As an archetype that is "reborn" to engage speculation and signify the heroic search for truth, the seed to the cellar earth, Bon is the central mystery of this novel. His reemergence is as predictable as the seasons, the passage of time, and the birth of new generations within a changing order. Bon's son appears at Sutpen's Hundred, and his grandson lives in the house and cannot be captured or found though he continues to wail a mourning wail. Bon's archetypal heroic ideal nevertheless emerges first in Rosa's telling to Quentin and then in the interpretations of other narrators. Miss Rosa and the unconscious are the generative matter from which he emerges in 1910.

Miss Rosa's narrative does not end with her reawakening of Charles Bon, or with her litany burial of him either. She narrates her experience with the defeated Sutpen, as his fiancée. Much has been written about why Rosa Coldfield would accept marriage with this demon ogre of her childhood. Aside from all Freudian implications of her aspirations to finally supplant her more beautiful sister and marry the Father, I think her reasons are simple and simply told, and they follow from her learning her primary feminine nature. Sutpen returns home needing the women remaining at Sutpen's Hundred, but they have learned they do not need him. "We now existed

in an apathy which was almost peace, like that of the blind unsentient earth itself which dreams after no flower's stalk nor bud, envies not the airy musical solitude of the springing leaves it nourishes" (155). Notice that she identifies the three women--herself, Clytie, and Judith--as the blind earth that does not envy the sacrificial son, the grain god, the masculine flower or stalk.

The destiny of earth, women, is the stalk, the fruit, even though it is an unwilling destiny, just as Sutpen, emblematic of the phallic vegetation, requires the earth. Woman, the earth, is incremental to his plan. He returns needing Rosa, or at least the idea of her, though she does not need him. She imagines herself as representing for him in his struggle to reclaim the land, the sun, dry ground and air and space. She is after all the land he bravely defended, and she is the land he is attempting to reclaim. And she admires his practical energy, his husbandry of their meagre resources even in defeat. Even his mad dream seems admirable, as part of his energy and practicality. That is, it seems admirable until she realizes that he still does not regard her as an equal, a partner, an individual and a female who represents the land upon which he wants to found a dynasty.

When Sutpen proposes to marry Rosa only if she first bears him a son, she realizes that he does not regard her as

an equal in the struggle but as almost less than nothing, and she leaves in outrage. Defeated, brave, a man of heroic vision he may be, but a man with a proper regard for the feminine, he is not. As such, she refuses to nourish him, to provide him comfort or children. In essence, the post-war South, the Rosa Coldfield who represents the undefeated land and feminine principle after a war that defeated the Logos of the Old South, refuses an unequal partnership that is founded on her unwilling captivity. In this sense, a new order has emerged out of defeat, since Sutpen acquired at least two earlier wives under contracts, legal agreements, binding them to captivity.

It remains for Wash Jones, another man who remembers the old order but expects Sutpen to make things right, to cut Sutpen down with a rusty scythe. Jones is the emissary of the Great Mother, and he appropriately uses her agricultural implement, one that establishes Sutpen's ultimate fate as another year-king, sacrificial grain god.

In essence, the masculine force of Logos, ego-consciousness, remains in these novels, a son dependent on the earth, the unconsciousness, no matter its designs, its free will, its growing awareness, its denial or acceptance. Quentin, the Southerner, who recognizes his own participation in the Sutpen drama, who recognizes his own heritage as a Southerner,

pants with the fear to deny the South as a parent. His statement that he doesn't hate is not a positive one. It is terrified and prompted by emotion rather than reason. Shreve holds the logical position that one should hate a motherland heritage of such blood, racism, sexism, sacrifice, and waste, and mistaken intentions that ego-consciousness projects onto the mother South. But Quentin nevertheless denies hating the South, and as such, affirms a continued relatedness to the archetypal feminine. A relationship based upon fear and loathing, however, is a relationship that carries forth the curse of Sutpen, the curse of masculine ego-consciousness estranged from the annealing force of the feminine.

In this final scene as Quentin lies gasping for breath in the icy darkness, too frightened to confront or admit his true emotional reactions, and far too frightened to understand the sources of them, he resembles Bayard Sartoris, panting in terror in the icy MacCallum cabin. Their wintery beds have become coffins. Their fear has shut them away in wintery darkness, far from the regenerative heat and nurture of the archetypal feminine. It is true that Miss Rosa was buried in the frozen Mississippi earth, but Mr. Compson reports seeing earthworms beneath the frostline, a symbol that spring will return and that life lies buried in the winter earth. It is Clytie's death amid fire, her face serene above

the melting clapboards of Sutpen's Hundred, that lies at the solstice opposite of Quentin's entombment in the icy dorm room at Harvard. It is small wonder that Quentin still hears Jim Bond howling about the ashes of Sutpen's Hundred, a mournful wail of loss.

NOTES

¹Irwin, Doubling and Incest, p. 77-78. Irwin argues that the relationship between Shreve and Quentin possesses "homo-erotic" overtones. He uses such evidence from the novel as Bon's intended marriage of Judith which is portrayed as a vicarious consummation of the love, between Bon and Henry, and Quentin's classmates at Harvard (in The Sound and the Fury) who refer to Shreve as Quentin's husband. The close shadow/persona relationship between the doubles in this novel is one where the coupling and uncoupling metaphors of sexual intimacy are most likely to occur. The sexual overtones are symbolic of the psychological relationship between the two halves of the psyche, rather than pointing toward actual sexuality--homosexual or heterosexual.

²Jenkins, p. 204-208. Jenkins deals at length with the psychic mechanism of projection, but the hidden (black) impulses projected by characters are always specifically personal.

³Irwin, especially pp. 76-94, for an overview of his argument regarding Quentin, the Sutpens, and Bon vis a vis the Oedipal theories of Freud and Rank.

⁴Neumann, pp. 148-151.

⁵Neumann, "The Slaying of the Father," pp. 178-179.

⁶Neumann, "The Captive and the Treasure," pp. 195-220.

⁷Williams, Faulkner's Women, p. xvii.

⁸Davis, Faulkner's "Negro."

⁹Brooks, "Thomas Sutpen: A Representative Southern Planter?" pp. 283-300.

¹⁰Davis, pp. 215-220. Davis sees Faulkner using both Quentin and Shreve, the outsider, to keep alive the myth of

the Negro as the center to every mystery.

¹¹Davis, pp. 244-247. Davis perceptively links the symbolism of the Bear and the wilderness to the symbolism of the Negro. "This interpretation, in part, helps to explain the forced linking of the themes of the wilderness and of race relations for which Faulkner has been criticized." Davis' argument would be much stronger if she had looked at psychological conceptions of the feminine unconscious, the shadow and the anima-animus.

¹²"Clytie's Secret, Faulkner's Search for a South," (Urbana, Chicago, London: University of Illinois Press, 1983), pp. 111-115.

CONCLUSION

This thesis began because I disagreed with David Williams' dismissal of Soldiers' Pay, Pylon, and Wild Palms as early and inferior work,¹ as well as his contention that the archetypal masculine in the shape of Thomas Sutpen towered above the women in Absalom, Absalom!² Quite the contrary, I saw the early novels as being quite powerful explorations of the archetypal masculine and feminine. I knew that Margaret Powers, Laverne Shumann, Rosa Coldfield, and Clytie Sutpen, as women aligned with the generative and often anti-rational powers of the earth and ancient earth rituals, dominated their novels. I assumed that they were numinous projections of the Great Mother, the archetypal feminine. They were the psychological and literary creations of not only their male author, Faulkner, but projections of the multitude of male characters who surround them, admire or fear them, and react to them. When I began this study, I expected to find as well equally powerful projections of the archetypal masculine, originating not only from a male character, like Donald Mahon, or Bayard Sartoris, or Thomas Sutpen, but also

from the voice and consciousness of the archetypal feminine.

Both Faulkner and Jung stressed the importance of the individual human being, acting bravely and heroically against the values, the persona of the collective.³ The men and women of these novels, too, often interact with each other archetypically, as anima and animus, unaware of the collective unconscious operating within themselves or each other. They find in each other a mirror of their internal selves, often a mirror of all the dark and forbidden aspects of their personal and collective selves. This process of mutual projection of the inner (dark and feminine because unconscious) self outward would account for the simultaneously compelling attraction yet suspicious antagonism that these men and women exhibit toward each other. I would find characters in these novels, I thought, who mourned a loss and separation from some sense of psychological wholeness, which ancient myths and instincts tell them once existed and could exist again.

The division of male and female, the mutual and countering projections of female and male characters in these novels, I expected, would also account for Faulkner's frequent use of multiple narrators, none of whom are able to ever tell the "whole truth" or the "whole story" about whatever it is that happened to them or that they witnessed. While Judith Wittenberg⁴ sees this as the psychological and

literary theme of the difficulty of narrating truth, I began as I studied many Faulkner novels and characters to see that the difficulty was really not of narrating truth or complete truth, but the difficulty of comprehending wholeness, of seeing past the projections of one's unconscious.

Only death ends the search for what is missing--some part of the self. Witness Faulkner's life-long assertion that he kept failing to say whatever it was he wanted to say, that he never got it right, and that he would write another book in hopes of saying it.⁵ He also judged that the best writers were those who attempted the most and failed grandly.⁶ Some psychological critics see this constant attempt and failure as evidence for obsessive and compulsive psychopathology originating in unresolved Oedipus conflicts with a personal father and brother.⁷ But I felt when I began, and see more strongly now, that this "obsessive" need to retell the story is a metaphor for, is part of the archetypal constellation of the hunt, the search, which is always for the self, the lost brother/sister/mother/father self, waiting in the shadow, the unconscious. Literature depicts this archetypal search as the myth of the hero, the dragon fight with the Primal Parents, the struggle to win the fair captive and new order, to win the self. The search is archetypal, transpersonal, developmental, yet unique to each

individual. Each individual has a slightly unique hero, parents, dragon, new order. Or as Faulkner said of his multiple narrators of Absalom, Absalom!, there are at least fourteen ways of looking at a blackbird, and each reader will probably add one more.⁸

Finally, I expected to find important and stimulating archetypal material in Faulkner's work because he spoke so often of his own work in ways that echo Jung's definitions of the archetypes as part of our physiological and psychological genetic structure. Faulkner once said that readers and critics

found things in those books that I was too busy to realize I was putting in. . . They found symbolism that I had no background in symbolism to put in the books. But what symbolism is in the books is evidently instinct in man, not in man's knowledge but in his inheritance of his old dreams, in his blood, perhaps his bones, rather⁹ than in the storehouse of his memory, his intellect.

At other times he referred to his "lumberroom" of characters, or of reaching into the "attic" for a character he had written and who would best say in whichever novel he was writing what Faulkner wanted him or her to contribute.¹⁰

This means to me, as a Jungian, that Faulkner thought of his characters transpersonally, as types, as constellations of attitudes and symbols and behavior, whose individuality could not be violated when he resurrected them, as he did

Quentin for Absalom, because they were archetypal, not individual people. Also, the numinous, yet often voiceless centers of Faulkner's novels (Donald Mahon, Caddy Compson, Addie Bundren, Laverne Shumann, Thomas Sutpen or Charles Bon) are the most archetypal characters, generated by the multiple projections of other characters. They are thus the most "important" characters to Faulkner's critical canon, precisely because they generate questions about the meaning of what happened, what truth is told. They attract, hold, and reflect the self-questionings of other characters. They create psychic development. If they have a personal, individual identity, a psychic development of their own, it may be unknowable. As Faulkner said of Sutpen, he was a little too large for such small people like Quentin, Rosa, Mr. Compson or Shreve to grasp and comprehend.¹¹ In other words, he loomed like an archetype in their lives, as surely as Old Ben and his wilderness loom and tower and are an elusive quarry for the men and women of Go Down, Moses. Nothing significant, except physical death, happens for Donald Mahon upon his return home in Soldiers' Pay. Psychologically, he died in battle in France months before. But for the men and women who witness his death and his return to his family, he is a catalyst for individuation. But I am speaking already of conclusions, not beginnings.

Like everyone who opens the Pandora's Box of Jungian archetypes and literature or art or life itself, I found far more than I bargained for. At the center of what I found is Faulkner himself, a writer who from his first novel, used, consciously as well as unconsciously, the method of contra-projection among his characters. And, I found a writer who, in presenting himself publicly, gave constant testimony to his own perceptions of himself as being not only a writer (as opposed to a "literary" man), but also a farmer and, in early life, a pilot.

Faulkner's identity blended roles of both earth and sky occupations, Eros and Logos, with his role as an artist, the central, androgenous one of archetypal "creation." As a writer and an individual, Faulkner clearly dared to enter and reenter the collective unconscious, dared to engage and give voice and presence to the archetypes. He particularly dared to engage and show the power of the archetypal feminine, those values, emotions, experiences and images that have been devalued and displaced by modern, scientific consciousness. Faulkner did not hesitate to show men and women sickening and dying from an excess of ego-consciousness that, by the mechanism of their own dark projections, estranged them hopelessly from the annealing power of the dark, feminine unconscious. He did not hesitate to show powerful women

and Negroes and Indians as, despite such cultural displacement, having the psychological health to endure and endure. Like many of his women characters, Margaret Powers, Addie Bundren, Narcissa Benbow, Faulkner declared himself interested in the human heart rather than in ideas.¹²

Faulkner's pilots in Soldiers' Pay, Sartoris, and Pylon are symbols that marry old and new ideas of the archetypal masculine, the hero-ego-consciousness. They unite the old Daedalus myth with the new myth of air flight. Faulkner clearly represents these modern young males as a brief, glaring, archetypal phenomenon who typify not only the aspirations of a nation and an age, but of a whole and ancient aspect of the human psyche, ego-consciousness. Heroes like Thomas Sutpen, products of an earlier age and an earlier war, show that the phenomenon was not limited to the twentieth century nor to actual, scientific speed, flight, or projectory, but applies as well to social movement, economic designs, and political origins and compromises. But always the archetype is masculine, is dominated by reason, science, practical and mechanical aptitude, energy, physical courage, aggression, violence, and both an ignorance of and fatal disregard of the archetypal feminine. The individual hero, the pilot, dies a violent death in a precipitous "descent" into the very entity he flees, the dark, devouring feminine.

He is like a shooting star.

The archetypal feminine in these novels is both more diffuse and yet more deeply powerful than the heroic masculine. At first glance, all attention seems to be claimed by the dramatic, flashy masculine. Soldiers' Pay and Pylon open with Him. Ours is an age of the masculine, an age of the airman, the warrior, the scientist, the age of Logos, so it is appropriate that a novel about our time might open with the archetype of our age, the pilot-astronaut. However, it is the feminine who attracts the heroic designs of the pilot, his desire for glory and death and union with her, his fears of her containment and emotional entanglements. Soldiers' Pay demonstrates this pattern with Cadet Lowe's immediate attraction and anima projection toward Margaret Powers. Margaret Powers, a daughter of the archetypal feminine, is also engaged in projections of her own, directed toward the dead/dying Mahon and her own dead husband, Dick Powers. She is trying to understand the process of heroism and death in these males, and trying to understand herself as a mourning mother of death, and archetypal vessel or tomb, whom men would enter and then flee and then die. She, and other characters of the novel, seek to manipulate, to create a marriage of masculine and feminine, specifically a marriage that will unite the sky and earth, and renew man, or Mahon, the ailing

modern war hero.

Like all Faulkner novels, this first one indicates the psychological difficulties human beings have, caught in the contradictions of individual needs and destinies and archetypal ones. They try to make immediate and personal decisions based on archetypal and psychic truths. The desperately ill masculine spirit of modern America might require a union with the earth and feminine to revitalize the age, the Sacred Marriage, but the individuals, Margaret Powers and Donald Mahon, cannot enact the marriage and alter their personal lives. The ideal of marriage, an obsession of Margaret's that is taken up by everyone else, is a healing archetype that advises these people about their internal, psychic needs to marry masculine and feminine, light and darkness, sickness and health. The archetype of the sacred marriage of the anima and animus advises that such a union of the two halves of the psyche is possible, is the developmental potential of every individual.

These same struggles, between personal identity and the archetypes, one between literal and psychological truth, between external events and internal events, are repeated in each of Faulkner's novels. The masculine and feminine need a jointure, a partnership, but it is a psychological one that requires a marriage within each person, rather than a

union of two individuals that will heal the psychic split between masculine and feminine in these novels.

Two other important themes, which can be called archetypes, emerge in these novels, and Faulkner explores them with greater and greater complexity, detail, and one assumes thereby, greater awareness. These are the archetype of the androgenous observer, the reporter, the pilgrim, if you will, who encounters and projects toward and reacts to the archetypal masculine and feminine. Margaret Powers, even though she is part of the archetypal feminine, half of the Primal Parents of this novel, shares this role with Joe Gilligan in Soldiers' Pay. Narcissa, Horace, and Bayard and Miss Jenny share it in Sartoris. By the time Faulkner is writing Pylon and Absalom he has begun to create characters that are "androgenous" wholes, or unions of reason/light/and masculinity and emotion/darkness/and femininity. These mixed, "mulatto" characters are always tenuous, I think, that is, they are psychologically unstable and reach a balance by speaking from either identity rather than in a voice that unites the wisdom of Eros with the wisdom of Logos. Nevertheless, individuals like the Reporter, from Pylon, Clytie, Miss Rosa, and Quentin, from Absalom, maintain within one character a viewpoint that balances the archetypal masculine and feminine, if only briefly. These people are also writers, artists,

creative narrators, attesting to the psychologically androgenous capabilities of people who creatively and at great peril engage the archetypal opposites of male and female, light and darkness.

The second of these important themes, which needs fuller development as an archetype than was possible in this study, is tied so intrinsically to the archetypal feminine and masculine and the Sacred Marriage that it is difficult to distinguish from these. Basically, it focuses on the theme of the War, the loss that follows the War, either for the post-war South and her defeat or, ironically, for the post-WWI America, where victory seems more like loss than triumph. These wars, WWI depicted in Soldiers' Pay and Sartoris, and the Civil War depicted in Sartoris and Absalom, are focal points for the disproportionate power balance between the masculine and feminine viewpoints in these novels. The wars become archetypes of the constant struggle between the two halves of the psyche within each individual and within modern culture, where too great an expansion of reason-based consciousness has endangered the whole of mankind, and Faulkner's repeated focus on wars and loss in his novels attests to his "awareness" of this struggle. As Henry Sutpen says to Bon, speaking in Absalom, Absalom! of the Sutpen fears of an incestuous marriage between Bon and Judith, "Maybe the war will

settle it and we wont need to" (342), but of course, the war, no war, settles it.

The scientific and rational consciousness of humankind has created ultimate weapons, weapons of atomic fire and fission, and has created space flight, but the creations threaten the extinction of the race. Logos has outstripped Eros, sky consciousness threatens earth consciousness. Each individual contains this battle within, and the culture as a whole reflects the war within each individual between the sky and earth, the male and female archetypes. Human consciousness must separate itself from the feminine unconscious, if it is to be conscious at all. But in this very act of separation, this act of war, it loses a primal unity with earth and the collective unconscious. It ever afterwards experiences loss. Moreover, once the separation is made in a highly conscious and evolved society, a greater and greater separation takes place, with a consequent and continuous displacement of the feminine and overinflation of the masculine.

I found that these novels argue strongly against the modern over-reliance upon reason and masculine ego-consciousness. They argue strongly for an integrated and equal marriage, the Sacred Marriage that is hoped for and dimly but vitally conceived in Soldiers' Pay and Sartoris, and explored

in Pylon. Absalom is focused on such an Ideal, Divine Marriage that would revitalize both South and North, reunite them, restoring the balance between Logos, with its masculine identification with light and will and reason, and the archetypal feminine, with its identification with relatedness, darkness, earth, and healing.

Such a union seizes the characters of all these novels, seizes them as only an archetype can, offering a compensating symbol of union and balance and integration to a world that has become sick, threatened, sterile, and castrated by an overinflated Logos.

With the advantage of hindsight, there are other areas for exploration that this thesis brings to light. Absalom, Absalom! clearly requires a book-length study of its own to adequately tease out the full interplay of anima-animus, the unconscious, as it is reflected in the structure of the novel. Clytie's role as the primal, archetypal feminine of Absalom deserves full attention and a thorough comparison with Dilsey of The Sound and the Fury and Mollie Beauchamp of Go Down, Moses. I have discussed the major differences and similarities between Rosa and Clytie, Rosa's greater reliance upon ego-consciousness in her search for what is hidden in Sutpen's Hundred, Clytie's final contention to Quentin that love and sacrifice have paid out the guilt

and murders of the Sutpen's racist and sexist crimes, but the issues raised in this study surrounding the differing archetypal roles of white women and black women could profitably be explored in a more detailed study focused on those particular questions.

A Jungian analysis of other novels would yield interesting interpretations and extend the findings of this study. For example, The Wild Palms clearly projects the anima-animus archetypes, particularly in the themes of loss and captivity. Both its male characters, Harry Willbourne and the Convict, end their adventures in captivity in prison. One, Harry Willbourne, begins his quest and initiation into the archetypal feminine, willingly and aware of the missing elements of the feminine in his life. The Convict, however, persistently flees from the feminine, although his journey consists (ironically) of rescuing a woman, helping her give birth, and supporting her until he is able to flee back to the male sanctuary of prison. Willbourne also goes to prison because Charlotte Rittenmeyer died as a result of his bungling attempts to perform an abortion on her. A child did not fit into her notion of a life lived entirely on principles of Romantic Love. While Harry's adventure with Charlotte serves to make him fully aware of the compensating power of woman and the unconscious, the modern notion of Romantic Love--

divorce, poverty, a vow of all-for-love--obviously is not a code that makes a fruitful and balanced marriage of the anima-animus possible. The old way of the Convict and the modern attempts of Harry and Charlotte at assimilating the archetypal feminine are shown to be inadequate, subject to misleading and misinterpreted cultural myths, and ultimately destructive.

When I began this study I wanted quite carefully to steer away from simply enumerating archetypes in these novels. There is a need, however, for an enumeration and classification of archetypes in Faulkner's fiction. I suspect that the more complex and satisfying of Faulkner's novels contain a greater variety of archetypes than we find in those novels critics agree are lesser novels. Or perhaps not. Perhaps there is a possible hierarchy of archetypes, or combinations that provide a greater richness. Intuition and experience (always valuable tools for a Jungian) lead me to suspect that Go Down, Moses is a novel that would prove especially fruitful for such an exploration into a hierarchial system.

Finally, someone needs to test and adapt or disprove Williams' theory, that the novels of Faulkner's mid and late career, the Snopes' trilogy, or Intruder in the Dust, are less powerful, inferior novels, because they were conceived and written by an over-reliance upon ego-consciousness.

Do these novels use fewer archetypes, or are the archetypes in these novels presented differently, less effectively than in earlier novels, or the late, last Reivers?

A major value of this study lies in the questions it generates, which are substantive and open a variety of possibilities which have not been explained fully by current Faulkner criticism. The interpretation of characters and their relationships not only with other characters but with the whole of Faulkner's work benefits from the Jungian based analysis which supports and compliments the current range of excellent scholarship on Faulkner. But perhaps the more exciting finding of this study is that Jungian analysis offers a critical framework which enables us to analyze the full canon of Faulkner's novels from a single, coherent, organic viewpoint. That a Jungian framework can be particularly insightful is best supported by Faulkner himself in the quotation I have already given, but which bears repeating. The symbolism in his novels is "not in man's knowledge but in his inheritance of his old dreams. . ."¹³

NOTES

¹Williams, p. xvi.

²Williams, p. xvii.

³Gwynn and Blotner, p. 33.

⁴Wittenberg, p. 7, 71.

⁵Meriwether and Millgate, p. 93, 125.

⁶Meriwether and Millgate, "Interview with Cynthia Grenier," p. 225. "Tom Wolfe. . . tried to put the whole universe in his books and failed. He was the most glorious failure. And then myself. I tried the most after Wolfe and failed the most after him."

⁷Wittenberg, p. 137.

⁸Meriwether and Millgate, pp. 125-126.

⁹Meriwether and Millgate, p. 126.

¹⁰Gwynn and Blotner, p. 72-73.

¹¹Gwynn and Blotner, p. 274.

¹²Gwynn and Blotner, p. 116.

¹³Meriwether and Millgate, p. 126.

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