

William Faulkner in the 1940s: The Writer's Dilemma between the South and the United States of America

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<https://hdl.handle.net/2324/4784374>

出版情報 : 九州大学, 2021, 博士 (文学), 課程博士
バージョン :
権利関係 :



Doctoral Dissertation

**William Faulkner in the 1940s:
The Writer's Dilemma between
the South and the United States of America**

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January 2022

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Acknowledgements

Fortunately, and miraculously, I have two academic advisers in my study life. The first one is Professor Yasushi Takano, who came to Kyushu University when I had just begun to study at English Linguistics and Literature Department of School of Letters in my second year at this university. His lectures were very stimulating for the sophomore student, who was less interested in literature than linguistics at that time and had little knowledge about America. In addition to his lectures, he sincerely listened to my opinions and courteously answered my questions about not only his lectures but also American literature in general. Even since I began to learn about William Faulkner from other professors, he has been supportive for me and advised regarding my study. I really appreciate him for his constant favor to my study.

The second mentor is Professor Koji Kotani. Since I entered Graduate School of Humanities in Kyushu University and until he retired in 2018, I had participated in his seminars and read Faulkner's work – *Go Down, Moses*, *The Hamlet* (twice: firstly, as a M.A. student; secondly, as a Ph. D student), some of the short stories from *Collected Stories of William Faulkner*, *Intruder in the Dust*, and *As I Lay Dying* – with him. It means that we discussed most of the works I am treating in this dissertation; therefore, it cannot be exaggerated to say that this doctoral dissertation should be the crystallization of the knowledge I acquired from him. I hope I can adequately display my gratitude for the authority for Faulkner study in Japan by the completion of this dissertation.

I have to thank the members whom I have met in The William Faulkner Society in Japan. First, Professor Shigeru Hanaoka, the current president of the

society, read the script of my presentation in The American Literature Society of Japan and provided great encouragement to me, which must have been the starting point of this dissertation. Second, Professor Satoshi Kanazawa appreciated my study regarding the later life of Faulkner when we met in Hokkaido and kindly gave me his book, *Faulkner no Guuwa: Mumeiheishi no Nokoshitamono*, which has been a bible for my study. I also feel gratitude for the meetings of Kansai Faulkner Study Group; particularly, Professor Takako Tanaka and Noboru Yamashita gave me great hints as to how to compose the chapter 2 and 3 of Part IV of this dissertation respectively. In addition, I have been acquaintance with two of heartfelt friends in the society: Setsuko Ohno and Kayoko Shimanuki.

I also thank Professor Ted Clontz, Brian Thomas Fox, and Jonathan Brewer for checking the text of this dissertation as native speakers. Especially, the constant work by Professor Clontz at the end of 2021 deserves my warmest gratitude. As for the knowledge of the Old Testament, I appreciate Kent Gilbert, Pastor at Union Church in Berea, Kentucky, the United States of America. Besides, I have to acknowledge support from Serina Kono, who has encouraged me anytime and carried out some chores instead of me.

Finally, I must express the best gratitude to my family. My father, mother, and brother have supported me in particular since I was involved into a traffic accident two decades ago and recovered from a coma with some disabilities. Ryoji Miyasada, my husband, has always believed me since we met at university. My two-year-old son Ryuichi has seen my writing of this dissertation since he was born.

Abbreviations

<i>AA</i>	<i>Absalom, Absalom!</i>
<i>BC</i>	<i>Battle Cry: A Screen Play</i>
<i>CS</i>	<i>Collected Stories of William Faulkner</i>
<i>ESPL</i>	<i>Essays Speeches and Public Letters</i>
<i>FU</i>	<i>Faulkner in the University: Class Conferences at the University of Virginia 1957-1958</i>
<i>GDM</i>	<i>Go Down, Moses</i>
<i>ID</i>	<i>Intruder in the Dust</i>
<i>KG</i>	<i>Knight's Gambit</i>
<i>LA</i>	<i>Light in August</i>
<i>LG</i>	<i>Lion in the Garden: Interview with William Faulkner</i>
<i>SL</i>	<i>Selected Letters of William Faulkner</i>
<i>H</i>	<i>The Hamlet</i>
<i>US</i>	<i>Uncollected Stories of William Faulkner</i>

Introduction: Faulkner in the 1940s

The 1940s is an interesting era for studying William Faulkner, who produced much of his most acclaimed work in the 1920s and 1930s, therefore, previous studies have been especially focused on these two decades. He was born in New Albany, Mississippi, the South of the United States of America, in 1897 (Blotner, One-Volume Edition 3). In 1902, his family moved to Oxford. Later, he attended to the Oxford Graded School. He “was an honor-roll student” there (21). Reaching adulthood, he was less interested in school. After leaving school in 1915 (47), he was absorbed in writing. In Joseph Blotner’s term, “[t]he deepest parts of Falkner’s life were involved with his writing, his reading, and Estelle Oldham” (49). Initially, he started writing poems “as a Romantic perhaps even a Late Romantic,” borrowing the images from Algernon Charles Swinburne’s poems mainly, which should have been impressive for Faulkner. (50); however, he “had been reading prose as well as poetry” (57). In 1929, Faulkner wrote what is considered his first masterpiece, *The Sound and the Fury* (Hiraishi, *Melancholic* 11). He created “Yoknapatawpha,” a fictional county in Mississippi, the South, as the world for his compositions to be set. Succeeding *The Sound and the Fury*, he published *As I Lay Dying* (1930), *Sanctuary* (1931), *Light in August* (1932), and his greatest masterpiece, and perhaps, the best work of American literature in the twentieth century, *Absalom, Absalom!* in 1936 (Suwabe, *Shigaku* 332). The novels, however, had not been sold well except for *Sanctuary*, and most of them were out of print by the time the revival of Faulkner’s reputation was caused by the publication of *The Portable Faulkner* in 1946. In addition to the fact that his novels had not been sold well, Faulkner was often devastated financially due to various reasons; for

instance, investment in real estate, support for his friend, Phil Stone, and other reasons such as repayment of his debt (Kanazawa, *Mumeiheishi* 30-31). Therefore, Faulkner was close to bankruptcy at the beginning of the 1940s and would send letters to ask for financial support to his acquaintances including Harold Ober (Blotner, One-Volume Edition 409). When Faulkner needed money immediately, he would write short stories and try to sell them to magazines so that he could temporarily escape from the financial crisis. Otherwise, Faulkner went to Hollywood and worked as a scriptwriter. As Satoshi Kanazawa minutely clarified the relation between Faulkner and Hollywood, it is noteworthy that the job as a scriptwriter provided Faulkner with more money than what he had earned from his writings (*Mumeiheishi* 21). Simultaneously, the attack by the Japanese Army on Pearl Harbor, Hawaii, in December 1941, forced America to declare war to Japan and the nation participated in the Second World War. After the Second World War, Faulkner became better known in public; the publication of *The Portable Faulkner* by Malcom Cowley led the reprints of his novels, and his fame was more prevalent. His fame grew louder and louder in the latter of the 1940s; finally, the southern writer was nominated for the Nobel Prize for Literature and awarded it in 1950. Lawrence H. Schwartz believes that “[t]he Nobel Prize alone would have made any author’s reputation, but a reading of the publishing record and the intellectual developments from 1946 to 1950 shows that postwar cultural changes set the basis for [Faulkner’s] revival” (37).

Schwartz’s analysis is crucial for understanding the turnover in Faulkner’s reputation; however, this turnover affected his writing style and creation as well. From the beginning, Faulkner wrote his homeland, the South, throughout his work. At the interview with Jean Stein, he talked about his creation of Yoknapatawpha:

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

Faulkner appreciates that his “own little postage stamp of native soil,” in other words, his hometown was worth writing in his work (Nishiyama 3-4). Additionally, Sherwood Anderson, who introduced Faulkner to a publisher initially, advised him to have a beginning point of writing and told him that it should be Mississippi, his home state:

‘You have to have somewhere to start from: then you begin to learn,’ [Anderson] told me. ‘It dont matter where it was, just so you remember it and aint ashamed of it. Because one place to start from is just as important as any other. You’re a country boy; all you know is that little patch up there in Mississippi where you started from. . . .’ (*ESPL* 8)

Following Anderson’s advice, Faulkner set a stage, a county existing fictionally in Mississippi, named Yoknapatawpha, and composed novels and short stories which are colored with the region, the South.

His work in the 1940s, however, shows some changes from the previous era. Interestingly, Faulkner began to express principles or universal rules in his work. Richard Gray points out a change in his writing as follows:

One of the problems of his [Faulkner’s] later life and writing, in fact, was that, while he felt compelled sometimes to cut a public figure – to the extent, that is, of making public declarations of principle, even in his fiction – there was a

strong undertow of feeling within him that tended to associate the public with factitious. (*The Life* 304)

The impetus to cut a public figure is important to understand the status of Faulkner in the 1940s. Since he began to compose his stories, he had described the South according to his first motivation as a writer. Nevertheless, he came to make public declarations in his fiction. It means that he adapted some of his own writings to conventional standards or expectations from the public. The writer could no longer write about the South only, but he might write about America universally in his later work. Probably, he was no longer the representative of the South, but of the United States of America by the time he was nominated for the Nobel Prize in 1949. The process of his changing status from the Southern writer to the American representative is supposed to have influenced his work in the 1940s. I suggest that the influence produced new interpretations of Faulkner's work that has not been paid enough attention to in previous studies. Therefore, taking under consideration the situations around Faulkner in the 1940s, when the United States of America got involved in the two wars, that is, the Second World War and the Cold War, I will read Faulkner's work composed during the 1940s based on his biography in order to discover new interpretations of his compositions.

It is true that the works of Faulkner in the 1940s are comparatively few and the quality is inferior to his masterpieces of the previous era, but I suppose that this should be related to the impetus of society and his biographical elements. In particular, after the publication of *Absalom, Absalom!*, Faulkner was occupied with the servitude to work as a scriptwriter due to the contract signed with Warner Brothers; consequently, the number of the publications in his later life was smaller than in his middle years. Additionally, the quality or craftsmanship of his work in

his later life is not evaluated so highly as the ones in his early years. Moreover, Faulkner's later life was abundantly influenced by the public attention. When he was notified that he would be awarded for the Nobel Prize in 1950, he was pleased that people would pay more attention to his work whereas he was afraid of a violation of his privacy. Gray notes that after the publication of *The Portable Faulkner*, Faulkner appeared in public more frequently; meanwhile, he held the stronger cognition of his private space in his mind (*The Life* 309). From these biographical aspects, I believe that the publication status of the author in the 1940s is related to the impetus from the American society at that time. If the social impetus and his biographical elements influence his writing, the influence may be obvious in the ebb of his craftsmanship. Alternatively, the ebb of his craftsmanship perhaps comes from his elderly age (Ohashi 89; Tanaka 289). Consequently, it is not too far from the truth to say that Faulkner was, after all, the writer of the 1930s (Suwabe, *Shigaku* 454).

In spite of the social impetus, Faulkner's personal affection for the South seems to appear constantly throughout his work even though he has played his public role and written conventional standards artificially. Furthermore, I argue that the affection for the South elucidates Faulkner as a southern author eventually despite being recognized as a major American writer by the American society, or indeed, all over the world. From this viewpoint, I shall look more carefully into his work during the 1940s and reveal his complicating status as a writer of the South and the United States of America.

To examine Faulkner's work in the 1940s, I classify his compositions during the era into four categories: (1) the transition of the South; (2) the Second World War; (3) Native American; (4) the United States of America. In Part I, I will see

Faulkner confronting the transition of the South from the New South to what is called the Modern South around the beginning of the 1940s. In *The Hamlet* (1940), the southern peasants are affected by the industrialization and modernization from the northern part of the United States, which is represented in the mechanical descriptions of the southern peasants. “The Bear” (1942) in *Go Down, Moses* (1942) describes the transition of the South through the soundscape around Ike McCaslin, who confronts the loss of the wilderness; to put it another way, the environmental crisis of the South. The farmers in “Shingles for the Lord” (1943) seem to fit into a new pattern of labor, accepting the ideas of the United States’ government. In these stories, Faulkner expresses the southern people during the transitional time, whereas he reveals his opinion for the transition or the government. In Part II, from the short stories composed during the Second World War and regarded frequently as propaganda, I will clarify his affection for the South in the patriotic sentiment. “Two Soldiers” (1942) and “Shall Not Perish” (1943) are seemingly declaring patriotism to the United States of America, whereas the two tales indicate Faulkner’s honorable feeling for the South, which exists distinctly within the United States. In Part III, I will pay attention to Native Americans in Faulkner’s work. The author has described the Native Americans through his work as the forefathers of Yoknapatawpha, or a kind of victim to be expelled from their native land by the European. However, Faulkner’s Native Americans shows the author’s idea about privacy and his attitude toward writing, which is a kind of personal (private) feeling. This has been neglected by the previous studies. In Part IV, focusing on the detective tales featuring Gavin Stevens, who is often regarded as the author’s mouthpiece, I will clarify Faulkner’s perception regarding racism in the South and nationalism in the United States of

America. His perception of the two matters reveals Faulkner's complicating feeling, in other words, the writer's dilemma of being between the South and the United States of America. Gavin reveals the author's margin of comprehending African Americans as a white southerner in "Go Down, Moses" (1941), which should be considered as a part of the distinctiveness of the South. In *Intruder in the Dust* (1948), the distinctiveness of the South seems to be fading, but the true murderer, Crawford Gowrie, represents the distinctiveness of the region compared to Nazi Germany because of the racism. *Knight's Gambit* (1949) collects short stories written from 1932 to 1946, treating the matters of the land, which shows Faulkner's nationalism in the United States of America; simultaneously, the Argentine Army captain Gualdres in "Knight's Gambit," the title story of the collection, is crystalizing Faulkner's attachment to the South against the patriotic movement in the American society after the attack on Pearl Harbor. These interpretations lead to the conclusion that Faulkner apparently declares universal principles or public statements as an American writer in his work, but he also describes his affection for his homeland, the South, which shows his character as a southern writer. I argue that this double status makes his work in the 1940s more complicated, but more interesting.

Before moving to the main analysis, I would like to glance over the biography of Faulkner in the 1940s, which this dissertation focuses on closely.ⁱ Just before going into the 1940s, he was annoyed financially rather than politically. In 1939, he confessed the anxiety about a war to his mother: "I'm afraid we're going to be in a war before we know it" (Blotner, One-Volume Edition 412); however, what

ⁱ I refer to *Faulkner: A Biography* One-Volume Edition by Blotner, Chapter 44-56 (405-536).

he was mostly entangled by seems to be the financial problem caused by aiding his friend then. As was often the case, when Faulkner was in trouble about money, he engaged in what is called “boiling the pot” (409); accordingly, he composed short stories and tried to sell them to publishers in order to make money. With this “boiling the pot,” he began considering *The Hamlet*, which was to be published in the next year.ⁱⁱ

The year of 1940 began with the loss of Mammy Callie, an African-American woman serving the Faulkner family from before William was born. She fell down at the kitchen while preparing for meal, and she died without recovering from the coma. Faulkner delivered a eulogy to her family: “. . . as a fount of authority over my conduct and of security for my physical welfare, and of active and constant affection and love. . . . if there is a heaven, she has gone there” (*ESPL* 117-18). Alternatively, he was still busy in writing short stories. “A Point of Law” was sold to the magazine *Collier's* and provided him with \$ 1,000. Besides this one, Faulkner composed “Gold Is Not Always” and “Fire on the Hearth,” but both of them were rejected by *Colliers*. He also sent Harold Ober, his editor, “Pantaloone in Black” (1940), but it was also rejected by the same publisher. Meanwhile, the first reviews of *The Hamlet* began to show up at the end of March. They were generally positive: “. . . Malcom Cowley told his readers in *The New Republic* that *The Hamlet* was Faulkner's best book since *Sanctuary*” (Blotner, One-Volume Edition 416). In spite of the positive review and sale of *The Hamlet*, which reached 6,780 copies by April 30, Faulkner's financial situation worsened. He wrote to Robert K. Haas for money because although Faulkner had composed six stories by March 16,

ⁱⁱ Blotner, One-Volume Edition p. 409, 412.

only one of them was sold. He felt that “the effort and time were wasted” (417). He thanked Haas in a letter for contriving money with his temporary autobiography showing his severe financial situation:

Beginning at the age of thirty I, an artist, a sincere one and of the first class, who should be free even of his own economic responsibilities and with no moral conscience at all, began to become the sole, principal and partial support – food, shelter, heat, clothes, medicine, kotex, school fees, toilet paper and picture shows – of my mother . . . [a] brother’s widow and child, a wife of my own and two step children, my own child; I inherited my father’s debts and his dependents, white and black without inheriting yet from anyone one inch of land or one stick of furniture or one cent of money; the only thing I ever got for nothing, after the first pair of long pants I received (cost: \$7.50) was the \$300.00 O. Henry prize last year. I bought without help from anyone the house I live in and all the furniture; I bought my farm the same way. I am 42 years old and I have already paid for four funerals and will certainly pay for one more and in all likelihood two more beside that, provided none of the people in mine or my wife’s family my superior in age outlive me, before I ever come to my own. (*SL* 122-23)

As Blotner notes, “he was overstating the extent and constancy of the demands on him” (One-Volume Edition 417); however, his statement about Faulkner’s biography suggests the writer’s responsibility for his family is very heavy and occupying his life fundamentally. Therefore, Faulkner continued to write and sell short stories. “The Old People” (1940) was purchased by *Harper’s* after having been rejected by several magazines. Faulkner sent another story “Almost” to the *Post* directly, but it was returned. In July, he composed “Go Down, Moses” and sent it to

the *Post*, only to find that it was rejected as “Almost” had been. In August, Ober wrote to Faulkner that “Tomorrow” (1940) was sold to the *Post* for \$1,000. In addition, The *Atlantic Monthly* would pay \$300 for “Gold Is Not Always” and *Collier’s* \$1,000 for “Go Down, Moses.” His financial tension would be relieved a little bit, but he never stopped writing short stories.ⁱⁱⁱ

Simultaneously, the World War was affecting Faulkner’s life day by day. He tried to participate with the war in his own way: he made eleven flights in October, had a refresher course in Morse code, and intended to teach a course on radio. Additionally, “he was trying to get a National Guard commission.” His financial situation, however, did not allow him to engage in the war. He had to return to “boil the pot again” (Blotner, One-Volume Edition 423). He composed “An Error in Chemistry” (1946); eventually, it was sold some years later. Meanwhile, the hunting season began in November, and Faulkner enjoyed hunting in the Delta near Anguilla. Instead of the peaceful recreation, the world affair influenced his life more and more. He continued to write short stories for money, whereas he would engage in Civil Defense Work and tried again for a commission. Nevertheless, looking at his checkbook and his bills which needed to be paid, Faulkner “would try once more to go back to Hollywood” (425).^{iv}

Faulkner was writing short stories for money even in early March, 1941. One of them, “The Tall Man” (1941), was sold to the *Post* for \$1,000. He also began to collect short stories into a novel, resulting in *Go Down, Moses* later. In November, the *Post* bought a story which would be called “The Bear” later, included in *Go Down, Moses*. Simultaneously, he was showing interest in the war affair. “He had

ⁱⁱⁱ Blotner, One-Volume Edition pp. 413-14. 416-22.

^{iv} Blotner, One-Volume Edition pp. 422-25.

told Haas that the Civilian Pilot Training program was not enough” (428), and he was thinking of trying to get involved in the war in his own way. After the attack on Pearl Harbor on December 7, the American government declared the war to Japan. The war had an influence on the American people, of course, on Faulkner as well. He was walking like a soldier in Jefferson at that time. This was just his preference. He was forty-four years old then, and he still wanted to go to the war.^v

In 1942, Faulkner composed six short stories. The first one, “Knight Gambit,” is a detective story with Gavin Stevens. The next is “Two Soldiers,” which is Faulkner’s favorite story; a young narrator determines to depart his home to defend America, following his brother, who enlists the army after the attack on Pearl Harbor. The timely tale was accepted to the *Post* immediately, and Faulkner received \$1,000. “Knight Gambit,” on the other hand, was rejected by *Harper’s* for the reason of “obscurity and complexity” (436) and was not published until it was included into a collection titled *Knight’s Gambit*. In addition to these stories, Faulkner wrote a wartime tale titled “Snow.” He mentions the villain is a Nazi clearly in the story; however, “Snow” was rejected for the same reason of “Knight’s Gambit.”^{vi} He finished writing “My Grandmother Millard and General Bedford Forrest and the Battle Harrykin Creek” (1943) later on, but Ober was afraid that “the can motif” would not be accepted by the *Post* (SL 150). Ober was right. The author decided to write a sequel of “Two Soldiers,” which is titled as “Shall Not Perish.” Faulkner assumed that the *Post* would like it; nevertheless, the sequel was not accepted. He also returned to his Native American (Chickasaw) tales,

^v Blotner, One-Volume Edition pp. 427-28, 432, 434.

^{vi} “Snow” was never published until it was included into *Uncollected Stories of William Faulkner* (1979).

writing about the old days of the Chickasaws including Ikkemotubbe, who appears in Faulkner's other tales. Ober enjoyed the sly story, "A Courtship" (1948); however, he told the author that the most magazine would have difficulty accepting it. As Ober suggested, the Native-American tale was not sold then. Soon Faulkner realized that he would go into bankruptcy; thus, he was thinking seriously of getting a job at Warner Brothers. Meanwhile, he still tried to engage in the war affair, and asked Haas for money to fly to Washington, expecting he would get a job at the Bureau of Aeronautics, only to fail for physical reasons such as his drinking problem. While preparing details about his career screenwriting for the job in Hollywood, Faulkner composed "Shingles for the Lord." In July, Ober informed Faulkner of the works in Hollywood and the necessity of calling H. N. Swanson. Swanson was ready to sign a contract with Faulkner for \$200 a week. On July 22, he "wired his acceptance to Warner Brothers" (Blotner, One-Volume Edition 440). He flew to Hollywood; on the way, he saw Meta Rebner, his lover who had finally determined to divorce her husband, Wolfgang Rebner. At the west Coast studios of Warner Brothers Pictures, Inc., in Burbank, he engaged in the whole story line of *The De Gaulle Story* by Robert Buckner. In September, Howard Hawks wanted Faulkner to work with him. Faulkner made a good partnership with Hawks, and they spent much time together. They enjoyed drinking, hunting, and telling stories, sometimes including an actor, Clark Gable. One evening Faulkner was invited to a dinner party by Hawks with Gable. There he met Robert A. Lovett, who was Assistant Secretary of War for Air. Faulkner, who still had a hope to participate in the war, asked Lovett if he has any chance. Lovett, however, opposed the idea for the reasons of Faulkner's age and physical requirements. After Faulkner's arrival at Hollywood, Ober told him that "Shingles for the Lord" was

sold to the *Post*. At Warner Brothers, he was assigned to a picture entitled *Liberator Story* and *Life and Death of a Bomber*. Soon he was shifted to *Background to Danger*. On December 14, he left Hollywood for Oxford, promising to send a first draft of *Liberator Story* by Christmas.^{vii}

Faulkner returned to Hollywood in January, 1943, after the Christmas holiday with his family. Ober told him that *Story* was the buyer of “My Grandmother Millard and General Bedford Forrest and the Battle Harrykin Creek.” His next assignment from Warner Brothers was *Northern Pursuit*. He was engaged in *Deep Valley* partly and *Country Lawyer*, which was not produced after all. In April, a new picture titled *Battle Cry* was launched by Hawks and Faulkner together. After leaving the production of *Battle Cry* on August 13, Faulkner went home. He did not sell anything except for “Shall Not Perish” to *Story* in May. At home, he wrote Ober about his new project, which would result in *A Fable* (1954) later on.^{viii}

He left home for California in February, 1944. Hawks had asked him to work together on a production of the book titled *To Have and Have Not* by Ernest Hemingway, who needed money and sold the screen rights of the novel to Hawks. Faulkner accepted Hawks’s invitation. This year Faulkner contacted with a man who would later on have a great impact on his life and his career. Faulkner found the letter that had been delivered nearly three months earlier on his desk. It was from Cowley, “who had been contemplating a long essay on Faulkner to ‘redress the balance between his worth and his reputation’” (457). Faulkner apologized to Cowley for the delay in replying, but Cowley was welcome and wanted to see him

^{vii} Blotner, One-Volume Edition pp. 435-38, 440, 442-45.

^{viii} Blotner, One-Volume Edition pp. 446-50, 452-53.

in Oxford. In May, he worked on another new picture titled *The Damned Don't Cry*. In June, Estelle and Jill, his wife and daughter, visited him in Hollywood. He engaged in a remake of *The Amazing Dr. Clitterhouse* the next month. He was also assigned *God Is My Co-Pilot* again. Later, he returned to *Fog over London*, the remake of the Clitterhouse story. In addition, a picture of *The Big Sleep*, which Hawks and Faulkner mentioned while they were talking about murder mysteries, was launched. Faulkner engaged in writing it with a young writer, Leigh Brackett. Estelle and Jill left for Oxford in September, and Faulkner heard from Cowley that his article about Faulkner was declined by the *Atlantic*. "Among writers, [Cowley] told Faulkner, there was nothing but admiration for his work, but among publishers the consensus was that it would never sell." However, a part of his essay titled "William Faulkner's Human Comedy" appeared in *The New York Times Book Review*, although, unfortunately, "almost all of [Faulkner's] work was out of print" then (460). Meanwhile, he was assigned to *Mildred Pierce*, temporarily named *House on the Sand* in Hollywood.^{ix}

After Faulkner went back home, some people, a "group of his admirers at Doubleday," offered to help him in order to avoid returning to Hollywood (463). He thanked to them, but he had to go back to California in June, 1945. He was assigned to Stephen Longstreet's *Stallion Road*. In August, he heard good news from New York that the Viking Press finally accepted Cowley's idea to "edit a collection of Faulkner's works for the Viking *Portable Library* series" (466). Meanwhile, "An Error in Chemistry" was sold to *Ellery Queen's Mystery Magazine* and was entered in a contest after some revision, which resulted in it winning the

^{ix} Blotner, One-Volume Edition pp. 454, 457-61.

second prize in the contest. In the meantime, he ceased the contract with Warner Brothers and left Hollywood for Oxford in September. Faulkner had his forty-eighth birthday at home. He had a good time and a great reunion with Jimmy Faulkner, who came back from the war, during Christmas time.^x

Faulkner was still annoyed about his bank account. He spent the money from the sale of "An Error of Chemistry" and the prize in the contest of *Ellery Queen's Mystery Magazine*. He was devastated by the financial problem and an "accumulation of problems, anxieties, and frustrations" in February, 1946 (473). He was occasionally hospitalized for a while. He attempted to revise "Knight's Gambit," which had been rejected in 1942, but he failed to sell it again. Then he was considering of returning Hollywood, yet Ober and Haas managed to get him to stay in Oxford, for which Faulkner thanked them. Meanwhile, Cowley completed his book and published it as *The Portable Faulkner*. On May 5, the review from *The New York Times* appeared on the front page of its *Book Review*. *The Portable Faulkner* required more time to become known to other newspapers and magazines; however, some people from overseas visited Faulkner at Rowan Oak in the spring. First, they were from Sweden, endorsing the idea that: "Some day you will receive the Nobel Prize for Literature" (476). Next, a reporter came from Chicago. Then, Ober told him that Ilya Ehrenburg and two Russian reporters wanted to see him. Faulkner seemed exhausted by such visitors. In July, the rights to "Two Soldiers" were sold to Cagney Productions for \$3,750. Additionally, RKO studios bought "Death Drags" (1932) and "Honor" (1930) for \$6,600, and "Afternoon in the cow" was purchased by *Furioso* for \$100.^{xi} He would be released from his

^x Blotner, One-Volume Edition pp. 463-68, 470-71, 473.

^{xi} "Afternoon of a Cow" is included in *Uncollected Stories of William Faulkner*.

anxiety of money more or less by the end of the year.^{xii}

In early April, 1947, Faulkner was asked to talk to students at university. He accepted the request, and met students on April 14. He had not published any novel for five years, since his financial problems prevented him from engaging in such long works. Now that the money problem had been solved little by little, Faulkner “turned to another tack of the kind he knew the best, but now this one was also proving slow.” The new story, to be crystalized into *A Fable* after some years, “would put him back on home ground, but as the hot dry month of August turned into September, the work moved slowly” (486). Apart from his writing job, he enjoyed hunting in November.^{xiii}

Around the beginning of the 1940s, Faulkner talked to Haas about an idea, which resulted in a novel titled *Intruder in the Dust*. He finished writing it in February, 1948, and sent it to Haas in the mid-April; meanwhile, “A Courtship” was sold to *Sewanee Review* for \$200. This is done by Albert Erskine, who introduced the manuscript of *Intruder in the Dust* to Carol Brandt, an editor at MGM. It ended up being produced as a movie. The author’s share from the movie was \$40,000 after the Random House commission. Faulkner and Estelle were glad and celebrated it in Oxford. From that point, he was released from the constant anxiety about money. Simultaneously, he began to gather public attention outside Lafayette County. For instance, in February, H. L. Menken asked him to send some copy of his novels to a professor at the University of Berlin for his lecture about the Mississippi author. For another, the reviews of *Intruder in the Dust* came to appear in magazines and newspapers. They seemed almost positive; one of them, written

^{xii} Blotner, One-Volume Edition, pp. 473-75, 476-77, 479.

^{xiii} Blotner, One-Volume Edition, pp. 481-82, 485-87.

by Horace Gregory which appeared on September 26 in the New York *Herald Tribune* book section, says this: “*Intruder in the Dust* was one of his best short novels” (496). In October, Faulkner flew to New York and visited Random House’s new office on Madison Avenue. He met Cowley and his wife, Muriel, for the first time. They had a party with Don and Pat Klopfer, Bennett and Phyllis Cerf, Hal Smith, and Jim Devine. He had reservations to meet some people, including Ralph Thompson for *New York Times*, and a critic Richard Chase. A few days after his arrival in New York, Faulkner fell down in the room at hotel. Ruth Ford, who had invited Faulkner to a party, and Harvey Breit found Faulkner semiconscious. They called an ambulance and Faulkner was hospitalized. He required rest for a few days according to the doctor; however, Faulkner insisted on leaving the hospital. Finally, Malcom and Muriel took him to their home in Connecticut. Blotner notes that Faulkner “had simply brought the pressures and the process” of writing “to New York with him” (498). In October, he got back home. Meanwhile, a new project would begin. Early in 1948, Erskine proposed to Haas the creation of a new collection of Faulkner’s short stories including the two collections, *These 13* (1931) and *Doctor Martino and Other Stories* (1934), both of which were out of print then. Faulkner gave a suggestion of twenty-five stories and twelve others which are recommended for the collection, hoping to make some revisions on them. Meanwhile, he talked to Doyle Halford about a new book he was thinking of; “I am thinking of a ‘Gavin Stevens’ volume, more or less detective stories” (500). This indicates his next book, *Knight’s Gambit*.^{xiv}

Faulkner wrote to Haas that he had almost finished the new manuscript

^{xiv} Blotner, One-Volume Edition pp. 490-91, 493-99.

the editor had asked him to submit by May, 1949. He decided the book's title as *Knight's Gambit* and completed it by the mid-May. In August, he began to have contacts with Joan Williams, a college student who was impressed by *The Sound and the Fury*. He once met her and continued to communicate with her. In October, the world premiere of the movie *Intruder in the Dust* was held at Lyric Theatre in Oxford, with the audience enjoying it very much. In New York, his autograph was priced at \$45. Additionally, "A Courtship" received the first prize in the 1949 O. Henry short-story awards. *Knight's Gambit* was published, and the reviews of the novel appeared; however, they were not as good as the one for the movie *Intruder in the Dust*. One of them, written by Edmund Wilson in *The New Yorker*, calls it: "very inferior Faulkner" (511).^{xv}

In January, 1950, Saxe Commins, an editor, wrote to Faulkner that Commins and Donald Klopfer had been thinking of publishing the new collection of short stories in August. Faulkner visited Random House in New York in February. Commins talked about his plan of the book to Faulkner, and he agreed with the editor. He went back home on a train, visiting Memphis on the way. One day he wrote to the Memphis *Commercial Appeal* to express his opinion about the murder of three African-American children by a white man. The judge in the trial asked for the death penalty, but the county jury disagreed and suggested life imprisonment. Faulkner wrote as follows: ". . . those of us who were born in Mississippi and have lived all our lives in it, who have continued to live in it forty and fifty and sixty years at some cost and sacrifice simply because we love Mississippi and its way and customs and soil and people" (516). Now that he

^{xv} Blotner, One Volume Edition pp. 502-06, 508-11.

frequently talked about the racial tension between African Americans and whites, he was feeling uneasy at home even as he was applauded elsewhere in the United States. He received William Dean Howells Medal from the American Academy of Arts and Letters, and thanked to them in a formal letter in late spring. He wrote a twenty-four-page typescript titled “A Name for the City” and sent it to Ober. *Harper’s* bought it for the October Centennial Issue, paying \$500. In August, *Collected Stories of William Faulkner* (1950) was published. The reviews were generally positive. Meanwhile, Faulkner wrote letters to the *Eagle*, clarifying his opinion about “an election to determine whether, for next five years, beer could be purchased legally.” The election ended the prohibition of beer “by a vote of 480 to 313” (521). In November, a phone rang at his home in Oxford, saying that the Swedish Academy in Stockholm “resolved to confer upon William Faulkner the 1949 Nobel Prize” (523).^{xvi}

The biography of Faulkner in the 1940s shows his process in becoming one of the major American authors from a minor writer born in Mississippi, the South. Schwartz notes:

. . . by 1950, after the appearance of the *Portable* [Faulkner], which included the “Appendix” to *The Sound and the Fury*, publication of a new novel, *Intruder in the Dust* . . . and the awarding of a Nobel Prize, Faulkner was not only back in print but had moved from the category of unappreciated southern novelist to become the major American literary voice of the mid-twentieth century. (10)

I argue that his work during the 1940s mentioned in this brief biography of those

^{xvi} Blotner, One-Volume Edition, pp. 513-14, 516-17, 519-21, 523.

years will clarify his affection or attachment to the South in spite of his public statements to the United States. In other words, his private feeling surely appears in his work as his attachment to the South, which has been neglected by the previous critics compared to Faulkner's major years such as in the 1920s and 1930s.

On December 6, 1950, Faulkner departed for Stockholm, Sweden, to attend the ceremony for the Nobel Prize laureates with his daughter Jill.^{xvii} He repeated "immortal" in the reception speech of the Nobel Prize for Literature:

It is easy enough to say that man is *immortal* simply because he will endure. . . . I believe that man will not merely endure: he will prevail. He is *immortal*, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. (*ESPL* 120; emphasis added)

The word or the analogical words of "immortal" had shown up in his work of the 1940s frequently. This human character should be a key term to understand the southern writer's private feelings appearing in the form of the intensive attachment to his native land under the public face of the American writer who was awarded for Nobel Prize for Literature. Therefore, the speech is the final destination of this dissertation to clarify the writer's dilemma between the South and the United States of America from the interpretation of his work in the 1940s.

^{xvii} Blotner, One-Volume Edition p. 528.

Part I

Faulkner and the Transition of the South

1. The South and the Distinctiveness: Mechanized Southern People in *The Hamlet*

In Part I, I mainly treat *The Hamlet*, “The Bear” in *Go Down, Moses* and “Shingles for the Lord” to see how Faulkner perceives the South in the 1940s. Firstly, it is noteworthy to define the South, which is a unique region in the United States of America. The South is one of the regions such as New England or the Midwest. Generally speaking, the South includes eleven states – Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas, and Virginia – which belonged to the Confederate States of America during the American Civil War (1861-65).^{xviii}

Additionally, there is an outstanding idea that the South is another land different from the rest of the United States. It is useful to quote from *The Mind of the South* by Wilber. J. Cash:

There exists among us by ordinary – both North and South – a profound conviction that the South is another land, sharply differentiated from the rest of the American nation, and exhibiting within itself a remarkable homogeneity. (xlvi)

That is to say, it is easy to trace throughout the region . . . a fairly definite mental pattern, associated with a fairly definite social pattern – a complex of established relationships and habits of thought, sentiments, prejudices,

^{xviii} In light of slavery, Kentucky, Missouri, Delaware, and Maryland are also included into the region of the South (Vardaman 10). James M. Vardaman defines the South as the eleven states having belonged to the Confederate States of America and Kentucky, which is especially colored with the southern distinctiveness, as a matter of convenience in his book (11).

standards and values, and associations of ideas. . . . (xlviii)

There are two elements to make this region unique from the other regions of the United States of America: slavery and the Civil War. First of all, slavery was the significant factor to make the South distinct from the other areas of the United States. This institution partly contributes to “a remarkable homogeneity” as Cash notes in *The Mind of the South*. The South had begun as an agrarian region to plant cotton on the plantations carved out of the land in the mild climate appropriate for agriculture, distinct from the northern or western region of the continent. People required labor to manage the plantation. This is the beginning of the migrants from Africa. Rather, it is correct to say that African people were kidnapped and forced to migrate to America as labor to operate the plantations. The African American people had been treated as estates of the southerners, not human beings, against their intention or belief (Saito 7). The slaves as labor on the plantation contributed to a unique relationship between the white southerners and African Americans as slaves.^{xix} Cash notes:

. . . in this society in which the infant son of the planter was commonly suckled by a black mammy, in which gray old black men were his most loved storytellers, in which black stalwarts were among the chiefest heroes and mentors of his boyhood, and in which his usual, often practically his only, companions until he was past the age of puberty were the black boys (and girls) of the plantation. . . . (49)

The children of the white southerner planters had been brought up with the

^{xix} The white southerners had to justify the caste in the South just before the outbreak of the Civil War. “Slavery,” Cash notes, “was not only God’s commanded order, not only the most humane order, but also the most natural order” (87).

children of the African American slaves, which produced a lot of dramas. A good example of such dramas between African Americans and whites is seen in “The Fire and the Hearth” from *Go Down, Moses*. Roth Edmonds, the son of a planter, has been brought up by Henry’s mother Molly Beauchamp, who is a slave of the Edmonds family, with an African-American boy Henry Beauchamp, Molly’s son. Later, Roth realizes “the old curse of his fathers, the old haughty pride based not on any value but on an accident of geography” (*GDM*107), that is, Roth consciously identifies himself as a white distinct from the African American boy, and separated by his place as a white planter from Henry’s as his slave. This is regarded as an initiation of a white-southern boy with the feeling of “shame” and “grief” (109). Through such experiences and initiations, the white southerners had constructed the racial relationship with African Americans in slavery. “Wholly apart from the strict question of right and wrong, it is plain that slavery was inescapably brutal and ugly” (Cash 82), though, whatever reasons or excuses the white southerners held about racism.^{xx}

Secondly, the uniqueness of the South Cash advocates is caused by the Civil War: The United States was divided into two – the North and the South – after Abraham Lincoln obtained the presidency in 1860 and would “proclaim the emancipation of every slave in all areas that were under arms against the Republic” later on January 1, 1863 (Countryman 205-06). At Lincoln’s winning the presidency in 1860, South Carolina seceded from the States, followed by ten states

^{xx} Thomas Nelson Page stands on a different point from the other apologists. He maintains slavery was “curse” of the antebellum South, but he perceives that the institution was “beneficial for the Negro (African American) but detrimental for the Southern white” (Hobson 141). Page “felt no contrition toward Negro. . . . only the Negro had benefited from slavery, had been civilized and Christianized. The white Southerner, honorable and sacrificial as always, had only suffered” (143).

– Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, Tennessee, Texas, and Virginia. The eleven states formed the Confederate States of America, electing Jefferson Davis as their president, appointing Montgomery in Alabama as their capital city. In April, 1861, the Confederacy fired the artillery into Fort Sumter in the South Carolina, which was a military base of the federal government. President Lincoln proclaimed, “And . . . the war came” (195). This was the beginning of the Civil War, resulting in a catastrophe for the South. Nearly a million people died during the war, until the surrender of the General of the Confederacy, Robert E. Lee, to the General of the federal government, Ulysses S. Grant, at Appomattox in April 1865 (Saito 28). The defeat in the Civil War produced a new idea among the southerners as Edward A. Pollard announces in *The Lost Cause* (1866). Fred Hobson notes:

. . . the most intriguing addition to the Southern apologia of the 1860s was Edward A. Pollard’s *Lost Cause* . . . that the South had not yet been truly defeated. It had only lost the military phase of a much larger struggle. . . . *The Lost Cause* was, for the most part, a chronological account of the war, highly colored by the Southern point of view but possessing the pretense of control and objectivity. . . . Behind this façade of dispassionate reporting, however, lay a great need to state the South’s case – to affirm that it was more valiant, honorable, and courteous in warfare than the North, that it possessed a superior civilization. . . . Because the Yankees . . . realized that Southern civilization rested on slavery, they began the war to end slavery. But they won in battle not because of their military brilliance and valor, not even because of superior arms and men, but rather because of the faulty leadership of President Jefferson Davis of the Confederacy. Davis, however, was not the only

cause. Southerners in general tended to be vain, overconfident, inefficient, lacking in “commercial tact” and “business knowledge,” overly insistent on chivalry and incapable of analysis – traits which were not always shortcomings in themselves but which cost the Confederacy dearly in the war. But the Yankees . . . had won only on the battlefield. (89-90)

The Lost Cause functioned effectively as a mythology among the southerners in order to overcome psychologically the defeat in the Civil War. The defeat was regarded as a probation given to the southerners because they were chosen by God, and the southerners, especially the white males, had been infatuated in the idea of the defeat (Goto 59; Vardaman 102). There is a good example from “Wash” (1934). The poor white Wash, who believes Thomas Sutpen, returning from the Civil War on the black stallion, is a great person, says to him, “Well, Kernel . . . they kilt us but they ain’t whupped us yit, air they?” (CS 539) I assume that *The Lost Cause* apparently proves that the southerners would require an excuse to accept the fact of the defeat in the Civil War, showing their overconfidence that they would be never beaten by the northerners. From this viewpoint, *The Lost Cause* affirms that the southerners cling to the memory of the defeat in the Civil War. Simultaneously, the four years of fighting left the southerners “far more self-conscious than they had been before, far aware of their more differences and of the line which divided what was Southern from what was not” (Cash 104). In all, Slavery and the Civil War delivering the idea of *The Lost Cause* make the South distinct from the other regions.

The southern people tend to consider “the Old South,” which represents the South before the defeat in the Civil War and the abolition of slavery, would be “the great South” (Cash 4). Compared to the Old South, the era after the Civil War is

defined as “the New South.” According to this definition, Faulkner was born in 1897, which is the beginning of the New South. In addition, I would like to add one more definition to the classification of the South: “the Modern South.” According to Charles S. Aiken, the New South era ends with the outbreak of the Great Depression and the Second World War, accompanying with the great change to the South. The war time efforts, such as military acts, influenced the rural and small town in the South. The civilians, regardless of white or black, got military work, separating from their farm, which caused the great migration from Mississippi during the economic bloom (180-81). Considering Aiken’s definition, the time this dissertation treats is, therefore, corresponding to the transition from the New South to the Modern South.^{xxi}

In Part I, I will clarify how Faulkner describes the South in the transition from the New South to the Modern South from the point of industrialization in the United States of America. As mentioned above, the South is originally an agrarian country. The tales focused on in this part – *The Hamlet*, “The Bear” and “The Shingles for the Lord” – mainly tell the life of peasants or farmers in the South, or else, the hunters in the woods. They initially seem to live along with nature, but a stranger in Frenchman’s Bend, products from the industrialization initiated in the North, or the federal government policy influence the southerners and diversify their way of life. In *The Hamlet*, Flem Snopes, who is the stranger in Frenchman’s Bend, featuring mechanical motion, affects gradually the southern people. This chapter reveals that the mechanical motion of the stranger is eventually transferred into the southerners as well.

^{xxi} Aiken notes that the time is corresponding to the last third life of Faulkner, 1941-1962, which is on the way to the Modern South from the New South (180).

Flem Snopes: The Mechanical Stranger

The Hamlet is “the story of the rise of Flem Snopes,” who is “a shiftless sharecropper’s indigent son” to be “the financial power of the community” (Brooks 174). In Book One, the story begins when Flem, who is “a complete stranger” (*H*9), comes to Frenchman’s Bend, in the far southeast of Jefferson in Mississippi. He is from a poor-white family and asks Jody Varner, whose father, Will Varner, manages a store, to hire him as a clerk. Jody is reluctant to hire the stranger initially, but Jody finally has to because of Flem’s wit. Flem begins to work as a clerk in the store. V. K. Ratliff, the sewing machine agent, talks to Ab Snopes, Flem’s father, as follows: “You ought to settle down pretty good here. . . . You got a good farm now, and Flem seems to taken hold in the store like he was raised store-keeping” (54). Ratliff’s statement indicates that the Snopes family would begin to obtain their power in Frenchman’s Bend. In Book Two, Eura, the sixteenth daughter of Mrs Varner, becomes pregnant after having interaction with Hoake McCarron, and marries Flem for the reason that the Varners believe “female chastity” (156) and for the sake of the family appearances. Eura’s face at the marriage is described as “the calm beautiful mask beneath the Sunday hat once more beyond a moving window” (164). Her “mask” is effective to show that the marriage is not welcome for Eura, who conceals her emotion under the beautiful mask for the family appearances. Flem, on the other hand, eventually seizes a good opportunity to confirm his position in the town by the marriage. They depart for their honeymoon trip to Texas at the end of Book Two. In Book Three, Ike Snopes interacts with a cow possessed by Jack Houston. Here, the cow is described as a woman and they seem as if they were a husband and wife. Ike speaks to the cow, “trying to tell her

how this violent violation of her [the cow] maiden's delicacy is no shame, since such is the very iron imperishable warp of the fabric of love" (192). Ike brings the basket with food and sets before the cow. The cow eats the food. Then Ike "squats beside her and begins to draw the teats," eating the meal with the cow (201). After the pastoral scene of Ike and the cow, the life of Houston is revealed. He marries Lucy Pate, "[a]n orphan, a plain girl, almost homely and not even very young" (227). They are not "sweethearts, but that Lucy was forcing Jack Houston to make the rise to the second grade" (231). Lucy is killed by the stallion, which she was never afraid of, although "[t]he negro man had warned her: 'He's a horse, missy. But he's a man horse. You keep out of there'" (238-39). Houston shoots the stallion and lives with the boy for two months. Houston is then shot by Mink Snopes, being "on the ground, he had stopped falling, and remembering what he had seen of stomach-wounds he thought. . ." (240). In Book Four, Flem returns from the honeymoon trip with a Texas man named Buck Hipps. Buck intends to give his horses and begins an auction for them. Eck Snopes bids a dollar for the horses first, but Henry Armstid for two later. One bids the higher price than the other, and finally Buck determines the price of his horses as five dollars, which Armstid has bid. The Texas man leaves Jefferson with all the money. Meanwhile, one of Buck's horses given to Eck clashes into the wagon on which Vernon Tull, his wife and four daughters ride and divides the wagon into two. Tull is fatally injured scrambling with the horse. The following day a trial opens to discuss who owns the horse that wounded Tull. It is finally affirmed by Tull's wife that Buck had just told Eck that the horse belongs to Eck. The Justice, however, denies Eck's ownership, for "ownership cant be conferred or invested by word-of-mouth. It must be established either by recorded or authentic document, or by possession or occupation" (365). Eventually, Eck's possession is not

proven and the court is adjourned. After the trial, Ratliff, Armstid, and Odum Bookwright devote themselves to excavating the Old Frenchman place, which they have bought from Flem to discover “Confederate money” (377), whereas Flem is leaving Jefferson for another town in his wagon with “the furniture and the trunks” containing, the watchers are guessing, “the wife’s and the child’s clothing,” and “the wooden box which the women at least knew doubtless contained dishes and cutlery and cooking vessels” (401).

The main character of *The Hamlet* is Flem, who is “a complete stranger” to Jefferson and his character is quite different from that of the peasants in Frenchman’s Bend. Regarding “a complete stranger,” the past resident, “the Old Frenchman,” has also been “a foreigner” (3-4). Flem has no interest in people around him and shows no emotion, but concentrates on earning money implacably. In particular, Flem’s movements are described as “mechanically.” Koji Kotani notes that the mechanical character of Flem is attributed to no description of Flem’s mind in the text (“Faulkner *Mura*” 21). Flem’s eyes are “the color of stagnant water” and his face is “as blank as a pan of uncooked dough” (*H*24). Nobody knows exactly what Flem thinks or feels. The conversation among peasants including Eck and his son depicts his mysterious character effectively:

“Eck dont know who them horses belong to anymore than we do,” one of the others said. “He knows that Flem come here on the same wagon with them, because he saw him. But that’s all.”

“And all he will know,” a second said. “His own kin will be the last man in the world to find out anything about Flem Snopes’ business.”

“No,” the first said. “He wouldn’t even be that. The first man Flem would tell his business to would be the man that was left after the last man died. Flem

Snopes dont even tell himself what he is up to. Not if he was laying in bed with himself in a empty house in the dark of the moon.” (309)

The heterogeneous character of Flem is emphasized by his motion represented through the mechanical description. Since Flem works as a clerk at Varner’s store, he asks Will to pay for the tobacco (60). Supposedly, Will would pick up the tobacco at his store for free before Flem had come to his store and begun working as a clerk. The new clerk, however, demands the payments for the tobacco from the owner of the store (60). For another example of the mechanical description, the clerk answers only yes or no to directs questions from the customers and counts the money correctly; in contrast, Jody would make mistakes frequently and his mistakes were “usually in his own favor to be sure, letting a customer get away with a spool of thread or a tin of snuff now and then, but getting it back sooner or later” (62). Here, Jody and people at the community are supposed to have deals for their credit on purchases; meanwhile, Flem correctly asks customers for payments without any credit between the clerk and them. He never makes mistakes in any deal (63). Ratliff notices the difference of Jody and Flem:

Jody had used to be in the store at some time during the day and not far from it at any time. Ratliff now discovered that for months he had been in the habit of sometimes not appearing at all, customers who had traded there for years, mostly serving themselves and putting the correct change into the cigar box inside the cheese cage, now having to deal for each trivial item with a man whose name they had not even heard two months ago, who answered Yes and No to direct questions and who apparently never looked directly or long enough at any face to remember the name which went with it, yet who never made mistakes in any matter pertaining to money. (62)

Compared to Jody who has “his own favor” with customers in deals, Flem “never [looks] directly” at them. In other words, Jody can communicate with the customers but Flem does not. The clerk is “not even listening . . . his opaque still eyes which they [Will and his son] never kn[ows] whether or not [a]re looking at them . . . without speaking a word, taking pencil and paper and proving to them that they [a]re wrong” (98). The clerk’s attitude at the store emphasizes that he has no communication with people and his character is lacking of humanity. Kotani notes that Flem’s attitude to the customers exactly represents an aspect of modernism in which the traditional connection among people of the community is fading (“Faulkner *Mura*” 22). The non-human character of Flem with “a tiny machine-made black bow” (H 64) is expressed in his attitude to earn money “mechanically.”

Moreover, Flem’s heterogeneous character within the community is stressed by Ratliff that Flem is a northerner. Ratliff advises caution to Jody and Bookwright comparing the feature of the northerner to that of the southerner:

You got to keep in mind he [Flem] is a northerner. They does things different from us. If a fellow in this country was to set up a goat-ranch, he would do it purely and simply because he had too many goats already. He would just declare his roof or his front porch or his parlor or wherever it was he couldn’t keep the goats out of a goat-ranch and let it go at that. But a northerner dont do it that way. When he does something, he does it with a organised syndicate and *a book of printed rules* and a gold-filled diploma from the Secretary of State at Jackson saying for all men to know by these presents, greeting, that them twenty thousand goats or whatever it is, is goats. He dont start off with goats or a piece of land either. He starts off with a piece of paper and a pencil and measures it all down setting in the library – so many goats to so many

acres and so much fence to hold them. (88; emphasis added)

Briefly, Ratliff insists that the southerners should start considering the land and that of capacity to keep all goats initially; in contrast, the northerners “starts off with a piece of paper and a pencil and measures it all down setting in the library.” Faulkner often uses the phrase of “a book of printed rules” to emphasize the difference between the South and North.^{xxii} From Ratliff’s viewpoint, the heterogeneous character of Flem is laying an emphasis on a confrontation between the South and North. It is perhaps a strong sensation among the southerners including Faulkner, as Cash notes in *The Mind of the South* that the South is another land, different from the North (xlvi).

Ratliff and Armstid: The Mechanized Southerners

The mechanical description characterizing Flem’s heterogeneous character is also seen in the southern people around Flem. In Book Four, the machine vendor Ratliff joins to the search with the southern peasants Bookwright and Armstid for the money, which Armstid mentions as “Confederate money” (*H* 377), concealed under the ground of the Old Frenchman place. They believe the old tradition in the South and devote themselves into discovering the coins made in the Old South according to a legend, relying on the old man called Uncle Dick, described as if he were a kind legend of the South: “He [i]s known through all that country. He ha[s] no kin, no ties, and he antedate[s] everyone; nobody kn[ows] how old he [i]s. . .”

^{xxii} For example, Gavin Stevens in *Intruder in the Dust* criticizes the American government to urging the South to solve the racism by instituting the law as follows: “Yet people in the North believe it [to solve the racism] can be compelled even into next Monday by the simple ratification by votes of a printed paragraph. . .” (*ID* 151-52; emphasis added). The same criticism is also seen in a letter to the northerner by Faulkner himself (*ESPL* 87).

(381). Their attitude to rely on the southern legend shows the southerner Ratliff cherishes the traditional assets of the South as a southerner. Meanwhile, there is a mechanical sound appearing in Ratliff's mind:

So Flem Snopes has been in Jefferson since yesterday, he [Ratliff] thought. And Lump Snopes didn't want it mentioned. And Eustace Grimm – again his mind *clicked*; still it would be three days before he would know what had *clicked*, because now he believed he did know, that he saw the pattern complete. . . . (389; emphasis added)

Later, “. . . something had clicked in his mind again” (398). When Ratliff realizes something, his mind *clicks*. Here, the *click* sound repeats mechanically in Ratliff's mind.

Furthermore, it is Armstid who represents the mechanical character as well as Ratliff does, or more significantly than Ratliff does. He is rather described as a machine itself. When Armstid touches something while digging the ground, he is enraptured and believes that what he touches would be the Confederate money, shouting to Ratliff, “Touch it! . . . Touch it!” (380). This blind faith for the legend about the Confederate money urges Armstid to resume and continue “his furious digging” (380). When Bookwright and Ratliff find that the coins they discovered are proven to have been made in 1879 after the Civil War, which means that the coins could not be the Confederate money, they realize that Flem beat them. The furious Armstid, nevertheless, clings to the blind belief and continues to excavate the ground. Flem, on the other hand, leaves Frenchman's Bend for another town without caring for the Confederate money or the furious man digging the ground. The digging motion of the furious man is represented as “the regularity of a mechanical toy” and the movement is with “something monstrous . . . as if the

toy were too light for what it had been set to do, or too tightly wound” (405). The southern peasant Armstid is now moving in “the regularity of a mechanical toy” with “something monstrous,” which represents that the southern peasant seemingly clinging to the tradition or the legend from the old days is now that influenced by the new comer, or rather, stranger Flem, who is assumed as a northerner.^{xxiii}

I argue that the mechanical character seen in Armstid represents the effect of the industrialization occurring in the South during the era of Reconstruction. The South was originally an agrarian country, but after the Civil War the South was rapidly industrialized by the federal government. The mechanical characters seen in the southerners supposedly indicates the agrarian lifestyle in the South would diversify accordingly in the wave of the industrialization. In fact, Armstid with his mechanical character implies that the industrialization would cause the southerners to change their way of life. The story ends with Flem’s departure in contrast to Armstid’s furious excavation. Then Armstid does not “glance up at the sun” any longer, “as a man pausing in work does to gauge the time” (406). Supposedly, the southern peasant would gauge the time from the movement of the sun while farming, but the mechanized peasant does not care for the sun any more. It indicates that the agrarian southerner abandons the life with nature such as to measure the time by the movement of the sun.^{xxiv}

^{xxiii} Kotani mentions that Armstid described as “a mechanical toy” is a consequence of modernism (“Faulkner *Mura*”30).

^{xxiv} Res Grier in “Shingles for the Lord” is also a peasant in Frenchman’s Bend who determines his working time by the movement of the sun (*CS*27). He is described as a farmer who works mechanically influenced by the thought from the government and eventually causes a disaster to tear down the church in a fire. Ike McCaslin in “The Bear” mentions about the sun to know the time as well (*GDM*308).

The contrast to Flem “chewing with that steady and measured thrust” (406) and Armstid moving as a mechanical toy being “too light for what it had been set to do, or too tightly wound” (405) is effectively representing the contrast of the industrialized North and the developing, or industrializing South. The contrast between the industrialized North and the industrializing South mainly and repeatedly appears in “The Bear” and “The Shingles for the Lord,” which will be discussed in the following chapters of Part I of this dissertation. Gray concludes about Flem and the southerners, Ratliff and his partners, as follows:

For one thing, they [Ratliff and his partners] want to plunder the land; whereas Flem it turns out, plans to plunder them. For another, they are hoping to live off the past, in the shape of the riches it has left behind, while Flem has his eyes set firmly on the future. And, for a third thing, they are still carrying over habits and beliefs from an older world of folk superstition that lead them to think that Uncle Dick, an expert in nostrums and charms, will be able to help them locate the treasure. Flem, on the other hand, has already jettisoned such beliefs: a seamless capitalist, he depends entirely on his own quickness of wit, his individual power to control the terms of an exchange. (269-70)

Faulkner, in my conclusion, depicts the effect of industrialization occurring in the South through the contrast of the stranger Flem whose character is consistently mechanical and the southerners such as Ratliff and Armstid in *The Hamlet*. Furthermore, Faulkner describes the transition of the South by industrialization as it contrasts to the North effectively in the other work during the 1940s. In the

following chapters, I focus on “The Bear” and “Shingles for the Lord” and examine the effect of the industrialization in the South and the transition caused by it. The transition is symbolically expressed as the environmental crisis in the South and the idea about labor initiated by the new policy of the federal government among the southern people.

2. Sound Echoes in the Wilderness: “The Bear” and the Environmental Crisis of the South

“The Bear” is considered as one of Faulkner’s masterpieces (Brooks 244; Priddy 197). It is the fifth story in *Go Down, Moses*, which consists of seven stories.^{xxv} Faulkner set the event occurring in the story during the 1880s (Aiken 164). He describes the existence of untouchable nature in the big woods, inhabited by wild animals and Old Ben, a bear “[representing] the wilderness itself, nature, against which man must pit his strength” (Brooks 269-70), as well as characters from the story, Isaac (Ike) McCaslin, Sam Fathers, and Boon Hogganbeck, who pursue the bear in the wilderness that is diminishing with time, and finally, lumber companies cutting down the woods after Old Ben’s death. Considering this plot line, the relationship between nature and human beings should be at the center of “The Bear” (Priddy 197; Wittenberg, “*Go Down, Moses*” 49). Regarding lumber companies, when Faulkner finished writing “The Bear,” the Weyerhaeuser Timber Company launched the nation’s first “tree farm” project and began cutting down woods near Elma, Washington (Myers 646). In the essay titled “Mississippi” (1954), Faulkner notes the landscape of Mississippi at first and then, its wild creatures (*ESPL* 11-12). He also mentions that cotton cultivation and timber production are popular in the Delta (21). Perhaps Faulkner had some interest in the natural landscape of the South, although “the environment was a secondary concern at best” for him (Low 53).

^{xxv} It is controversial whether *Go Down, Moses* is “a collection of short stories . . . or a cohesive novel,” but “recent judgements essentially concur that it is a novel” (Wittenberg, “*Go Down Moses*” 49).

Focusing on the soundscape in “The Bear,” this chapter aims to consider the environmental effect of losing the wilderness, in other words, nature in the South, and to reveal a new side of Faulkner, for whom the environment was not a primary concern. Faulkner, who is more interested in the various landscapes of Mississippi, perhaps was less interested in the environmental effect of losing the wilderness; however, he indeed had some interest in sound and music. He was once occupied with recording jazz music from the radio (Murphet 144); thus, it cannot be said that he has no interest in the sound around him. First, focusing on the representation of sound in “The Bear,” I prove that the soundscape is comfortable for Ike and other people in the woods or nature. Then, the sound of trains and metal is described as loud compared to the soundscape in nature, which shows that the comfortable environment in nature is lost as American industrialization devours the woods. Finally, I consider the influence of industrialization on the southern people with the soundproof effect that the forests provide, comparing the soundscape before and after Old Ben’s death. For Faulkner, environmental issues might be secondary; however, the soundscape he describes in “The Bear” highlights the effect of industrialization on the life of the southern people in the 1940s.

Soundscape in the Wilderness: Echo and Comfortable Residential Space

The soundscape in “The Bear” differs before and after Old Ben’s death. The lumber companies did not start cultivating the woods when the bear was alive and the wilderness was indigenous. Ike is accompanied by various sounds in the woods. For example, he hears the running dogs during his hunt (188-9, 191), “Sam breathing at his shoulder” (189), “the hunt sweep” (191), “the drumming of the woodpecker” (194), the woods in the rain-heavy air clamoring and ringing (230),

and so on. Conversely, when Old Ben emerges, everything quietens and it is soundless around Ike: “He [Ike] heard no dogs at all. He never did certainly hear them. He only heard the drumming of the woodpecker stop short off, and knew that the bear was looking at him” (194). As the bear emerges, even the woodpecker stops hammering the wood as if it senses a divine presence. The bear is “soundless” when it appears in front of Ike after he has left his compass and watch (200). Old Ben is representing nature here whose presence also impresses the dangerously quiet environment in the woods on the readers.

There is an interesting word used to represent the quiet environment: “echo.” When Ike witnesses Old Ben for the first time, Sam tells him to listen for the bear:

The boy [Ike] listened, to no ringing chorus strong and fast on a free scent but a moiling yapping an octave too high and with something more than indecision and even abjectness in it which he could not yet recognize, reluctant, not even moving very fast, taking a long time to pass out of hearing, leaving even then in the air that *echo* of thin and almost human hysteria, abject, almost humanly grieving, with this time nothing ahead of it, no sense of a fleeing unseen smoke-colored shape. (189, emphasis added)

Ike listens to nothing but dogs “moiling yapping an octave too high and with more than indecision and even abjectness.” The dogs have sensed Old Ben unlike Ike. Here, I focus on the word “*echo*,” which is a repetition of sound, filling and flowing everywhere, representing the woods as the residential space where Old Ben and other wild creatures such as woodpeckers live. For another example, during the battle between Old Ben, Boon, and Lion, the rain-heavy air “echo[es] and br[eaks] against the bank behind them and reform[s] and clamor[s] and r[ings] until it

seem[s] to the boy that all the hounds which had ever bayed game in this land were yelling down at him” (230). Various sounds echo in the woods around Ike as he pursues Old Ben, which indicates the residential space of any free creature, such as the divine bear in the wilderness.

The first entrance of Ike to the wilderness implies that the residential space in nature is comfortable for him. Ike walks into the woods with Sam “while the wilderness closed behind his entrance as it had opened momentarily to accept him, opening before his advancement as it closed behind his progress.” His journey progresses with the wagon “not by its own volition but by attrition of their intact yet fluid circumambience, drowsing, earless, almost lightless” (187). Ike and the wilderness are like water flowing in a river; there is no resistance between them. Ike feels as if he has witnessed his own birth at the age of ten as the “fluid circumambience, drowsing, earless, almost lightless” triggers the subconscious memory inside the womb, which is connected to Ike’s second birth, connoting his initiation. This “earless, almost lightless” fluid circumambience refers to the comfort of a baby secured inside the mother’s womb.

The wilderness is compared to a womb, revealing an environment where people enclosed by nature are comfortable. Generally speaking, nature and the southern people are connected closely through agricultural experience. The landscape of the continent enables America to be an agrarian country. Compared to the geography of Canada or Russia, which contains the tundra area, American landscape allows for residence and cultivation almost everywhere (Saito 3). In the early eighteenth century, agriculture and commerce businesses were developed by yeomen in the North, whereas the plantation economy using slaves from Africa was popular in the South (Yamada 1).

The agrarian economy connects the South with nature. Mart Stewart points out, “[the] history of humans and nature in the South, however, has more often assumed a different measure of the ‘natural’ . . . that is more informed by an agricultural experience than a wilderness one” (197). To consider agriculture in the South, it is important to refer to *I’ll Take My Stand: The South and the Agrarian Tradition* (1930), a manifesto by twelve southerners. They were called Southern Agrarians who began emerging in the late 1920s with “the center of their activity at Vanderbilt University in Nashville” and claiming “the fundamental, if sometimes only subterranean, will of the South to hold to the old way” (Cash 380). Regarding the relationship between nature and the southern people, John Crowe Ransom mentions that the South modeled their culture after that of England and thus, theirs is not indigenous (3). He continues to note the nature of English life:

The human life of English provinces long ago came to terms with nature, fixed its roots somewhere in the spaces between the rocks and in the shade of the trees, founded its comfortable institutions, secured its modest prosperity – and then willed the whole in perpetuity to the generations which should come after, in the ingenuous confidence that it would afford them all the essential human satisfactions. (5)

The southern culture derived from England is somewhat provincial, which is perhaps suitable for the agrarian economy in the South. The line “fixed its roots somewhere in the spaces between the rocks and in the shade of the trees” may remind readers of the plantation life of Thomas Sutpen in “Wash,” lying in a hammock under the scuppernong arbor (*CS* 538). The southerners modeled the developing agrarian economy using slaves and the English culture as their own, which connect their life to nature in the history of the South.

The relationship between the southern people and nature is also seen in “The Bear.” After the death of Old Ben, Ike returns once more to the camp before the lumber company begins to cut down the woods. He checks his watch to know what time it is, although Uncle Ash does not look at it:

“In an hour?” he [Ike] said. “It aint nine oclock yet.” He drew out his watch and extended it faced-toward Ash. “Look.” Ash didn’t even look at the watch.

“That’s town time. You aint in town now. You in the woods.”

“Look at the sun then.” (*GDM* 308)

Ike knows the time from his watch, but Uncle Ash rejects it, declaring it is “town time” as if the time he perceives in the woods is different from that in towns. Then, Ike suggests looking at the sun, which means people know the time from nature. The town time is measured by a watch, which is a machine, whereas the time in the woods is measured by the sun, in other words, nature. The time measured by the sun connotes the relationship between nature and people in the South.^{xxvi}

In light of the history of the agrarian country and nature compared to a womb in “The Bear,” it is proven that the southern people have coexisted with nature as it provides them with a comfortable residential space. The comfortable residential space, juxtaposed with nature compared to a womb, is “earless, almost lightless” (187), reminding the readers of the emergence of Old Ben; the bear is “soundless” when it appears in front of Ike after he leaves his compass and watch (200). The divine bear representing supreme nature creates a quiet environment, that is, the comfortable residential space for Ike, or else, the southern people.

^{xxvi} I argue that Henry Armstid in *The Hamlet* abandons to gauge the time by the sun, which represents the effect by industrialization in the South (*H* 406). In “Shingles for the Lord,” a southern peasant Res Grier determines his working time by the movement of the sun (*CS* 27).

Noise in the Unechoing Wilderness: Passing Train and Beaten Metal

Once the lumber company begins to cut down the trees after Old Ben's death, the condition for comfort is lost. The wilderness, which once echoed sound, changes into "the unechoing wilderness" as the train passes by with "the engine's exhaust [being] already slating in mounting tempo" (307). The word "unechoing" vividly indicates that the lumber company has eliminated the space represented by "echo." The train is an important factor in the industrial development of the South and the ensuing environmental effect. Joseph R. Millichap notes:

Railroads shape Yoknapatawpha's landscape as much as any single historical factor, and these technological constructions have also determined much of the region's cultural geography. A dark record of environmental degradation and human exploitation is revealed by the network of real and recreated railroads Faulkner weaves into the complicated narrative patterns of *Go Down, Moses*. (49)

The train at Hoke's represents "[a] dark record of environmental degradation and human exploitation." At first, the train is described as harmless. The locomotive, or a moving caboose, "resembled a small dingy harmless snake vanishing into weeds . . . it ran once more at its maximum clattering speed between the twin walls of unaxed wilderness as of old" (*GDM* 304). It is again described as "harmless" in a story about a bear that Boon and Ash watch overnight near the railroads, which shows a harmonious relationship among wild animals, human beings, and the machine. Once a half-grown bear witnessing the first train coming at Hoke's climbs up an ash sapling near the railroads and clings to it, "its head ducked between its arms as a man (a woman perhaps) might have done" (304). The

bear, scared by the train, tries to climb down, but it climbs up and clings there again as the train passes. Then, Boon and Ash sit under the tree all night to keep people from shooting the bear until it comes down after almost thirty-six hours (304-05). The scene of the two men protecting the bear scared by the train is peaceful. In addition, the train is described as “harmless then” repeatedly when people “hear the passing log-train sometimes from the camp.” The train goes into the wilderness, “running light and fast, the light clatter of the trucks, the exhaust of the diminutive locomotive . . . and absorbed by the brooding and inattentive wilderness without even an echo,” and “nobody bothered to listen for it or not” (305).

Meanwhile, the train is different after the lumber company begins to cut down trees. It is no longer harmless:

It was the same train . . . running with the same illusion of frantic rapidity between the same twin walls of impenetrable and impervious woods, passing the old landmarks . . . anything but wounded, bolt out of the woods and up and across the embankment which bore the rails and ties then down and into the woods again as the earth-bound supposedly move but crossing as arrows travel, groundless, elongated, three times its actual length and even paler, different in color, as if there were a point between immobility and absolute motion where even mass chemically altered, changing without pain or agony not only in bulk and shape but in color too, approaching the color of wind, yet this time it was as though the train . . . had brought with it into the doomed wilderness even before the actual axe the shadow and portent of the new mill not even finished yet and the rails and ties which were not even laid. . . . (306)

The train is the same, but the wilderness it is passing by is “wounded.” It connotes

the cultivated woods, that is, the damage to the indigenous wilderness. The wilderness is reformed with “bolt out of woods” and “rails and ties” borne by the embankment. These industrial products such as “bolt” and “rails” emphasize the loss of the indigenous wilderness, which tells Ike why “Major de Spain had not come back” to the camp and he too would never return (307). Ike is aware of the approaching train without hearing the warning whistled by the engine driver. He listens to the sound of the running train, supposedly thinking about the passengers riding on it and the loss of the wilderness that has occurred after Old Ben’s death. It juxtaposes with the time when people did not bother to listen to the passing train and when the train was considered harmless (305). However, it is no longer harmless; perhaps, people have begun to care for the sound of the passing train as they find it to be noisy. The wilderness has been torn open by cutting down trees during industrialization, in which “the engine’s exhaust was already slating in mounting tempo against the unechoing wilderness” (307). “The unechoing wilderness” is critical for showing the loss of the soundscape, which is comfortable for the southern people in the indigenous wilderness where sound echoes.

In addition to the train, Boon, hammering frantically on the fragments of his gun and shouting, “Get out of here! Dont touch them! Dont touch a one of them! They’re mine!” (315), indicates a harmful soundscape. The sound of “that steady savage somehow queerly hysterical beating of metal on metal, emerging from the woods, into the old clearing” is loud. The sound grows “louder and louder” (315). It represents a technological noise that encloses Ike in the wilderness wounded by cutting down trees to industrialize the South or the United States.

The Wilderness Protects from Noise: Soundproof Effect of Forests

The echoing wilderness represents a comfortable residential space akin to a womb, whereas the unechoing wilderness is filled with the technological noise of the train and metal hammered by a furious man disappointed in the changing condition of the wilderness, or the South.^{xxvii} Here, I argue that the soundscape of the wilderness in “The Bear” proves the soundproof effect of forests; it contributes to creating a comfortable residential space in the South. People have always considered that forests are effective in reducing noise (Kashiyama 1). A study group including Tokuharu Kashiyama examined how effectively woods reduce noise in various kinds of forests in Japan and other countries. He concluded that forests work effectively to reduce noise (37).^{xxviii} In “The Bear,” Ike enters the woods to pursue Old Ben. Various kinds of sounds are flowing there, but they are not described as noisy. The sound is never loud. Compared to the soundscape after Old Ben’s death, the indigenous wilderness is quiet before the lumber company starts to cut down the trees. This might also prove the soundproof effect of the woods. Moreover, it is “soundless” when Old Ben appears (*GDM* 200). The nature represented by Old Ben as an almost divine creature might partly contribute to proving the soundproof effect of forests in the indigenous wilderness.

The train is also effective in proving the soundproof effect of forests before and after Old Ben’s death. Considering the soundproof effect of the woods, the sound from the running train is not noisy as it is “absorbed . . . without even an echo” into the wilderness (305); thus, it is harmless for people hearing the train.

^{xxvii} About Southern people, Ransom notes; “Unregenerate Southerners were trying to live the good life on a shabby equipment, and they were grotesque in their effort to make an art out of living when they were not decently making the living” (16). Ransom’s note represents the furious Boon well.

^{xxviii} Refer to *Jurin no Bouonkouka* by Kashiyama, Hiroo Matsuoka, and Eiji Kawai.

However, the lumber company has removed the woods from the wilderness and thus, it will not absorb the sound of the train. The woods are no longer soundproof. As a result, people come to care about the passing train. The wilderness is interpreted as people's protection against the technological noise of the train.

Noise is proven to be a harmful effect of industrialization on the life or the environment of the southern people. The sound of a "steady savage somehow queerly hysterical beating of metal on metal" by Boon is growing "louder and louder" (315). Compared to the "earless, almost lightless" fluid circumambience in a womb that represents a comfortable space, the "louder and louder" sound is interpreted as noise. The unechoing wilderness no longer absorbs the noisy sound of the train or metal, which connotes the loss of Old Ben and the comfortable environment in the South.

Faulkner may not have seriously considered environmental issues; however, he certainly depicts the effect of industrialization on the South through the soundscape. The diversity of the soundscape in "The Bear" indicates that the life of the southern people is affected by industrialization. The indigenous wilderness enclosing Old Ben, the example of supreme nature, is soundless. The soundproof woods create a comfortable residential space for people as well as wild creatures. In conclusion, the wilderness, the woods, and nature help the southern people to live in a comfortable environment. The south is losing their comfortable residential space due to the industrialization in the United States; however, it surely exists in Ike as the indigenous wilderness, remembering snowflakes burying

“even the unformed echoes beneath their myriad and weightless falling” (309).^{xxix}

^{xxix} This chapter is an expanded and revised version of the research paper for a class held in 2011-12 at the Graduate School of Social and Cultural Studies, Kyushu University. I gratefully acknowledge helpful discussions with Professor Koji Kotani and the participants to the class on several points in this chapter.

3. Appropriate Way of Southern Life: Faulkner's Perspective Declared in "Shingles for the Lord"

Faulkner's "Shingles for the Lord" is the third story about the Grier family, who also appear in "Two Soldiers" and "Shall Not Perish."^{xxx} A farmer named Res Grier in Frenchman's Bend departs from his home with his son, the narrator of "Shingles for the Lord," to engage in the labor of replacing the shingles of a church in Yoknapatawpha County. Res, however, is late for the beginning of the work because he has to borrow some tools from his neighbor, so that he ends up working late to compensate for his delay. Following an attempt to outwit his co-worker, Solon Quick, Res continues to work at the church during the night. Later on, he accidentally drops a lamp on the floor, which leads to the collapse of the whole church in a fire.

Certainly, the conversations among the farmers and the narration by the son of Res, who observes the events of the story, color the whole story with humor. In addition, the well-structured story enables itself to be evaluated highly in the later works of Faulkner. Some scholars have already pointed out that Faulkner applauded "the indestructibility" and endurable spirits of the peasants through the tales of the Griers, "Two Soldiers" and "Shall Not Perish" in addition to "Shingles for the Lord" (Volpe, *A Reader's Guide* 272).^{xxxi}

^{xxx} See Diane B. Jones p. 34, Edmund L. Volpe, *A Reader's Guide* p. 271, or Theresa M. Towner and James B. Carothers p. 21.

^{xxxi} Besides, Towner and Carothers note that "[Shingles for the Lord] has been read, with 'Two Soldiers' and 'Shall Not Perish,' as merely the funny one of Faulkner's three tales of the Grier family; as an encomium to the yeoman farmers of Yoknapatawpha County; and a trivial coda to 'Barn Burning'" (21). In addition, Michael Millgate notes that "'Shingles for the Lord' speaks more explicitly of these qualities, and the need for such explicitness underlines its relative weakness as a story, but the terms 'indestructibility, endurability' . . . here applied to Whitfield could equally be used of Ab Snopes in 'Burn Burning' as well as of

The third humorous tale, however, reveals some conflicts concerning labor among the farmers in Frenchman's Bend. It is obvious that the farmers engaged in replacing the shingles have experienced or heard about the Works Progress Administration (WPA), a part of the New Deal, established by Franklin D. Roosevelt. Solon, for example, goes to Jefferson for the purpose of joining the WPA to get a job (*CS*29). Take Res, who says, "I ain't had no WPA experience in dickering over labor" (32), for another example. Inaugurated in 1935 and ending in 1943, the New Deal aimed to provide the unemployed with jobs during the Great Depression. In particular, the WPA created new jobs for people and constructed a lot of monuments such as bridges, hard-surfaced roads, airports and schools in the South.^{xxxii} It seems reasonable to say that the New Deal achieved some great successes. On the contrary, Faulkner "resented any intrusion of the federal government in the lives of American citizens and was critical of Roosevelt's New Deal programs" and seems to have opposed the programs by Roosevelt (Volpe, *A Reader's Guide* 272).^{xxxiii}

This chapter is intended as an investigation of the labor to replace the shingles of a church by the farmers in the third story of the Griens for the purpose of revealing some conflicts between the South and the United States in the era of the New Deal. Some close studies on Faulkner and the New Deal have already been made; John T. Matthews, for example, notes that "Shingles for the Lord'

other men in 'Shingles for the Lord' itself" (271).

^{xxxii} For the facts of the New Deal by Roosevelt and the background, see George B. Tindall and David E. Shi pp. 1081-95.

^{xxxiii} Ted Atkinson acutely points out that ". . . Faulkner's fiction offers keen insight into the urgent imperative to bring order to the upheaval of Depression America. Of paramount concern in American society, this effort manifested most vividly in the flurry of initiatives that coalesced around Franklin Delano Roosevelt's New Deal" (8).

voices a number of explicit complaints about how the New Deal has apparently infected Southern life with unwanted ‘modern ideas’” (“Faulkner’s Stories” 223).^{xxxiv} However, Matthews has little to say about the labor of the story in his argument in general. The purpose of this chapter is to add a new interpretation of “Shingles for the Lord” to the previous studies and reveal Faulkner’s perspective about the South and the United States during the New Deal.

Res Confronts Solon: Pre-Industrial Farming and Mechanized Labor

Res Grier, the main character of “Shingles for the Lord,” is a peasant living in Frenchman’s Bend, a part of Yoknapatawpha County. While it has been questioned whether or not he is the father of the Griers in “Two Soldiers” and “Shall Not Perish,”^{xxxv} he seems to be as poor as in the previous tales, so that he has to borrow some tools required in the labor of replacing the shingles. Res leaves home before sunrise to visit Old Man Killegrew and borrow the tools. Old Man Killegrew, however, has gone out to hunt foxes in the woods. Eventually, the sun has already risen when Res meets Old Man Killegrew. Later, Res is blamed for delaying the start of the work by the Reverent Whitfield, waiting for him at the church. Res tries to explain the reason he is late, but Whitfield tells him that he should have borrowed the tools the day before. Res replies by way of an excuse; “I reckon the Lord will forgive it. He ain’t interested in time, nohow. He’s interested in salvation” (*CS* 28), only to irritate Whitfield more. Here are some humorous

^{xxxiv} For other references to Faulkner and the New Deal, see Atkinson and Elmo Howell (“the New Deal”).

^{xxxv} Hans H. Skei reports that “Res Grier, the principal character of the story, is not necessarily identical with the father of the two earlier stories, and if he is, it is probably the older brother, Pete, who narrates this story rather than the young narrator of the two former Grier stories” (271).

elements of the southern peasants seen in other works by Faulkner.

On the labor of replacing the shingles, the first point to notice is that Res is a slow worker. The narrator describes Res thus: “If he [Res] had just swung the maul half as fast as he swung it hard, he would have rove as many shingles as Solon and Homer together” (31), which indicates that the swings by Res are powerful, however, he moves sluggishly. One may notice that the narrator in “Two Soldiers” says about his father, “. . . pap was still behind, just like he had been ever since me and Pete had knowed him” (82).

It is noteworthy that the way Res works with the maul is characterized by the motion of a farmer:

. . . [Res] swinging the maul up over his head and holding it there for what looked like a whole minute sometimes and then swinging it down onto the blade of the froe, and not only a shingle flying off every lick but the froe going on into the ground clean up to the helve eye, and [Res] setting there wrenching at it slow and steady and hard. . . . (31)

The point to observe is that Res swings the maul on the blade of the froe, but “not only a shingle flying off every lick but the froe going on into the ground clean up to the helve eye.” It means that Res forces the tools too strongly to move fast. In other words, he does not have to swing the maul so strongly to split or “rove” a shingle. From the description of Res, it is noticeable that his way of “swinging the maul half up over his head and holding it there for what looked like a whole minute sometimes” seems to represent a farmer cultivating a field, even if he has no intention to work hard or diligently.

Faulkner seems to depict Solon critically in contrast to Res. Solon swings the maul lightly and steadily and piles more shingles than Res, who forces the

maul upon the froe with all his strength. Solon once worked as a driver of a public bus assigned by the WPA, but quit when he found that he had to abandon his farm for the assigned duty. Besides, compared to Res, Solon is a smart guy who works quickly and anticipates all around him. Solon comes to the church before they are scheduled to begin, waiting for Res with Homer. While replacing the shingles, Solon has already made way for Res before Res says, “Get out of the way” (32). These features indicate his smartness, as opposed to Res.

In contrast to the motion of Res indicating a farmer cultivating the land, Solon’s movement is depicted as a machine operates. Solon and Homer remove the shingles, “working light and easy and steady as two clocks ticking” (31). There is one further depiction of Solon and Homer that it should not be ignored. During the labor, the narrator compares Res with Solon and Homer at the point of the sound from their swinging the mauls onto the froes:

Up to this time I could tell [Res’s] licks from Solon’s and Homer’s, even with my back turned, not because they was louder or steadier, because Solon and Homer worked steady, too, and the froe never made no especial noise jest going into the ground, but because they was so infrequent. . . . (34)

While Res carries the maul up with all his strength and swings down infrequently, Solon and Homer move steadily and accurately, as a machine operates. Here one gets a glimpse of the secret background of labor in the 1940s. On the one hand, Res personifies a farmer working with his hands; on the other hand, Solon and Homer represent machineries introduced by industrialism. Pursuing these descriptions, an important point to emphasize is as follows; the labor image Res represents is one of pre-industrial features.

Farmers Confront Modernization: Nature Compared to Measured Time

It was observed in the preceding section that the pre-industrial labor represented by Res is vividly contrasted with the mechanized labor represented by Solon. The same may be said, no doubt, of the differences in the concepts of time Res and Solon have. Regarding the time, a watch Whitfield has functions as a symbol of the concept of time in “Shingles for the Lord.” Res describes Whitfield as “standing there right this minute, straddle of that board tree with his watch in his hand” (27). It is easy to associate the Reverend with a clock tower telling the time to people in a village.

It is noteworthy that Res rarely mentions the time ticked or measured by any watch or clock in spite of Whitfield standing just as a clock tower. Res accords his labor pattern with the movement of the sun as he begins to work at sunrise. The narrator describes Res as follows:

[Res] got up a good hour before daylight and caught the mule and rid down to Killegrews’ to borrow the froe and maul. He ought to been back with it in forty minutes. But the sun had rose and I had done milked and fed and was eating my breakfast when he got back. . . . (27)

Res leaves home before sunrise and tries to visit Old Man Killegrew, which shows an attitude to begin working at sunrise. In addition, a figure working from sunrise indicates peasants farming in the field. Similar examples will spring to mind: Solon. He said to Res, “I was here at sunup to start it. When the sun goes down, I will consider I have done finished it” (30).^{xxxvi} He also seems to determine the ending

^{xxxvi} I argue that Henry Armstid in *The Hamlet* abandons to gauze the time by the sun which represents the effect by industrialization in the South (*H* 406). In “The Bear,” Ike knows the time from his watch, but Uncle Ash rejects it, declaring it is “town time” as if the time he perceives in the woods is different from that in towns. Instead, Ike suggests looking at the

time as well as the beginning of the labor, depending upon the sun. Add to this, Res considers his labor as follows: “What modern ideas? . . . I didn’t know there was but one idea about work – until it is done, it ain’t done, and when it is done, it is” (30). It means that his labor time is not measured by a watch but by the sun, that is, by nature. To put it another way, when he has done the labor assigned to him on that day, it is done.

Solon, despite Res’s intention to start his work at sunrise and finish at sunset, measures his labor time with a watch. When the narrator hears Armstid’s farm bell telling the time for lunch, Solon looks “at his watch” (34). The following serves as another example: the narrator observes that “. . . every now and then [Solon] would turn up with something all figured down into work units. . .” (29). Regarding the idea of “work units” in “Shingles for the Lord,” a person is assigned to three units per hour, and it is implied that the idea is from the WPA. Res is late by two hours. Solon and Homer, however, are waiting for Res’s arrival without working. Therefore, Solon insists that there should be six units for which they have to compensate in total. Viewed in this light, Solon can be regarded as a person who depends upon the concept of time measured with a watch.

The farmers Res and Solon deserve careful attention; one tends to measure time with a watch, the other does not. Res, nevertheless, gets involved in the concept of measured time when he tries to contrive a strategy to outwit Solon. Solon proposes to Res an idea that he can use a dog part-owned by Res to compensate for the work units. Namely, Solon offers to do Res’s labor in exchange for Res’s share of the ownership of the dog. The dog is jointly owned by Res and

sun, which means people know the time from nature (*GDM* 308).

Vernon Tull, a farmer in Frenchman's Bend. On hearing the suggestion, Res's face and his attitude toward the labor change dramatically. The narrator describes Res as follows:

For about *ten seconds* more, [Res] set there with the maul up over his head, looking at Solon. Then for about *three seconds* he wasn't looking at Solon or at nothing else. Then he was looking at Solon again. It was jest exactly like after about *two and nine-tenths seconds* he found out he wasn't looking at Solon, so he looked back at him as quick as he could. (33, emphasis added)

Here, Res seems to take it into his head to outwit Solon in a way that compensates for the delayed work units without discarding his ownership of the dog,^{xxxvii} but it is noteworthy that the narrator depicts Res's movement through units of measured time such as "*ten seconds*," "*three seconds*," and "*two and nine-tenths seconds*." It would be better to say that the narrator interprets Res, who is based on the time determined by nature, through the measured time ticking second by second. Added to this, the duration of the measured time gradually becomes shorter and shorter, such as "*ten seconds*," "*three seconds*," and "*two and nine-tenths seconds*." This indicates Res moves faster and faster in his labor. In fact, he dramatically improves

^{xxxvii} When Solon suggests that Res should compensate six work units with the dog, the narrator describes Res's reaction: "Then he [Res] began to laugh. It was laughing all right, because his mouth was open and that's what it sounded like. But it never went no further back then his teeth and it never come nowhere near reaching as high up as his eyes" (CS 33). His smile here is not the one which expresses his humor as he usually does, rather, he thinks of something more seriously. It probably means that Res finds an idea to outwit Solon at this time. In my opinion, Res can realize how to outwit Solon on the trade of the work units and the part-owned dog, for Solon takes the dog into the matter about their labor trade. Therefore, Res finally understands he is afraid of losing his property, in other words, the dog. Faulkner "loves country people and deals lovingly with them and with plant and animal life especially" (Howell, "Faulkner's Country Church" 209), which contributes to prove a strong bond between Res and the dog as there are close bonds between people and animals in other works by Faulkner. In addition, it is ironic that Res can understand the structure of Solon's idea of their labor trade through the technical term of the WPA. Faulkner perhaps used this irony as a critique of Roosevelt's project as Volpe observes (*A Reader's Guide* 272).

his efficiency in his labor of replacing the shingles: “But from now on [Res’s] sounded jest as light and quick and polite as Solon’s or Homer’s either, and, if anything, even a little faster, with the shingles piling up steadier than I could stack them, almost. . . ” (34). Res, interpreted through the measured time, piles up the shingles as fast, and as orderly, as Solon and Homer do. Above all, the transition occurring in Res is symbolic, as his movement is no longer that of a farmer cultivating his field by his hand, but similar to that of machines. That is to say, Res apparently modernized based on the idea of work units from the WPA by way of industrialization.

The South Confronts the United States: The Appropriate Way of Life

Central to this issue is the problem of Res, who is caught in the concept of measured time, in other words, work units contrived from the WPA. At the end of the story, Res’s actions finally lead to a disaster at the church. Compensating for the delayed work and saving ownership of the part-owned dog from Solon, Res returns to the church after sunset with his son and starts to replace the shingles using a lamp in the dark. He tries to finish his labor before Solon comes back to the church at sunrise. In order to achieve his plan for outwitting Solon, Res has to work throughout the night and complete the labor before sunrise. Accordingly, Res, who works following to the movement of the sun and during the daytime, is opposed to his labor routine. As a result, Res accidentally drops the lamp on the floor of the church, which results in the collapse of the whole church in a fire and he is stigmatized as an “Arsonist” by Whitfield. Res shows his willingness to build a new church, but Whitfield prohibits Res from participating in the reconstruction, saying, “. . . not one hand shall you [Res] lay to this new house until you have

proved to us that you are to be trusted again with the powers and capacities of a man” (41).

What has to be noticed is that Res works not with but against nature, represented by the movement of the sun, which causes the destruction of the church in Yoknapatawpha, the South. The destruction of the church might be interpreted as saying that labor based on industrialized or modernized ideas does not fit in the South, or harms southerners. As Whitfield prohibits Res from joining the reconstruction of the church, Res is finally eliminated from the people in the village, in other words, a community. It is interpreted that the collapsed church might represent the dissolution of the community.^{xxxviii}

The most important addition about the collapse of the church is that the idea from the WPA or New Deal causes the community in the South to break up. As mentioned above, Res violates his own natural labor pattern and literally breaks up the church. It is the result of the fact that Res gets involved in the ideas from the WPA such as work units. Considering the conflict between the WPA ideas and Res, here it is useful to quote from *I'll Take My Stand: The South and the Agrarian Tradition* to take an idea of farming according to nature into consideration. One of the authors, Andrew N. Lytle, states in his essay as follows:

Certain seasons require certain kinds of work: there is a breaking season, a planting season, a cultivating season, a laying-by time, a marketing time. This very loose organization is *determined by nature*, not by man, and points to the

^{xxxviii} William T. Ruzika suggests that “Yoknapatawpha churches are what churches are everywhere, gathering places for congregations, sacred spaces where a community assembles in the belief that God will manifest Himself. . . . But Faulkner’s churches always seem to be in difficult circumstances, with congregation or structure in near dissolution, in which the practice of faith becomes genuinely heroic and the working of grace particularly strenuous” (81).

fundamental difference between the factory and the soil. (241; emphasis added)

The labor “determined by nature” is seen in the characters of “Shingles for the Lord.” Res provides one example because he indicates a labor pattern determined by the movement of the sun when he borrows tools from Old Man Killegrew in the early morning.

Returning to the collapse of the church, the disaster is caused by Res, abandoning the labor pattern along with nature and returning to the church at night with a lamp to work for the purpose of outwitting Solon. Res should be interpreted as a person involved in the concept of work units from the WPA. Thus, the destruction of the church in Yoknapatawpha is interpreted symbolically as the harmful effect of modernization, including industrialism and the New Deal, for people in the South. Namely, the way of life contrived by the government does not fit in the South. The situation can be seen in “The Tall Men” (1941) as well; the McCallums “ma[ke] the cotton like old Anse ha[s] taught them to,” despite the government’s interference with their way of farming (*CS* 56).^{xxxix} Here, it seems reasonable to conclude that the appropriate way of life of the southern people

^{xxxix} There is another example to show the criticize for the Government’s new policy: “. . . every man with a shiny new automobile already wore out and throwed away and the new one delivered before the first one was even paid for, and everywhere a fine loud grabble and snatch of AAA and WPA and a dozen other three-letter reasons for a man not to work” (*CS* 58). The mention of “a shiny new automobile” is a major product from the northern America, which is also interpreted as the product of the industrialization in America. The new automobile is “already wore out and throwed away and the new one delivered before the first one was even paid for,” which shows that there should be much waste of the production of automobiles. Additionally, in view of Faulkner, the government’s new policy such as the Agricultural Adjustment Act (AAA) or WPA might not have functioned well, for the policy gave “reasons for a man not to work,” partly criticizing the laziness of people, possibly, in the industrialized North. As for “The Tall Men,” Howell declares it “is [Faulkner’s] first deliberate attack on the social policies of the New Deal administration” (“the New Deal” 324). Or else, Blotner notes that “[‘The Tall Men’] was about the way politics and war were affecting even the most remote residents of places such as Lafayette County” (2 vols. 1070).

should be found by their own means; enforcement by the national government, that is, the United States, causes disasters for the South.

This chapter focused on the peasants in “Shingles for the Lord” and revealed that the comical story depicts conflicts between the South and the United States caused by modernization led by the national government, such as industrialization or the idea of work units from the WPA. Moreover, the collapse of the church in Yoknapatawpha symbolizes the dissolution of the communities in the South. These interpretations reflect on the author, as Frederick R. Karl argues: “Faulkner found himself in the anomalous position of defending every aspect of our technological recovery while lamenting what it meant to our individual lives” (661). Faulkner might be warning people in the South as well as the United States to find their own way of life, otherwise a catastrophe happens sooner or later.^{x1}

In Part I, focusing on the southern people or environment in the South, I revealed that the South is affected by American industrialization, which causes the transition of the South during the 1940s; the southern peasants become mechanized by the stranger Flem in *The Hamlet*; the comfortable environment is being lost as the wilderness is diminishing with the locomotives passing through the cultivated woods in “The Bear”; the farmers according to the labor idea deriving

^{x1} This chapter is an expanded and revised version of the paper read at the 61st general meeting of The Kyushu American Literature Society held at Kagoshima University on May 9, 2015.

from the federal government new policy causes a disaster to the South in “The Shingles for the Lord.”

Furthermore, there is one more thing to be emphasized; namely, the southerners have been conscious of the intensive distinctness from the other areas, in particular, the North since the defeat of the Civil War as Cash notes in *The Mind of the South*. Apparently, the southerners, including Faulkner, have been conscious of the confrontation between the South and North even after the unity of the States and even during the Second World War, the start of which aroused the patriotic sentiments among the population. In the following part, I will elucidate how Faulkner faces the national affair as a southerner through the interpretations of the short stories composed during the Second World War with the consciousness of the confrontation between the South and the North.

Part II

Faulkner and World War II

1. The Shadow of World War II: From the Woods to the Ocean in “Delta Autumn”

One day in 1939, Faulkner confessed the anxiety about war to his mother, Maud Butler Falkner: “I’m afraid we’re going to be in a war before we know it” (Blotner, One-Volume Edition 412). Faulkner’s concern, unfortunately, would come true. On September 1, 1939, the German Army invaded Poland. This incident was perceived as the beginning of the Second World War (Matsudo 12). Just two years before, Japanese troops clashed with the Chinese troops at the Marco Polo Bridge, located in the west of Peking, China. Considering this clash would develop into the world-wide war involving both sides of the globe, the Second World War had already begun in Asia before Europe.^{xli}

Against the quarrels in Europe, the United States of America initially kept complete isolation. In 1935, President Roosevelt “signed the first of five neutrality laws intended to keep the United States out of war” (Tindall and Shi 1138). In 1940, Nazi (Adolf Hitler’s National Socialist German Worker’s Party) troops invaded Denmark on April 9, and the nation fell in a day. Next, the troops attacked on Belgium and the Netherland. The troops successively proceeded to the English Channel on May 21. Eight days later, France surrendered to Germany. While the American government debated war concerns, Italy entered the war as the Germany’s ally. Later on, “the Tokyo government signed a Tripartite Pact with Germany and Italy, by which each pledged to declare war on any nation that attacked any of them.” This was on September 27 (1148). America still kept neutral,

^{xli} It is based on *America Gendaishi* by Saito Makoto, p. 190, and *America: A Narrative History*, 8th ed. by Tindall and Shi, p. 1137.

staying out of the war; however, the Japanese army assaulted Pearl Harbor, the central valley of Oahu in Hawaii in the early morning of December 7, 1941. “Of the eight battleships in Pearl Harbor, three were sunk, one grounded, one capsized, and the others badly battered. Altogether, nineteen ships were sunk or disabled. . . . The raid killed more than 2,400 American servicemen and civilians and wounded 1,178 more” (1151). The next day after the attack on Pearl Harbor, President Roosevelt delivered his war message to Congress, and declared war on Japan. This is the end of the United States’ neutrality in the Second World War; after that, America became involved in the war, which resulted in the cost of 400,000 Americans. On December 11, German and Italy also declared war to the United States.^{xlii}

After the attack on Pearl Harbor, President Roosevelt and the British prime minister Winston Churchill signed the wartime alliance between the United States and Britain; while “representatives of twenty-six governments then at war with the Axis [Germany, Italy, and Japan] signed the Declaration of the United Nations . . . promising not to make a separate peace with Germany, Italy, or Japan.” This was on January 1, 1942 (1169). After the victory of the Allied in North Africa, American and British armies landed on the Italian island of Sicily on July 10, 1943. The Allied’s victory on the island ended the government of the Italian prime minister, Benito Mussolini. The new government of Italy declared it would switch the sides in the war; meanwhile, Mussolini, secured by a German airborne raid, “became head of a puppet fascist government in northern Italy” (1175). On June 6, 1944, the D-Day fell on: General Dwight D. Eisenhower commanded the Allied

^{xlii} Saito, pp. 190-93, 198. Tindall and Shi, p. 1134, 1138, 1141-42, 1145, 1148, 1151-53, 1156.

troops to land on the Normandy coast. The American troops lost a lot; simultaneously, Germany was damaged much more in this battle. Finally, “German resistance in France collapsed. . . . Nazi forces retired pell-mell toward the German border, and by mid-September most of France and Belgium had been cleared of enemy troops” (1180). From February 4 to 11, 1945, the Yalta Conference was held by the three leaders – Roosevelt, Churchill, and Joseph Stalin, the Soviet leader – together to discuss the world after the war while the final assault on Nazi Germany was being operated. Nazi Germany almost collapsed; however, the American president had passed away due to a cerebral hemorrhage on April 12, 1945, without witnessing the celebrations of the victory. In the following day, the Italian prime minister Mussolini, attempting to flee to Switzerland, was arrested by the Italian partisans and executed (Tanokura 12-13). Meanwhile, the Nazi leader Hitler committed suicide after killing his mistress, Eva Braun, on the last day of April. Few days later, Berlin surrendered the Soviet, and the German troops in Italy also surrendered on the same day. A treaty agreeing to an unconditional surrender was signed by General Alfred Jodl, chief of the German armed forces, on May 7. “So ended Nazi domination, little more than twelve years after its demonic führer [Hitler] had come to power” (Tindall and Shi 1190).^{xliii}

On one hand, the Allied forces, including the American troops commanded by Eisenhower, proceeded to the European continent against Hitler’s Nazi Germany and Mussolini’s Fascist Italy; on the other hand, despite the lower priority compared to Europe, the American forces were applied by General Douglas MacArthur in the Pacific Ocean, areas of which had been invaded by the Japanese

^{xliii} Saito, pp. 210-15. Tindall and Shi, p. 1169, 1175, 1177-80, 1187, 1190.

army. Japan's defeat at the Battles of Coral Sea and Midway in June, 1942, would be the turning point for the United States to establish an advantage whereas for Japan to diminish their forces in the Pacific (Saito 216). In 1943, the American and Australian troops commandeered by MacArthur expelled the Japanese army from the northern coast of New Guinea. "These battles . . . bought advances at a heavy cost, but by the end of January 1943 the eastern tip of New Guinea had been secured" (Tindall and Shi 1181). The United States managed to liberate the Philippines after the Battle of Leyte Gulf on October 25, 1944. Here is the famous announcement issued by General MacArthur landing on the island of Leyte: "People of the Philippines: I have returned. . . . Rally to me. . . . Let no heart be faint" (1184). On April 1, 1945, the American troops landed on Okinawa, the largest island located in the further south of the main island of Japan. It cost 140,000 Japanese including 42,000 Okinawans. Almost three months later, President Harry S. Truman, inaugurated after Roosevelt, and the heads of the British and Russian governments issued the Potsdam Declaration to demand Japan's surrender. The Japanese government kept silence on the Declaration initially. The deadline had passed, and on August 6, a B-29 bomber released the atomic bomb on Hiroshima. It cost about 70,000 casualties, 130,000 wounded (Saito 220). "By the end of the year, the death toll had reached 140,000 as the effects of radiation burns and infection took their toll. In addition, 70,000 buildings were destroyed, and four square miles of the city turned to rubble" (Tindall and Shi 1194). Three days later, a B-29 aircraft dropped the second atomic bomb in Nagasaki, killing 36,000 people. On August 14 (Japanese time: August 15), 1945, Japan surrendered: "Frantic exchanges ended with Japanese acceptance of the terms on August 14, 1945, when the emperor himself broke with precedent to record a radio message announcing

the surrender to the Japanese people” (1196). This is the end of the Second World War.^{xliv}

It is a curious correspondence between Faulkner and the wartime that Faulkner was also in “wartime” financially during the Second World War. As I noted in Introduction of this dissertation, his biggest concern around the beginning of the Second World War was his financial problem: he was almost in bankruptcy (Kanazawa, *Mumeiheishi* 39). The letter written to Haas, an editor of Random House, on June 7, 1940, represents his severe financial situation at that time:

. . . \$1,000.00 more advance on a new novel would be welcome, naturally. But it would only serve temporarily, and soon I should be almost as badly off as before.

That is, I am still, helped though I was by the recent \$1,000.00, in the position where I need \$9,000.00 more to give me economic freedom for two years, in which to write, or \$5,000.00 more for one year. Otherwise, I will have to liquidate myself, sell some of my property for what I can get for it, in order to preserve what I might. I won't hesitate to do this when I come to believe that I have no other course. At present I still believe I have something else to sell in place of it – namely, the gamble on my literary output for the said two years, provided these two years will be free of pressure.

Here is the situation; I may have itemised it before:

Local debts	\$1000.00
Note at Bank, due November	650.00
Amount due on another note	725.00

^{xliv} Saito, p. 216, 219-20. Tindall and Shi, p. 1180-81, 1184, 1192, 1194-96.

Income tax, 1937, due July 1	450.00
” 1938 ”	350.00
” ” anticipated,	350.00
Insurance premium, Oct. 1	333.00
” loan, due Feb. 1941	2400.00
Taxes ” Jan. 1	400.00
Insurance premium, March 1, 1941	650.00
Current.	
Mother’s household \$100.00 per month	1200.00
My ” 100.00 ”	1200.00
Farm 50.00	600.00

Against this I have

35 acres of wooded parkland inside Oxford corporate limits, can sell as subdivision lots, will be worth more if I can hold for price, since town is growing.

Normal increase of stock, mules and such, from farm if I can hold them for right market instead of forced auction. That is, the farm pays itself back after harvest in fall, but needs cash for other 11 months.

1 novel, of which one publisher approves. 1 year.

5 short stories already written, two others planned, both of which might sell, one of which is a mystery story, original in that the solver is a negro, himself in jail for the murder and is about to be lynched, solves murder in self defense. Of these I can make a more or less continuous narrative, somewhat after THE UNVANQUISHED. 6-12 months.

Four other short stories, unwritten, of the first class, but which I now

dare not put any time on because first class stories fetch no money in America.

Likelihood of other commercial stories during that period. Certainty of them if pressure eased, in which case the liability of publisher underwriting me would be lessened to the amount of these sales.

So I must have

July 1	Income tax payment, half, at least	500.00
	Possibly, additional	200.00
	Self, mother, farm	250.00
Aug 1	" "	250.00
Sep 1	" "	250.00
	" Payment on note	200.00
Oct 1	Self, mother, farm	250.00
	" Insurance premium	333.00
	" Income installment tax, balance	300.00
	" possibly, additional	150.00
Nov 1	Self, mother, farm	250.00
	" Note at bank, interest at least	650.00
Dec 1	Self, mother, farm	250.00
31	Taxes	300.00
		4133.00

What short stories I might sell will reduce this, also what revenue from farm after harvest. (*SL* 127-28)

According to the letter excerpted above, it is appropriate that *Go Down Moses*, published in 1941, "may have originated from Faulkner's desperate financial

straits,” as Linda Wagner-Martin notes (“Introduction” 1). Otherwise, Thadious M. Davis’s notice would be appropriate: Around the publication year of *Go Down, Moses*, Faulkner “was at a point of sheer frustration with his position as a writer, his lack of recognition and income, and with his position within the family, his multiple dependents, mainly female relatives but also blacks” (150), which might have resulted in the publication of the novel. He composed short stories as he was usually in trouble in his finances around the beginning of 1941 (Blotner, *One-Volume Edition* 425), and he determined to work in Hollywood as is also often the case in his financial crisis (442).

Meanwhile, Faulkner was attempting to relate himself to the war in his own way: “While [Saxe] Commins went ahead with *Go Down, Moses*, the author would be trying somehow to get into the service” (434). For Faulkner, the war should be an opportunity to improve his self-image; to confirm his “manhood” as his great-grandfather, who, in the legend of his family, was a famed colonel in the Civil War. Additionally, apart from the legend in his family, Faulkner had experienced his lost love with Estelle in his youth. Estelle would marry a man proposed by her parents, while Faulkner, who had retired from high school and devoted himself into literature without money, had to give up his sweetheart. For these reasons, he enlisted for service in the air force in the First World War – he aimed to be a pilot – but unfortunately, an armistice was declared and the war ended after the only four months of his enlistment. He never went to the war; what was worse, he never flew. Namely, Faulkner lost the opportunity to confirm his manhood (Kanazawa, *Mumeiheishi* 44-45). Therefore, it should be the “second” opportunity, literally, for Faulkner that the Second World War broke out. Faulkner regained a chance to improve his self-image, to confirm his manhood. He seemed

somehow excited in the letter written on May 27, 1940, to Haas:

What a hell of a time we are facing. I got my uniform out the other day. I can button it, even after twenty-two years; the wings look as brave as they ever did. I swore then when I took it off in '19, that I would never wear another, nohow, nowhere, for no one. But now I dont know. Of course I could do no good, would last about two minutes in combat. But my feeling now is better so; that what will be left after this one will certainly not be worth living for. (*SL* 125)

Simultaneously, he showed his concern about the World War in addition to his severe financial difficulty in another letter written to Haas on Oct. 5, 1940:

I am doing no writing save pot-boilers. Ober sells just enough of them to keep my head above water, which is all right. I still have the novel in mind, may get at it when bad weather stops farming and flying and I become better adjusted mentally to the condition of *this destruction-bent world*. Saxon fighting Saxon, Latin against Latin, Mongol with a Slav ally fighting a Mongol who is the ally of Saxon-Latin ally of the first Slav; nigger [African American] fighting nigger at the behest of white men; one democracy trying to blow the other democracy's fleet off the seas. Anyway, it will make nice watching when the axis people start gutting one another. (*SL* 136-37, emphasis added)

This letter excerpt represents Faulkner's concern about the World War affair; simultaneously, the letter clarifies his financial crisis annoying the author at the beginning of the 1940s. The former section of the letter shows that the financial problem prevents him from writing what is in his mind. Faulkner has ideas about his novels, but he has to earn a living ["farming"] by pot-boilers. The latter letter depicts what the author thinks about the war affair. Simultaneously, it reveals that Faulkner has to earn living, but yearns for the war and to go to the service ["flying"].

“Saxon fighting Saxon, Latin against Latin” supposedly depicts the situation of the European continent during the Second World War: Nazi Germany and Italian Fascist battle with British and France. The following part, “Mongol with a Slav ally fighting a Mongol who is the ally of Saxon-Latin ally of the first Slav” perhaps shows the situation of the Asian continent: the Japanese Empire fighting against China or Russia during the Second World War. Additionally, this letter might partially elucidate the writer’s face as a racist: Faulkner nominates races for the nations in the war affair of his mind. His racist aspect will be discussed in Part III and IV of this dissertation; here, I note that Faulkner was intensely concerned about the Second World war and his financial crisis – *This destruction-bent world* represents the most significant concern of the two for him: the whole globe in the earthshaking event and his creative world scared with the possibility of bankruptcy.

Despite the financial crisis urging the author to produce “pot-boiler” short stories, there are relatively few of them mentioning the Second World War. Moreover, it is true that the stories of the Second World War are paid less attention to among the critics than other war tales such as the Civil War or the First World War. James B. Carothers notes:

World War II has received relatively little attention from Faulkner critics, perhaps in part because some of the fiction which it moved him to write, such as “Two Soldiers” and “Shall Not Perish” is sentimental and propagandistic, and perhaps even more because so many of his comments on World War II in fiction and in private letters bear the stigma of his much-maligned later phase.

(73)

Among his work composed during the 1940s, Faulkner used the materials of the

Second World War in five short stories – “Delta Autumn” (1942) in *Go Down, Moses*, “Two Soldiers,” “Snow,” “Shall Not Perish,” and the title story of *Knight’s Gambit*.^{xlv} As Carothers pointed out, some of them, especially “Two Soldiers” and “Shall Not Perish,” are “sentimental and propagandistic,” which would have been written for magazines. The two tales are, however, possible of connoting another interpretation in addition to “sentimental and propagandistic” – a kind of attachment to the South behind the patriotic sentiment booming in the society of the United States of America after the attack on Pearl Harbor and involvement into the Second World War. Before moving to the analysis and interpretation of “Two Soldiers” and “Shall Not Perish,” I would like to treat “Delta Autumn” first, for the sixth story of *Go Down, Moses* successfully introduces the war into Yoknapatawpha, Faulkner’s creative world, which shows the author’s attention converted from the wilderness in the South to the world war in the United States, more broadly, overseas and worldwide beyond the nation.

“Hitler”: Casting the shadow of the war on the hunters in “Delta Autumn”

“Delta Autumn” was the sixth story of *Go Down, Moses*, following “The Bear.” Ike McCaslin, who is about eighty years old and called “Uncle Ike” among the hunters, departs for hunting in the Delta with his hunting colleagues. Hearing the conversation between Will Legade and Roth Edmonds, the hunters, including Ike, reach the site of their last-year camp. After the camp is constructed, the

^{xlv} “Snow” had never been published until it was included into *Uncollected Stories of William Faulkner* (1997). The title story of *Knight’s Gambit*, a collection consisting six stories of Gavin Stevens, was written in 1942, but no publisher would purchase it and had been never published until it was included into the collection. “Knight’s Gambit” was the fifth story of the collection.

hunting colleagues have a meal and they go to asleep. Next morning, the oldest African American, Isham, wakes them up beating a spoon on a tin pan, and the hunters depart for hunting, leaving Ike in camp. While Roth is absent from the camp for hunting, a woman, who is Roth's mistress bearing her (and Roth's) baby with her arms, visits the camp and enters the tent where Ike is lying. During their conversation, he realizes that she is a grandchild of James Beauchamp, called Tennie's Jim by Ike, and partly African American, although she is apparently white. Ike finally gives a horn to the baby. The woman receives it with money Roth left for her from the hand of the old man, and she thrusts the money into a pocket. The woman leaves, and Ike alone curses the family and racial destiny, thinking, "No wonder the ruined woods I used to know dont cry for retribution! . . . The people who have destroyed it will accomplish its revenge" (*GDM* 347).

Kenzaburo Ohashi notes that Faulkner incidentally departed for hunting in November, 1940, which might have resulted in "Delta Autumn," furthermore, *Go Down, Moses* (15-16). The idea of the story occurred in the author's mind in 1940, and critics seem to confirm that the setting of "Delta Autumn" would be around the same year.^{xlvi} Accordingly, the time corresponds to a serious reluctance of the United States, wondering whether or not they should get into the war in Europe.

As the time of the story indicates the serious reluctance of the nation, the conversation between Roth and Legate with Ike listening in the wagon toward

^{xlvi} Bethany Aery Clerico mentions the year of "Delta Autumn" is 1940, noting that "Ike's hunting companions who fear that US security is threatened by the war in Europe" with the excerpt of the conversation among hunters (15). Alternatively, Shigeru Hanaoka set the year as 1941 (307). Considering the name of Hitler appearing without any mention of Japanese in the story, I suppose the year of "Delta Autumn" should be set between 1939 and 1941, after the Nazi Germany's invasion into Poland and before the attack on the Pearl Harbor.

camping place expresses the hunters' concern about the World War:

"All right," he [Ike] said. "Take me and Will on to shelter where we can wait for the truck, and you can go on back."

"I'm going in," the other [Roth] said harshly. "Don't worry. Because this [hunting] will be the last of it."

"The last of deer hunting, or of doe hunting?" Legate said. This time the old man paid no attention to him even by speech. He still watched the young man's savage and brooding face.

"Why?" he said.

"After Hitler gets through with it? Or Smith or Jones or Roosevelt or Willkie or whatever he will call himself in this country?"

"We'll stop him in this country," Legate said. "Even if he calls himself George Washington." (*GDM* 322)

Roth mentions "this [hunting] will be the last," even though Legate teases him saying "the last of deer hunting, or of doe hunting?" Legate connotes that Roth has a trouble with his mistress whom he has made pregnant. The last hunting Roth mentions indicates his concern for the United States' involvement in the war. Following Ike's question, "Why?", Roth responds to Legate raising the name of "Hitler," who would be perhaps the biggest concern of the United States at that time, and that of "Roosevelt," the American president, and "Willkie," a governor who lost in the presidential campaign of 1940 against Roosevelt.^{xlvi} Then Legate

^{xlvi} Roosevelt won the election of 1940 against Wendell L. Willkie and went into the unprecedented third term of his presidency (Tindall and Shi 1144). It is difficult to determine who is represented by "Smith" or "Jones" from the text accurately; however, considering that the preceding names, "Roosevelt" and "Willkie," represent the American president and governor, I guess that "Smith" may be Governor Alfred E. Smith of New York, who lost in the election of 1928 against Herbert Hoover. Smith is known for enforcing the Volstead Act (the

says, “We will stop him in this country.” Perhaps he means “him” in the statement as Hitler, for he is afraid of his influence on their hunting as well as their daily life. “It is no wonder that in ‘Delta Autumn’ the last strained determination to flee to the woods must negotiate a prefatory confrontation with the subject of Hitler, fascism, and demagoguery,” Matthews argues. “Members of the hunting party awkwardly stumble over American reluctance to enter World War II in 1940 and to defeat the forces of modern statism at home” (“Touching Race” 38).

In the following conversation, Ike seems to confirm that the United States is strong, assimilating the situation of the Second World War with that of the Civil War in which his father joined; meanwhile, Roth, who enlisted in the First World War, is concerned about War’s aftermath:

“So that’s what’s worrying you,” the old man said. “I aint noticed this country being short of defenders yet, when it needed them. You did some of it yourself twenty-odd years ago, before you were a grown man even. This country is a little mite stronger than any one man or group of men, outside of it or even inside of it either. I reckon, when the time comes and some of you have done got tired of hollering we are whipped if we dont go to war and some more are hollering we are whipped if we do, it will cope with one Austrian paper-hanger, no matter what he will be calling himself. My pappy and some other better men than any of them you named tried once to tear it in two with a war, and they failed.”

“And what have you got left?” the other [Roth] said. “Half the people

enforcement of the Prohibition) in 1929 (1067). An amendment of The Volstead Act was introduced, which is technically called “the Jones Bill” by name of a prohibitionist U.S. Senator Wesley Livsey Jones (Blocker, Fahey, and Tyrrell 341), who is supposedly represented by “Jones” in “Delta Autumn.”

without jobs and half the factories closed by strikes. Half the people on public dole that wont work and half that couldn't work even if they would. Too much cotton and corn and hogs, and not enough for people to eat and wear. The country full of people to tell a man how he cant raise his own cotton whether he will or wont, and Sally Rand with a sergeant's stripes and not even the fan couldn't fill the army rolls. Too much not butter and not even the guns – ”
(*GDM* 322-23)

Ike, who is almost eighty, confirms the strength of the country taking the example of the First World War and Civil War; especially, Ike apparently holds a strong feeling about the Civil War. “My pappy and some other better men than any of them you named tried once to tear it in two with a war, and they failed” stands for the defeat of the South in the Civil War. Here, the uniqueness of the southern people deriving from *The Lost Cause* rightly appears in the old southerner, Ike. The young southerner, Roth, on the other hand, emphasizes the aftermath of the First World War, in particular the effect of the New Deal to improve the Depression by President Roosevelt. “Too much cotton and corn and hogs, and not enough for people to ear and wear” supposedly represents the situation that farmers were restricted in the production of their crop according to Agricultural Adjustment Act (AAA) under the Roosevelt ministration; meanwhile some of the farmers were starved (Saito 154-55). Namely, the conversation between Ike and Roth, who is the grandchild of Carothers McCaslin (Cass) Edmonds, Ike's cousin, elucidates the generation gap. The old southerner with the intensive memory of the Civil War believes in the strength of the present nation constructed on the defeated Confederacy; whereas the younger one is concerned about the actual and imminent fear on their present life by “Austrian paper-hanger,” Hitler, the main menace of

the Second World War the United States confronts.

The Sea Image in the Woods: Faulkner's Overseas Concern

Ike is almost eighty years old in "Delta Autumn," thus a half of a century has passed since he witnessed the death of Old Ben in "The Bear." As I have discussed in Part I, Faulkner had already written the diminishment of the wilderness and the effect caused by the industrialization in the South. Yet, the author still describes a sign of the wilderness lost through time in "Delta Autumn." Once Ike used to travel to go hunting in a wagon (*GDM* 319). Meanwhile, the contemporary hunting colleagues drive in cars to the place for hunting, which indicates that the traffic in the Delta has been changed. Now they can drive "faster and faster each year because the roads [a]re better and they ha[ve] farther and farther to drive" (320). Ike notices the land has already changed from what he was familiar with for a long time. The landscape colored in the past with "the impenetrable jungle of water-standing cane and cypress, gum and holly and oak and ash, cotton patches" has now become "fields and then plantations. The paths made by deer and bear" have become "roads and then highways" (324). They have to drive two hundred miles from Jefferson to reach the place where they are to hunt; in contrast, "the Big Bottom," where Ike was hunting with Sam Fathers or Major de Spain, "was only thirty miles from Jefferson" sixty years ago (333). As for the soundscape, there is no sound of nature or wild animals such as panthers "but instead the long hooting of locomotives," which could represent the effects of the industrialization. The trains are "of incredible length and drawn by a single engine" (325). In passing, Ike remembers the wilderness before the death of Old Ben: "The twin banks marched with wilderness . . . the tangle of brier and cane impenetrable

even to sight twenty feet away, the tall tremendous soaring of oak and gum and ash and hickory . . . had echoed to no machinery . . . because it was still wilderness” (326). It is remarkable that the word “echoed” is used in the excerpt. There used to be the wilderness in Ike’s reminiscence, where the sound “echoed” as I discussed in the chapter 2 of Part I.

Notice that “Delta Autumn” begins with the description of the changing Delta associated with a sea image:

Soon now they would enter the Delta. The sensation was familiar to him [Ike]. It had been renewed like this each last week in November for more than fifty years – the last hill, at the foot of which the rich unbroken alluvial flatness began as the sea began at the base of its cliffs, *dissolving* away beneath the unhurried November rain as the sea itself would *dissolve* away. (319; emphasis added)

As I noted, “Delta Autumn” is the sixth story of *Go Down, Moses*, following “The Bear.” Faulkner has already written the sign of the wilderness diminishing as time goes by in the tale previous to “Delta Autumn.” The sign is obvious in the fifty years. The word “dissolving away” is associated with the “diminishing” wilderness. Simultaneously, the diminishing wilderness associated with the image of the dissolving sea represents Ike’s life span coming almost to the end: “the territory in which game still existed drawing yearly inward as his [Ike’s] life was drawing inward” (320). The autumn in the Delta is just the autumn of Ike’s life: “With ‘Delta Autumn’ the story of Ike McCaslin is concluded,” although the story of the McCaslins is not finished accurately yet (Skei 254).^{xlvi}

^{xlvi} In Skei’s opinion, “Delta Autumn” would be “a proper ending for *Go Down, Moses*.” He regards the seventh and last story, “Go Down, Moses,” as “a kind of coda to the work as a

Alternatively, I argue the wilderness described with the sea image indicates that the world affair would begin to occupy the author's mind instead of the matter about the South. As I noted, at the beginning of the 1940s, Faulkner was urged to compose short stories to solve his financial problem; meanwhile, he attempted to participate in the Second World War anyway. He is no longer apathetic about the country or world outside of the South: he might not be apathetic, although it is true that the southern author had mostly concentrated on the matter of the South in his writing career. The conversation among the hunters and the wilderness associated with the sea image will elucidate the converted concern of the author from the woods to the ocean, overseas, the world outside the South.

In conclusion, "Delta Autumn" delineates the transition of Faulkner's concern from the South such as the lost wilderness to the matter of the Second World War, into which the United States of America is about to be involved. It is the name of "Hitler" that associates "Delta Autumn," and *Go Down, Moses* in a sense, with the Second World War initially. However, Faulkner uses the Second World War material in his other work as well. "Snow" is one of them. The story begins with a question by the child of the narrator: "Father . . . what was Europe like before all the people in it began to hate and fear Germans?" (*US* 665). The child's question might function to evoke among the readers in the 1940s the sensation of the hatred for Nazi Germany. The narrator's reminiscence with his

whole" (254).

American friend Don, however, elucidate “the corruption of a Swiss woman” who slew a Nazi governor of Czodnia rather than “Europeans’ fear and hatred of Germans” (Volpe, *A Reader’s Guide* 56). Edmond L. Volpe affirms that Faulkner brings up a story written in the 1920s and adds a narrative frame the date of which is a few days after the attack on Pearl Harbor (*A Reader’s Guide* 54-55), even though “the real story takes place in the inter-war period” before the European would hate and fear Germans (Skei 272). “When in 1942 Faulkner turned to short stories again to make some money,” Volpe states, “he disinterred the story from his files. Available evidence indicates that he did not revise the original story” (*A Reader’s Guide* 55). As Volpe’s opinion, “Snow” cannot avoid being criticized as a composition for magazines in order to make money. Faulkner’s intention failed, and “Snow” was never sold to any publishers.

In contrast to “Snow” written in 1942, there is one story composed in the same year and sold immediately to the *Post*: “Two Soldiers.” Faulkner uses the Second World War material – the story begins with the news of the attack on Pearl Harbor from the radio – in “Two Soldiers” and the sequence, “Shall Not Perish,” which was sold to *Story* later on. Both tales have been, however, paid little attentions to critics; what is worse, most of them confirm that they are too patriotic and sentimental. The Griens tales, I suppose, have been ignored carelessly by critics. The two tales possibly bear Faulkner’s unapparent feeling apart from patriotic and sentimental attitudes.

2. Faulkner and Pearl Harbor Attack: Great Homage to the South Emerging in “Two Soldiers” and “Shall Not Perish”

On December 7 (Japanese time: December 8), 1941, the Japanese air force attacked the central valley in Oahu, Hawaii, which cost the lives of a lot of citizens as well as soldiers. The incident, known as the attack on Pearl Harbor, caused the United States, standing neutral at the beginning of the Second World War, to participate in the global warfare at last (Tindall and Shi 1151).

On ceasing its reluctance to join the war, the United States rushed into war with the slogan: “Remember Pearl Harbor,” and soon after Faulkner put out a short story, “Two Soldiers,” about two brothers who decide to join the army as soon as they hear of the attack on Pearl Harbor. The short story was accepted by *The Saturday Evening Post* immediately and published on March 28, 1942. In addition, it was included in a high-school textbook and planned to be broadcast on TV later on.^{xlix} From these facts, it can be surmised that the short story successfully caught the mood of the American society in the 1940s (Jones 64-65).

I suppose, however, “Two Soldiers” has not been sufficiently explicated among the critics in spite of its popularity at the time of the publication. As Carothers noted, it is true that the Faulknerian critics generally have been more interested in either the Civil War or the First World War rather than the Second World War works (73). Moreover, for the most part, critics have regarded “Two Soldiers” and its sequel, “Shall Not Perish,” as too patriotic and sentimental. For

^{xlix} “Two Soldiers” was purchased by the Columbia Broadcast System (CBS) for television, although the program was not produced (Furry 137).

example, Karl asserts that “‘Two Soldiers’ . . . was a piece of patriotic fluff” (661), and Skei that it was “written to make money and to meet the wishes of the average *Post* reader, and despite its easy sentimentalism and exaggerated patriotism, it remains mildly entertaining” (269).¹

There is some possibility, on the contrary, for new explications of the propaganda tales, as Jones suggests “we ought to return to ‘Two Soldiers,’ interpretive tools in hand, to see if more thorough scrutiny reveals something as yet seen only by its creator” (70-71), apart from the previous interpretations that they are “too patriotic and sentimental.” It is an affection for the South as well as the patriotic zeal that Faulkner represents in the Second World War tales – that’s what I try to reveal in this chapter.

Friction between the South and the United States: Media Tools in “Two Soldiers” and “Shall Not Perish”

When the war in the Pacific Ocean broke out at the beginning of the 1940s, the United States considered that Thailand or the Philippines would be the next target the Japanese army would attack, so it paid less attention to Pearl Harbor. People in the United States, therefore, were greatly shocked at the news on December 7 and complained that the bombing on Pearl Harbor by the Japanese

¹ Leslie Fiedler says, “In a writer whose very method is self-indulgence, that sentimentality becomes sometimes downright embarrassing, as in the stories of World War II in the present collection, ‘Tall Man,’ ‘Two Soldiers,’ etc., in which the soupiest clichés of self-sacrifice and endurance are shamelessly worked. . .” (385). In addition, Volpe writes, “Inspired by World War II and written for the readers of a popular magazine, the story is an expression of fervent patriotism. Though it is obviously the work of a fine craftsman, the tales is a slick magazine story that offends with its gushing sentimentality and its cuteness” (*A Reader’s Guide* 259). William Furry also regards “Two Soldiers” as the one sending a patriotic message: “It is a charming, humorous, and touching story, a Huck Finn-ish adventure with a patriotic message, just the sort of material a demoralized American public hungered for” (137).

army was a sneaky attack (Saito 198-200).

Unprecedented shock waves, for the United States had never been invaded, pass through the American citizens such as Pete Grier, when he hears the news of the attack on Pearl Harbor in “Two Soldiers.” The Griers consist of four – a father (“pap”), mother (“maw”),^{li} their son Pete, who has just turned twenty, and his younger brother, the eight-year-old narrator of both tales – and they are a poor rural family planting the vetch on their seventy-acre field. Pete and the narrator help their father in his farming. After helping him and having their supper in the evening, they stand by the wall of Old Man Killegrew’s house and listen to the radio. One day the siblings are standing on the outside of the house as usual and come to hear the news of the attack on Pearl Harbor.

Once Pete knows about the sneaky attack on their territory by the Japanese army, he suffers a dilemma: on one hand, Pete feels he has a duty to serve and protect his country; on the other hand, he has affection for his family and does not want to leave them, particularly, when they need his help on the farm. The severe dilemma between the country and family proves that Pete is a responsible boy (Volpe, *A Reader’s Guide* 260). He is loyal to both his nation and his family.

Pete and the narrator go to Old Man Killegrew’s house to listen to the radio after the attack on Pearl Harbor as well. In contrast to Pete who finished the Consolidated school, the narrator is a young boy who has just begun to go to school

^{li} The narrator calls his mother as “maw” and father as “pap” in “Two Soldiers” although he uses “Mother” and “Father” in “Shall Not Perish.” Here the matureness of the boy narrating both the tales is proved to diverge between the two. The boy is more mature in “Shall Not Perish,” for I guess it is caused by the experience of the death of his adorable brother Pete. This is a point to which I will return later.

and cannot understand the news fully by himself. Therefore, Pete explains the details of the news to the narrator for a while, as if the senior Grier boy were “the boy’s [the narrator] guide to the world” (Miller 45), but quits some days later. Pete lies on the bed silently “as a ambush” and “still as iron” (*CS* 83). Considering that the narrator describes Pete as having an attitude to assail enemies, the boy might have a slight anticipation that his older brother will go to the war. Even after Pete declares to his family that he is joining the army, he lays himself as “hard as iron” (86). Pete wants to serve both his country and family. The conflict between his country and family freezes him like “iron.”^{lii}

Unlike Pete, his mother and father are opposed to his decision to go into the army for different reasons. His mother is reluctant to agree with Pete’s decision, saying, “No . . . I don’t want him [Pete] to go. . . . I don’t want to save the country. Them Japanese could take it and keep it, so long as they left me and my family and my children alone” (84). As a mother, she cherishes her family primarily and tries to persuade her son to save his life. Nonetheless, she reluctantly accepts her son’s volition: “. . . if Pete’s got to go to this one, he’s got to go to it. Jest don’t ask me to understand why” (84-85). From this statement of the mother, Miller notes that “Faulkner also casts [the mother] as the least patriotic” (42). A mother’s affection to her son, despite encouraging him to engage in the war after his decision, is a counterpart of the patriotism to save the nation.

Pete’s father is also against Pete’s decision, but his reason for disagreeing with his son is different from the mother’s feeling. Firstly, the father notes that

^{lii} Shawn E. Miller mentions that Pete’s motive to enlist is “a mystery worth investigating, whereas most have found it to be a rather obvious case of patriotic zeal. . . . Pate’s decision must indicate an eagerness to self-sacrifice on behalf of nation and not a shrewd recognition of necessity” (42).

Pete is not enough old for draft. Moreover, the fact that the father joined the army in the First World War satisfies his responsibility to the nation (Miller 42). Besides, he says to Pete, “. . . what’ll I do for help on the farm with you gone? It seems to me I’ll get mighty far behind” (*CS* 85). The father, a poor farmer, is still sowing the vetch in December, which should have been finished in the last month, November 15. As the narrator mentions, “pap [i]s still behind, just like he ha[s] been ever since me and Pete ha[ve] knowed him” (82). It is obvious that the father is poor at farming. Accordingly, he is worried to lose his good assistant, Pete, for his work, which will elucidate that the father puts weight on his own field, property and daily life rather than the security of the nation.

As I have observed in the previous paragraphs, the Griers break into two kinds of personalities: Pete, who has known the crisis of the nation and is determined to serve the country by enlisting the army; in contrast the mother and father, who want to hold onto their family and life at Frenchman’s Bend. The narrator, although he follows Pete when he goes to join the army after Pete’s departure, cannot be inspired by the same kind of patriotic emotions as his brother is, because the narrator is only eight years old, an age which is less possible of understanding what Pete thinks about the war and his country. Considering the narrator returns home after Pete leaves Memphis for Pearl Harbor, the younger Grier boy, rather, is said to persist in his loyalty to his family and its life as much as his mother or his father does.

In view of the divided Griers, I shall more carefully consider the radio at Old Man Killegrew’s house. As I mentioned at the beginning of this chapter, Pete learns of the attack on Pearl Harbor from the radio. The Grier brothers go to Old Man Killegrew’s house every evening and listen to the radio by the outside wall.

Volpe mentions that the Grier family is too poor to possess a radio (*A Reader's Guide* 260), hence it is their routine to stand by the wall for the radio news.

I must draw more attention to the radio than that as an indication of poverty. In fact, the radio in the 1940s had a particular role in the American society. From the rise of its popularity in the 1920s up until the prevalence of television in the 1950s, the radio was the most important medium for American people. They enjoyed music or comedy through the radio in spite of the Great Depression in the 1930s and during the Second World War. Generally speaking, the radio effectively encouraged the Americans during the dark era of the nation.^{liii} In particular, Roosevelt, serving as president when the Second World War broke out, utilized the radio efficiently for his governing. As soon as Pearl Harbor was attacked, Roosevelt delivered a speech through the radio, declaring the day of the attack as a “Day of Infamy,” which accelerated Americans in devoting themselves to the nation. I would like to emphasize how the radio helped Roosevelt persuade American citizens to keep their mind on the nation. To put it another way, the radio should be seen as a symbol to unite the people in the United States against Japan during the Second World War (Yu 89).

The radio, different from magazines or newspapers, is a medium which can convey information widely and immediately to people, so it stands to reason that Pete in “Two Soldiers” would learn of the attack on Pearl Harbor from the radio on the day the incident happened. Theresa M. Towner suggests that “Pete sees the U.S. as a symbol of home and the very real threat posed to it by the Japanese as a threat to home and so to himself” (98). It is possible that Pete has been afraid for

^{liii} For further details of the history of the radio in the American society, see Norman H. Finkelstein.

his family which might be in danger as well as the United States after the attack on Pearl Harbor because, as I pointed out the above, he is responsible for both his family and the United States. In this way, Pete leaves home for the Pacific Ocean to protect not only the nation, but his family.

Whereas Pete devotes himself to the nation, his mother and father cling to their own life. Furthermore, it is noteworthy that the Griers do not own a radio, which played a role to unite the nation against their enemy Japan in the 1940s. Eventually, the radio does not work as the national symbol for Pete's mother and father because the parents are not affected directly in their life by the medium, one of the most important innovations in the twentieth century.

The parents, adversely, depend on another medium. The mother and father read a newspaper to get information instead of the radio. After receiving the news of Pete's death in "Shall Not Perish," the Griers rely on the newspaper medium to obtain the news. The "Memphis paper" (*CS*102), which the father brings back with him from the town, lists the names of the dead soldiers in the war, who are from Mississippi or Arkansas, which proves that the paper is a local one in the South. Compared to the radio which played a role to unite the nation throughout the Second World War, the local paper emphasizes the region, that is, the South intensely.

It is important to underline the special concept of the South, which people have kept in their mind since the end of the Civil War. Cash, the author of *The Mind of the South* in 1941, which is just the year of the attack on Pearl Harbor, tells the uniqueness of the South at the beginning of "Preview to Understanding": "There exists among us by ordinary – both North and South – a profound conviction that the South is another land, sharply differentiated from the rest of the American

nation. . .” (xlvii). Also, Masato Watanabe titled the third chapter of his book: “Nanbu – Ikari no Dokuritsu Oukoku,” which means, “The South: An Indignant Autonomy,” and discusses the severe tension persisting even today between the South and the government of the United States (91). It reveals that there is a strong belief among the southern people today that the South is a self-reliant country, isolated from the North, or else, from the nation. Such a person appears in “Shall Not Perish” obviously. Major de Spain, who loses his son in the Pacific Ocean during the Second World War, murmurs as follows: “His country and mine was ravaged and polluted and destroyed eighty years ago, before even I was born” (CS 108). Alternatively, after Pete’s death, the narrator reminisces about the days when the Griers began to bring a paper from town: “. . . Pete still *is* everywhere about the earth. . . . So Mother and Father and I don’t need a little wooden box to catch the voices of them that saw the courage and the sacrifice” (104). The “little wooden box” is the radio, which the narrator hates for uniting the country as a nation beyond the concept of the South and finally leading to the death of his affectionate brother. Namely, the friction between the South and the United States is reflected in the media by which the Griers get information in “Two Soldiers” and “Shall Not Perish.”^{liv} In the next section, I would like to focus on Faulkner in the 1940s and expose a dilemma he suffered then.

^{liv} Stefan Solomon explains the replacement of the media the Griers depend on comparing the two tools in addition to the telegram which informed them of Pete’s death directly: “. . . even in their disavowal of the wooden box, it is perhaps only natural that the Griers replace the radio communiqués from Old Man Killegrew’s with the messages of other, older media – most obviously via the obituaries in the *Memphis Commercial Appeal*. . . . The newspaper endows the dead with the greater number of words, written in the obituary section which, unlike the telegram, regularly sets one death alongside many others (58-59).

Friction between Faulkner and the Nation: Public Face and Private Space of the Southern Author

During the Second World War, Faulkner was positively involved in the war effort. He gave lectures at a CAA primary flying school and tried to get a National Guard commission (Blotner, One-Volume Edition 423). After the attack on Pearl Harbor, he did Civil Defense work (434).

Meanwhile, Faulkner was devastated financially in the 1940s. He sent a telegram to his editor, Ober, for money (425). He had to earn money immediately. Then the financially poor author, affected by the tragedy in Hawaii in 1941, depicts two boys joining the military for the Great War in “Two Soldiers.” The story was so topical in 1942, just after the attack on Pearl Harbor, that it was published soon without any rejection, which provided Faulkner with financial support. Eventually, it should be deemed appropriate that Faulkner wrote “Two Soldiers” to make money and improve his financial situation (Miller 39). The success of “Two Soldiers,” however, threatened his literary reputation. In spite of Faulkner’s craftsmanship, critics pointed out its sentimentality. Karl, as I noted in the above, calls the work as “a piece of patriotic fluff” (661) and affirms as follows: “Knowing what the *Saturday Evening Post* wanted and being able to produce such copy was a form of literary prostitution, for the stories were not only inferior, they were turned out knowingly as inferior” (662).

From the year of 1940 to 1950, until Faulkner was awarded for the Nobel Prize of Literature, his fame was gradually pervading society thanks to his career in Hollywood as a script writer, or else, the publication of *The Portable Faulkner* by Cowley. Gray portrays the author’s state of mind in this time:

One of the problems of his later life and writing, in fact, was that, while he

[Faulkner] felt compelled sometimes to cut a public figure – to the extent, that is, of making public declarations of principle, even in his fiction – there was a strong undertow of feeling within him that tended to associate the public with the factitious. (*The Life* 304)

“Two Soldiers,” for which Faulkner positively shows a great affection for, honestly describes the author’s attitude portrayed by Gray.^{lv} Skei notes that the narrator whose point of view should be restricted to a child’s knowledge becomes, in effect, the “author’s mouthpiece” (269). His point is that Faulkner expresses what he thinks through the child character that he creates, and the strategy may seem unrealistic or artificial.

Furthermore, Gray states:

A deeply private man [Faulkner] by instinct and training, his best work had entered the public arena by way of the recognition that public and private are two sides of the same coin, joined together through the currency of language. But as he was nudged, with some reluctance, into a public role – the successful man of letters speaking from the South – that recognition began to falter; and Faulkner oscillated with ever more violence between a public face and a private space that seemed to be definitely separate, mutually exclusive. (*The Life* 304-05)

Faulkner successfully interwove private and public use of language in his early work which were evaluated as his masterpieces. The two aspects of his mind, nevertheless, deviate one from another later on; eventually, he expresses the public

^{lv} On May 26, 1944, Ober wrote to Faulkner to ask him to give some reasons he liked “Two Soldiers,” quoting a letter from Whit Burnett, who wanted to recommend the story for a radio series. In the reply, Faulkner wrote, “I like it [‘Two Soldiers’].” (*SL* 184)

declaration, which is separated from his mind, directly.

Now recall “Two Soldiers” and “Shall Not Perish” written by Faulkner in the 1940s. In both tales, Pete represents the ideal American patriot. He stands up with courage to defend the nation during the wartime. These feelings expressed in the short stories are appropriate for the statements of the author who represents the United States. That is to say, the patriotic aspect drawn in Pete is a public face of Faulkner himself.

On the other hand, his private space behind the public face appears in the characters who express a strong southern identity. Faulkner had persisted in depicting the South with great affection, but while he portrayed boys devoting themselves to the nation for the war in a sentimental way, he also describes people who cannot leave the South. They are Pete’s mother and father, who cherish their own family and life, surviving during the wartime at the corner of the South with the grief caused by the loss of their adorable son.

The narrator is worth a mention in passing, as he goes to Memphis and is persuaded by Pete to return to Frenchman’s Bend. I argue that Faulkner reflects his private space on the narrator as well as the father and mother. Miller perceives that Faulkner would view the young Grier boy as “a version of himself, eager to play his part in the great historical drama of his day but tragically denied, and the boy’s grief as a mirror of his [Faulkner’s] own,” for Faulkner once attempted only to fail to “see action in World War I, and being in the midst of trying (and again failing) to be commissioned by the Navy and then the Air Force even as “Two Soldiers’ was going to press” (47). I noted a little earlier the artificial strategy by the author to create a child character with the author’s mouthpiece. Moreover, the boy’s narration provides a humorous atmosphere which is not appropriate for the

serious situation in the United States confronting itself with the threat of the war. During the serious occasion, Faulkner, I suppose, set an innocent boy as a narrator so that the humorous tone in his narration could prevent the author himself from being involved in the patriotic fervor of the American society.

At the same time, it is ironic that the humorous narration by the innocent boy during wartime seems to make fun of the patriotic inclination arising in the nation. Additionally, the narrator's reminiscence which I have mentioned in the previous section, ". . . Pete still *is* everywhere about the earth. . . . So Mother and Father and I don't need a little wooden box to catch the voices of them that saw the courage and the sacrifice," indicates a friction between Faulkner and the nation, which is, the United States. That is to say, Faulkner holds in hatred the patriotism boomed by the radio playing the role to unite the nation against the enemy in the war, as the narrator in "Shall Not Perish" holds "the little wooden box" in hatred with the grief of the loss of his affectionate brother.^{lvi}

Faulkner shows his patriotic attitude for the United States in "Two Soldiers" and "Shall Not Perish." At the same time, he expresses an homage to the southern people who have survived during the global crisis in the 1940s, situating them in a small village named Frenchman's Bend, located in the fictional county,

^{lvi} I suppose this hatred feeling for the radio deriving from the sentiment against patriotism. Solomon, meanwhile, nominates the hatred for the radio as the "technophobic strain": "The technophobic strain that began with the telegram is continued here, at the very site of what the narrator supposes is Pete's attempted dismemberment at the hands of the mass ornament. In this way, radio in the story speeds Pete toward death, for it is the very same 'wooden box' at Old Man Killegrew's that had attracted Pete to the war in the first place. While both the narrator and the author of the story he narrates attempt to repudiate rival media and technologies in 'Shall Not Perish,' there is no point in his life at which Pete Grier is not technology constituted" (57).

Yoknapatawpha. Pete, who is heading toward his doom at the center of the Pacific Ocean, says to his younger brother gently, “You must go home. You must look after maw, and I am depending on you to look after my ten acres. I want you to go back home” (*CS* 96). This may be what Faulkner wished to declare honestly, who was on his way to become a representative of the United States in the 1940s: “I want to go back home, the South.”^{lvii}

^{lvii} This is an expanded and revised version of the paper read at the 53rd general meeting of The American Literary Society of Japan held at Hokkai-Gakuen University on October 4, 2014.

3. “Shall Not Perish Our Country, America”: Faulkner’s Patriotism during World War II

The attack on Pearl Harbor in December 1941 led the United States of America to the Second World War in the Pacific Ocean and gave Faulkner a chance to write a short story, “Two Soldiers,” accepted by *The Saturday Evening Post* and published after the United States declared war.^{lviii} The story has been regarded as too patriotic and sentimental; accordingly, most critiques have devaluated it.^{lix} In addition, the sequel of “Two Soldiers,” “Shall Not Perish,” is “more overwritten and sentimental” (Skei 269); therefore, most of the comments on it describe it as patriotic, sentimental and propagandistic.^{lx} First of all, the title of “Shall Not Perish” is supposedly excerpted from Gettysburg Address by Abraham Lincoln:

^{lviii} See, as for “Two Soldiers” and its publication, Jones pp. 64-65 and Volpe, *A Reader’s Guide* p. 259. About the Second World War and the Attack on Pearl Harbor, see Tindall and Shi p. 1151.

^{lix} Karl states “Two Soldiers” and “Shall Not Perish” are “turned out knowingly as inferior” and notes as follows: “What made ‘Two Soldiers’ acceptable to the *Saturday Evening Post* was precisely what made the story so meretricious: every move and every scene aimed at a preconceived effect, characters suffocated, episodes evincing stereotypical responses. A young boy, almost nine, must face the departure of his elder brother for the war after Pearl Harbor is struck. The elder brother is himself barely seventeen, and the young boy sees them as ‘two soldiers,’ one fighting, the other backing him up with chopped wood and water to cook with” (662). Skei points out that “‘Two Soldiers’ is a competent story . . . despite its easy sentimentalism and exaggerated patriotism, it remains mildly entertaining” (269). Skei also notes that “[Faulkner] created new characters for this commercially successful story about two boys, nineteen and nearly nine, and their unlimited patriotism” (268), quoting the mother’s dialogue: “I don’t want him [Pete] to go [to the war]” (*CS* 84).

^{lx} Regarding “Shall Not Perish,” Karl writes that “‘Shall Not Perish’ also appeared in *Collected Stories*. Faulkner here returned to the Grier family of ‘Two Soldiers,’ for more patriotic sentiments designed to make it attractive to the *Saturday Evening Post*” (664). Skei and Karl share the comment that the sequel of “Two Soldiers” is also sentimental and overwritten. Blotner also admits the sentiments of “Two Soldiers” and “Shall Not Perish,” and argues that “during World War II he [Faulkner] had felt that it was the responsibility of people like himself who were too old to fight but whose positions gave them a chance, to speak out for efforts to avoid social injustice and further warfare. He did so now in speeches and essays that often reflected some of the sentiments in stories such as ‘Two Soldiers’ and ‘Shall Not Perish.’ He did this public speaking more out of obligation than pleasure” (“The Sole Owner” 15).

“that government of the people, by the people, for the people, *shall not perish* from the earth” (Furry 138; Ochi 39/240; emphasis added). Considering President Lincoln abolished slavery and united the nation into one after the Civil War, it is not exaggerated to say that Faulkner might have chosen the title from Lincoln’s famous address intentionally to make it function as a propaganda during the wartime. Generally speaking, “Shall Not Perish” is not highly evaluated in Faulkner’s works and critics have paid little attention to it.

The characters in “Shall Not Perish,” however, should not be interpreted as only too patriotic and sentimental as the previous studies posited. I propose that the narrator, the younger brother of the Griers appearing in “Two soldiers” and “Shall Not Perish,” should be more focused on. In addition, other characters described through the eyes of the boy are valuable to examine carefully so as to find a new perspective of the Griers’ tales, beyond the evaluation as patriotic, sentimental and propagandistic. Moreover, considering the biography of Faulkner in the 1940s, I will consider the essence of the patriotism that Faulkner declares in the sequel of “Two Soldiers.” What is the “America” the author applauded through the patriotism expressed in “Shall Not Perish”? It is the goal of this chapter to find an appropriate answer for this question.

Perspective of the Narrator in “Shall Not Perish”: Non-Patriotic Observation

Initially, it is profitable to consider the younger brother of the Griers, that is, the narrator in “Two Soldiers” and “Shall Not Perish,” for I propose it would be a good way of finding the author’s idea when he composed the tales.^{lxi} Skei acutely

^{lxi} Towner and Carothers argue the relation of “Two Soldiers” and “Shall Not perish,” including “Shingles for the Lord” at the point of the family, the Griers. They note: “Shall Not

points out, the narrator in “Two Soldiers” is “at times the author’s mouthpiece,” however, “he does not seem mature enough to be capable of expressing the sentiments which the author invests in him” (269). It is appropriate for the sequel. The narration by the boy about nine years old, who experienced the separation from his adorable brother, includes some artificial expressions by Faulkner.

I would like to focus attention on the beginning of “Shall Not Perish.” The narration by the younger Grier brother will clarify how the atmosphere of the narration varies at the death of Pete, the narrator’s older brother who enlisted in “Two Soldiers.” On hearing Pete’s death, the boy loses his temper and begins struggling in the arms of his father. The boy hollers: “No it ain’t! . . . No it ain’t!,” “No, Pete! No, Pete!,” “God damn them Japs! God damn them Japs!” Following this shouting, his father tries to hold the struggling narrator. Then the narrator describes himself as being like “another man instead of just nine” (*CS* 101). These words show that the narrator is too emotional to explain himself logically as he is only nine years old; he cannot express his grief for the loss of his affectionate brother. The narration of the boy after Pete’s death, however, appears matured immediately and sophisticated, as Skei points out, “poetic and eloquent” (269):

And that was all. One day there was Pearl Harbor. And the next week Pete went to Memphis, to join the army and go there and help them; and one

Perish’ seems to continue the action of ‘Two Soldiers,’ which immediately precedes it in this volume, and to concern the same family in ‘Shingles for the Lord.’ We say ‘seems’ because ‘Shingles [for the Lord]’ mentions no brother Pete; the first-person narrator of ‘[Shall Not] Perish’ is an adult, that of ‘Shingles [for the Lord]’ and ‘Two Soldiers’ a child, for example” (54). I agree with Towner and Carothers, and the Griers appearing in the three tales is approximately the same one; thus, the three tales are successive stories. In addition to the Griers, I consider of Solon Quick, who would work as a bus driver thanks to the WPA in “Shingles for the Lord” (*CS* 29). In “Shall Not Perish,” Solon Quick would appear. He drives the bus on which the Griers ride back to their home (110-11). Therefore, I suppose Solon should prove the relation of the three tales.

morning Mother stood at the field fence with a little scrap of paper not even big enough to start a fire with, that didn't even need a stamp on the envelope, saying, *A ship was. Now it is not. Your son was one of them.* (CS 101-02)

Here, the boy summarizes what happened from after the attack on Pearl Harbor until Pete's death although he narrates the whole story in "Two Soldiers" and the beginning of "Shall Not Perish" closely in every matter. It is no exaggeration to say that the boy's narration gets immediately mature and sophisticated enough to allow him to summarize the events with Pete and the tragic incident over the sea.^{lxii} It is plausible to say that the boy has grown up at the death of Pete, as James G. Watson states: ". . . the pattern of initiation . . . is completed when the Grier boy accepts his right relation to family, the South, and the nation" (222). Alternatively, it is possible to say that the narrator matures enough to be the author's mouthpiece.

The narrator in "Shall Not Perish" has apparently achieved this initiation by way of Pete's death. Nevertheless, the boy's narration includes somewhat infantile diction and there is room to consider the boy's narration more than simply to say that he matures from what he was in "Two Soldiers." To take a simple example, the boy pays close attention to a zipper of his mother's purse that Pete bought for her in San Francisco. The boy observes the zipper opened and closed when the Griers go shopping:

^{lxii} Jones notes the goal of Faulkner's use of dialects and formal diction on the narration "was to reflect greater maturity in the narrator at the time of recounting this story and to achieve a greater sense of 'tragic dignity'" (73). Solomon mentions the reason of the failure of "Shall Not Perish" as Faulkner's abandonment of the southern dialects in the boy's narration: "Redoubling the sentimentality of 'Two Soldiers,' 'Shall Not Perish' strangely abandons the younger Grier boy's southern dialect, and seems to turn unambiguously toward the patriotic 'idea,' marking it as a relative failure" (55).

. . . Pete bought it [the satchel] – a round, square-ended, water-proof satchel with a handle for carrying . . . with *a zipper opening* that Mother had never seen before nor Father either. . . . So it was me that *zipped it open* . . . and she *zipped it shut and then open* and then Father tried it, running the slide up and down the little clicking track . . . and she put the satchel, still open . . . *the zipper still open* because when we came to need it we would have to open it . . . and *zipped the satchel shut*. . . . (CS 105; emphasis added)

The boy demonstrates the movement of the zipper: “opening . . . zipped it open . . . zipped it shut and then open . . . the zipper still open . . . and zipped the satchel shut.” The detail of the zipper shows the narrator’s infantile interest toward one simple tool. In addition, he repeats the words “zipper,” “open” and “shut.” The repetitions recall the boy’s yelling when he knew of Pete’s death: “No it ain’t! . . . No, it ain’t!” “No, Pete! No, Pete!” “God damn them Japs! God damn them Japs!” Word repetitions show not only he is emotional, but also his vocabulary isn’t as developed as adults’ one. From the viewpoint of the vocabulary, the narrator is controversial as either matured or not.

It is noteworthy that the narrator observes his family and the South in the 1940s with the eyes of a nine-year-old boy, being innocent apparently, for his diction in the narration make the story controversial to regard it as patriotic propaganda during the wartime. The boy’s narration demonstrates caste in the South. Initially, the boy puts “on [his] Sunday shirt and the pants so stiff with starch” to visit a powerful person in the South such as de Spain. In addition, his father advises the boy as follows; “De Spain is rich. . . . With a monkey nigger [African American] in a white coat to hold the jar up each time he wants to spit” (104). These descriptions clearly show a hierarchical difference between the Griens and de Spain, in other

words, poor farmers and a powerful banker in the South. Besides, the important point is the description of de Spain's house when the boy witnesses it:

. . . we turned into the yard which was bigger than farms I had seen and followed the gravel drive wider and smoother than roads in Frenchman's Bend, on to the house that to me anyway looked bigger than the courthouse, and mounted the steps between the stone columns and crossed the portico that would have held our whole house, galleries and all, and knocked at the door.
(106)

From this view, the boy is impressed with the magnificence of the house. This indicates an infantile narration by a nine-year-old boy; therefore, it is reasonable to say that Faulkner manages to demonstrate the hierarchy among people in the South through the boy's innocent eyes.

Added to the hierarchy in the South, there is one other thing that is important to notice about the narration by a nine-year-old-boy: racism. The servant standing at the gate of de Spain's house is African American, which vividly recalls the racism in the South. The boy narrates as follows: ". . . the whites of the monkey nigger's eyes for just a second when he opened the door for us, the white of his coat for just a second at the end of the hall before it was gone too. . ." (106). Additionally, the boy observes de Spain and his African American servant as follows: "the nigger went to the table . . . one flick of the black hand and the white sleeve and the pistol vanished. . ." (109-10). What attracts the boy's attention first is the contrast of black and white in the face or arm of the African American servant. More noteworthy, the servant is called a "nigger" in his narration. In "Two Soldiers," the boy also calls an African American servant who opens the door of Colonel McKellogg's house a "nigger" as well (97). In passing, another African American

called “nigger” putting on “a short kind of shirttail coat” brings meals to the boy, rolling “a kind of wheelbarrer [wheelbarrow] in” (98). From these descriptions, one may say that the African American people in “Two Soldiers” and “Shall Not Perish” work as servants, which are apparently the lower-class occupations. Furthermore, Faulkner agreed on the deletion of the word “nigger” on the publication of “Two Soldiers” (Jones 64), which indicates the situation that the nomination of the African American people would arouse the racism among the readers. Therefore, it seemingly means that the narrative demonstrates a racial stereotype of the South.

I will expand this argument into Faulkner and Hollywood, where he often stayed during the 1940s because Faulkner and the racial stereotypes are closely connected in the movies he was engaged in, which hints at a clue to clarify the attitude of Faulkner at that time. There are several reasons why he stayed in Hollywood. For instance, he worked at Warner Brothers as a scriptwriter because of his financial crisis. Or else, “Howard Hawks wanted him [Faulkner] as scriptwriter for his next war movie” (Hamblin and Brodsky xviii).^{lxiii} At the time, Hollywood was colored with war, for the president, Roosevelt, urged Hollywood to produce films that would be effective as propaganda for the war (Koppes and Black 16). It means that he utilized the entertainment for facilitating people in the United States participating in the war. The government and a medium of mass culture were closely connected then. In fact, Warner Brothers, which Faulkner had

^{lxiii} About Faulkner and Hollywood, Meta Carpenter Wilde and Orin Borsten notes that “. . . Hollywood was still better for him [Faulkner] than Oxford. In Hollywood there was love. And Hollywood was alive with the pulsation of war, and something in him needed to be in the dead center of it” (xi). This subject is more fully developed in *Hollywood Goes to War: How Politics, Profits and Propaganda Shaped World War II Movies*. See Koppes and Black p. 16, in particular.

the contract to work as a scriptwriter for, was familiar to the Roosevelt administration so that they created films one after another, promoting patriotism. Judging from the above, it is reasonable that the short story, published in 1943 by the author who worked as a scriptwriter in Hollywood, would evidently declare patriotism during the wartime.

Turning to the descriptions featuring caste or race in “Shall Not Perish,” they are too controversial for the work to be classified as propaganda during the Second World War. In fact, OWI (Office of War Information) proclaimed this war as “a people’s war” and confirmed that: “Everyone had a stake in it, regardless of class, ethnic, or religious identification: everyone contributed according to his or her ability” (Koppes and Black 67). Then OWI asked film makers to keep in mind seven questions. One of them is, for example, “Will this picture help win the war?” (66)^{lxiv} Therefore, they tended to avoid “stereotypes, such as blacks in menial or comic roles” (67). Nonetheless, the African American in “Shall Not Perish” is a servant opening the doors of de Spain’s house. Considering the situation in Hollywood and America during the wartime, it is curious that Faulkner, working as a scriptwriter in the patriotic mood intermittently, demonstrated vividly typical stereotypes such as class difference and racism through the work written in the 1940s. His work, as a result, seemingly nullifies the purpose of the Roosevelt

^{lxiv} The seven questions OWI presented to the film-makers are as follows: “1. Will this picture help win the war? 2. What war information problem does it seek to clarify, dramatize or interpret? 3. If it is an “escape” picture, will it harm the war effort by creating a false picture of America, her allies, or the world we live in? 4. Does it merely use the war as the basis for a profitable picture, contributing nothing of real significance to the war effort and possibly lessening the effect of other pictures of more importance? 5. Does it contribute something new to our understanding of the world conflict and the various forces involved, or has the subject already been adequately covered? 6. When the picture reaches its maximum circulation on the screen, will it reflect conditions as they are and fill a need current at that time, or will it be out-dated? 7. Does the picture tell the truth or will the young people of today have reason to say they were misled by propaganda?” (Koppes and Black 66-67).

administration or OWI's belief in Hollywood during the war. It follows from what has been said that there is room to find a new interpretation of "Shall Not Perish" in addition to finding it patriotic, sentimental and propagandistic.

Persistence of the Civil War: The Southern Stereotypes

In order to find a new aspect in "Shall Not Perish," it is necessary to examine other characters around the narrator to determine the core of the story. The most sentimental point of the story happens in de Spain's house; the mother, who has lost her son, Pete, stands in front of de Spain, whose son dies in the war, too. She grabs de Spain's hand reaching for a pistol on the table. Then, she says to him, "Weep. Not for him: for us, the old, who don't know why" (*CS* 109). Both the mother and de Spain are parents who have lost their children in the war, and such parents might try to commit suicide under the tremendous grief confronting themselves with the obituary of their children. The mother's words are, perhaps, effective as propaganda during the war, for her words are sympathetic toward the parents who try to overcome their grief.^{lxv} What is more, the attitude is critical to facilitate the readers' patriotism, to grieve the death of the young who lost their lives in the war, to make it a "people's war" as OWI proclaimed.

Whereas the mother seems to repress her grief in order to play a role as propaganda, there is another character who must not be ignored: de Spain, the powerful banker in the South. The first important thing to consider about de Spain

^{lxv} M.E. Bradford states the mother's attitude to de Spain like this: "Essentially, Mrs. Grier's task in her interview with Major de Spain is to convince him of what her family already knows and understands about their loss and the war, that 'there was some point to why we grieved' . . . that the death of the boys has served a meaningful purpose that will make them forever 'is,' not just 'was' . . ." (97).

is the inside of his house:

. . . a table shaped like a coffin in the middle of the floor with the Confederate flag spread over it and the photograph of Major de Spain's son and the open box with the medal in it and a big blue automatic pistol weighting down the flag . . . not a real major but just called that because his father had been a real one in the old Confederate war, but a banker powerful in money and politics both. . . . (107)

What the quotation makes clear is that de Spain decorates his room with inheritances of the Civil War even though seventy years have passed since the war ended. In addition, it is important to notice the fact that people in the 1940s call him "Major de Spain," which is the title for his father during the Civil War. Because of the nickname, de Spain seems as if he were still living during the Civil War, even in the Old South. Moreover, de Spain mourns for his son, spreading the Confederate Flag over the table which the narrator describes as a "coffin." The narrator's perception of the table appears as if his son had died in the Civil War. Possibly, de Spain is so distraught over the loss of his son that he might misunderstand that it should be the Civil War, not the Second World War, in which his son dies. De Spain's confusion between the Civil War and the Second World War continues still after the mother says to him again, "Weep" (108). His confusion is obvious in de Spain's dialogue: "*For his country!* He had no country: this one I too repudiate. *His country and mine* both was ravaged and polluted and destroyed eighty years ago, before even I was born" (108; emphasis added). De Spain indicates that "he" in his comment is his deceased son. "His country" in the quotation is the United States of America in the 1940s, for de Spain's son dies in an airplane crashing into a Japanese ship. On the other hand, "[his] country and

mine” implies the Confederate States of America in the 1860s from de Spain’s words, “His country and mine both was ravaged and polluted and destroyed eighty years ago.”^{lxvi} Considering that de Spain is called “Major,” he may hate, as a descendent of a soldier in the Old South, the present America which people in the North that fought against the Confederacy constructed. Either way, de Spain’s grief makes it clear that he condemns the United States of America, deriving from the North which defeated the Confederates in the Civil War, with the tremendous grief at the loss of his son during the Second World War.

There is one further character that must not be ignored: the grandfather of the narrator. He is apparently a typical southerner who persists with the memory of the Civil War like de Spain. In the latter part of “Shall Not Perish,” the narrator remembers his grandfather, sleeping on a chair under the mulberry in the yard and suddenly standing up and hollering the names of people during the Civil War such as “Forrest, or Morgan, or Abe Lincoln, or Van Dorn” and so on. According to the narrator, the grandfather seems to be “too old even to have actually fought in the old Confederate war” (112), but his hollers of people’s names in the Civil War show his strong memory of the past, the Old South in which the Confederacy existed. The grandfather goes to watch a Western with the Griers, but soon falls asleep. Later on, he gets up immediately, while the movie is still going, standing perfectly still and saying “Cavalry!” and wandering from seat to seat (113). While

^{lxvi} About the statement by de Spain, Towner points out that “he [de Spain] expresses grief as hatred of the nation that destroyed his ‘country,’ the South. His rhetoric marks him as an anachronistic sectarian – the ideological opposite of Sutterfield and Pete” (98). Skei quotes the same statement and notes that de Spain “lives in the past, while the Griers have to live in the present, even though the past is a living tradition to them, since other Griers have fought in other wars and even more so, since other Griers have tilled the soil and have been outlasted by it because they did right to it” (270).

watching the Western, the grandfather falsely regards the moving picture as the Civil War and confuses the horses in the Western with those of General Bedford Forrest. Considering the above, the grandfather is the person who clings to the Civil War as much as de Spain does.

The persistence of the memory of the Civil War in de Spain and the grandfather indicates a fact that the country people in the South are inclined to recognize their own country as the Old South, that is, the Confederate States of America before they lost in the Civil War. Namely, the great war the southerners hold in their mind is the Civil War, not the Second World War or a Western film, even in the 1940s. Cash states in *The Mind of the South*: “There exists among us by ordinary – both North and South – a profound conviction that the South is another land, sharply differentiated from the rest of the American nation, and exhibiting within itself a remarkable homogeneity” (xlvi). It might be appropriate that the southern people have held on to the idea that the South is an independent country, isolated from the North. Additionally, Cash points out that “they [the southern people] had been patriots, but only to their local communes and to their various states” (66). It means that their patriotic fever did not go beyond the boundary of their community or the boundary between the South and the United States. All of this amounts to saying that the southerners’ patriotism shows the uniqueness of their own local community, or else, emphasizes the isolation of the South even during the 1940s.

From the fact that Faulkner describes the southerners who persist in the memory of the Old South, it is not too far from the truth to say that the country the southerners keep in mind as their own would be the Confederate States of America, and that Faulkner would tend to draw such stereotypes of the South.

According to Cash, the southerners seem inclined to think of the first half of the nineteenth century, that is, before the defeat in the Civil War, as “the great South” which “was the home of a genuine and fully realized aristocracy, coextensive and identical with the ruling class, the planters” (4). Faulkner, a southerner, possibly does so. The stereotypes such as the hierarchy and racism from the past are, therefore, a nostalgic feeling or affection toward the Old South. What is more, as I mentioned in the previous section, Faulkner seems to nullify the propagandistic purpose of Hollywood by describing the indication of the hierarchy and racism in the South. It can be regarded that the author in the 1940s has two faces: one admires the patriotism for the United States, the other clings to the Southern stereotypes which are apparently incompatible with propaganda aimed at the unity of the nation.

The Nameless Mother and the Image of a Shining Wheel: Faulkner’s America as the Sweet Country

I will focus on the mother of the narrator in “Shall Not Perish” again. She does not seem to reminisce about the Civil War or the Old South, thus she apparently has no artificial aspects drawn by the author. I insist, however, a secret mind of Faulkner is reflected in the mother’s vivid features. In contrast to de Spain, who is at a loss with the death of his son, the mother does not get too emotional or sentimental, but just says, quietly, “I know what it is. . . . But can’t open it. Open it,” when she receives a letter telling her about Pete’s death (*CS* 101). Similarly, the mother asks the father to read the newspaper when he informs her of the death of de Spain’s son. She apparently keeps her usual poise while the father is reading the paper, however, she should be astonished at the news the father brings because

the boy describes her thus: “Mother didn’t stop the churn for a minute either, because even I could tell that the butter had almost come” (103). These attitudes of the mother reveal that she quietly bears the sadness for the loss of her son and other young soldiers, such as de Spain’s son, who perished in the war. She implies “the simple virtues of courage and valor possessed by the folk of the Southern countryside” that Faulkner praises in his work (Brinkmeyer 81-82).

Faulkner describes the virtue in the nameless mother, neither Pete nor de Spain; therefore, it is likely that Faulkner admires nameless people, such as the mother in “Shall Not Perish,” who live in their own way independently and individually in spite of the tragedies like the attack on Pearl Harbor. A further attempt is profitable to extend the interpretation into the film for which Faulkner was engaged as a scriptwriter in Hollywood during the wartime; *Battle Cry* (1943). In the film, a nameless African-American soldier is called “America,” which he tells as his hometown (*BC* 11). I suppose Faulkner purposely gives the name of the country to the anonymous person because he is seemingly inclined to admire common people who are not special during the war, such as the mother in “Shall Not Perish.” The nameless soldier is also regarded as a tool of propaganda during the Second World War.^{lxvii}

Now I recall the question initially raised in this chapter: “What is the America that Faulkner is admiring”? The key to answering the question is the images of a “wheel” appearing repeatedly in the narrator’s mind:

. . . there was only the last sunset *spoking* out across the sky, stretching all

^{lxvii} In *Battle Cry*, Akers asks the Africa-American soldier for his hometown. The soldier just answers “America” although Akers inquires “what part” (*BC* 11). Here we can see apparent propaganda that America is one, a unity, as Kanazawa points out (“Sensoukan” 27).

the way across America from the Pacific ocean, touching all the places that the men and women in the museum whose names we didn't even know had loved enough to paint pictures of them, like a big soft fading *wheel*. (CS 111; emphasis added)

The image of a “wheel” is significant, for the wheel is “stretching all the way across America from the Pacific ocean,” where the boy’s sweet brother, Pete, perishes. The word “spoking,” which recalls a wheel, functions as connecting America with the Pacific Ocean. From this view, it is possible to interpret that Faulkner casts lights on soldiers who perished in the battlefield or the Pacific Ocean like Pete, as a center of a wheel to move the nation, America.

Notice one more description of the image of a wheel at the last paragraph of “Shall Not Perish.” It is important to bear it in mind because the last paragraph is also the key to revealing the core of the short story as well as the author’s mind:

It was like *the wheel*, like the sunset itself, hubbed at that little place that don't even show on a map, that not two hundred people out of all the earth know is named Frenchman's Bend or has any name at all . . . the places that men and women have lived in . . . who lasted and endured and fought the battles and lost them and fought again because they didn't even know they had been whipped, and *tamed the wilderness and overpassed the mountains and deserts* and died and still went on as the shape of the United States grew and went on. (CS 114; emphasis added)

The diction of “*tamed the wilderness and overpassed the mountains and deserts*” probably reminds readers of the history of the United States, considering the landscape of the northern American continent: people exploited the continent from East to West, overpassing the Appalachian Mountains and the western deserts.

This exploitation definitely traces the process of the construction of the country, which Faulkner declares at the end of "Shall Not Perish": "It was America, and it covered all the western earth" (115). Then, glancing at the beginning of the quotation, it is "the wheel," connecting one person to another person, a small county to another, shining everywhere by themselves, and becoming a country. Thus, it should be concluded that the sweet country Faulkner admires is, not featured in one simple word, "America," which appears at the end of the story. That is a congregation, in other words, a wheel of nameless people, such as the mother who survives during the severe era individually while bearing quietly the grief of the loss of her adorable son, Pete, who perishes in the Pacific Ocean. Faulkner apparently declares patriotism for the nation to unite the American people into one against their enemy Japan during the wartime, but his attention and affection is just toward a person who survives individually in the country. The individuality is the South in a sense, existing distinctively in the United States of America in the mind of the southerners, and Faulkner, even during the 1940s, in which eighty years have passed since the defeat of the Confederacy. Faulkner's patriotic attitude for the United States of America is, I conclude, a complicated one between the nation and the South, which results in the controversial propaganda story, "Shall Not Perish."

It is usually said that Faulkner composed "Shall Not Perish" as propaganda during the Second World War. The southern author, however, describes his personal affection for his home as the retrospective stereotypes in the South even though he was in the mood of patriotism in the United States of America.

Composing the propagandistic story including the southern stereotypes, Faulkner closes the incompatible story with his affection for the nation by introducing a form of the country he images; it is a shining wheel, composed of people supporting their sweet country but existing individually in their own way. This is the “America” Faulkner holds in his patriotism.^{lxviii}

The wartime tales like “Two Soldiers” and “Shall Not Perish,” as I have discussed in this chapter, have not been paid enough attention to relatively; otherwise, they are not evaluated highly for the reason that they are too sentimental or propagandistic and the intention of the author is apparent that he utilizes the patriotic sentiment to earn money. Apart from the precedent of these evaluations, the Grier tales will elucidate the author’s dilemma between the patriotic feeling toward the United States of America and the affection to his home country, the South. The first Grier tale, “Two Soldiers,” marked commercial success; in contrast, the second one, “Shall Not Perish,” did not so much as the first one. I suppose the second one is more strongly colored with the South, including the author’s intensive affection or retrospective feeling represented in the Southern racism or hierarchy which should be incompatible with the patriotism for the nation constructed by the North after the defeat of the Confederacy. Eventually, the compatible sentiment is crystalized into the individual character such as the mother in “Shall Not Perish,” who survives individually in the mood of patriotism during the Second World War. Here I can imagine the attitude of

^{lxviii} This is an expanded and revised version of the paper read at the 18th general meeting of The William Faulkner Society of Japan held at Ryukoku University on October 9, 2015.

Faulkner to cherish individualism against totalitarianism represented by the patriotism booming in the American society after the attack on Pearl Harbor and through the involvement into the Second World War.^{lxix} I suppose individualism Faulkner seems to place such a high value on is related to his private space against public face Gray advocates about Faulkner's later life: "Faulkner oscillated with ever more violence between a public face and a private space that seemed to be definitively separate, mutually exclusive" (*The Life* 304-05).

^{lxix} On April 30, 1957, at the Jefferson Society, Faulkner was asked about combatting Communism, and he responds the necessity of keeping individuality repeatedly: "... I think the first one would be to believe in 'me,' in 'I,' rather than 'we,' to be oneself, to resist the pressure to relinquish individuality. That's the first thing and maybe that's all anyone has to do to combat Communism. That is, I think it can be combated, must be combated, and conquered, if it is to be conquered, not by people forming mass meetings in groups but by individuals" (*FU*100).

Part III

Faulkner's Privacy and Native American

1. Defending Privacy: Sam Fathers, Jobaker, and “The Old People”

As I proved in the previous chapter, the tales during the Second World War elucidate Faulkner’s attitude valuing individualism against totalitarianism. While people were escalating the patriotic feeling for their nation, Faulkner was also involved in the movement, eventually publishing the sentimental and propagandistic fictions such as “Two Soldiers” and “Shall Not Perish.” Simultaneously, he composed two more tales including the references to the Second World War: “Knight’s Gambit” and “Snow,” although they were not seen in public until the publications of *Knight’s Gambit* and *Uncollected Stories of William Faulkner*, respectively.^{lxx}

On the contrary, there are two other tales which were composed in 1942, yet the themes are no relevant to the Second World War: “My Grandmother Millard and General Bedford Forrest and the Battle of Harrykin Creek”^{lxxi} and “A Courtship.” “My Grandmother Millard” treats the time of the Civil War. Faulkner initially attempted to sell it to the *Post*, confirming, “I think it’s [“My Grandmother Millard”] a good funny story, and I think it has its message for the day too: of gallant indomitability, of a willingness to pull up the pants and carry on, no matter with whom, let alone what,” but at the same time, he showed concern about the story in the letter to Ober: “They [the *Post*] may throw it out because of the can

^{lxx} “Knight’s Gambit” is included as the title story of the collection, *Knight’s Gambit*, while “Snow” in *Uncollected Stories of William Faulkner*.

^{lxxi} “My Grandmother Millard and General Bedford Forrest and the Battle of Harrykin Creek” is the longest title among Faulkner’s short stories (Towner and Carothers 362). Hereinafter, it is referred to “My Grandmother Millard.”

motif.” (*SL* 150). His concern was right. The story was not sold to the *Post* immediately (Blotner, One-Volume Edition 436).^{lxxii} “A Courtship” is the story about Native Americans, Chickasaw. The time is set at the beginning of the immigration from Europe, and it mainly describes the friendship of Native Americans and frontiersmen. In Lewis M. Dabney’s words, it is “Faulkner’s version of the brotherhood of Indian [Native American] and frontiersman in the days of Davy Crockett and Sam Houston” (13). A question now arises: What shall the readers perceive from the fiction about Native Americans, which is seemingly irrelevant to the time of the publication or the composition? I suppose the Native Americans, created by the author (Hayase 61), relate to the author’s privacy, in Gray’s terms, Faulkner’s “private space” against “public face” (*The Life* 305).^{lxxiii}

Before paying attention to Native Americans in Faulkner’s work, I would like to confirm that Faulkner puts a high value on privacy in his later life. Privacy correlates with individualism, which the author has seemingly cherished against totalitarianism. Faulkner begins the essay titled “On Privacy” (1955) with the following paragraph:

This was the American Dream: a sanctuary on the earth for *individual* man: a condition in which he could be free not only of the old established closed-corporation hierarchies of arbitrary power which had oppressed him as a mass, but free of that mass into which the hierarchies of church and state had compressed and held him *individually* thrallled and *individually* important.

^{lxxii} “My Grandmother Millard” was eventually sold to *Story* for \$50 in 1943 (Blotner, One-Volume Edition 448).

^{lxxiii} In Part III, I mainly focus on the relation of Faulkner’s privacy and Native Americans in his fictions. Accordingly, to argue “My Grandmother Millard” would carry the argument too far away from the purpose of this part; thus, I leave the story unsettled here and will return afterward.

(*ESPL* 62; emphasis added)

Initially in the essay, Faulkner refers to the construction of the nation, the United States of America: people from Europe, in which there remains “the old established closed-corporation hierarchies of arbitrary power” and “the hierarchies of church and state,” have immigrated into the new continent. The new world Faulkner refers to is “a sanctuary on the earth for individual man.” Faulkner uses “individual (individually)” frequently through the essay. He continues to mention “individual” as follows:

. . . the *individual* men and women who said as with one simultaneous voice: ‘We will establish a new land where man can assume that every *individual* man – not the mass of men but *individual* men – has inalienable right to *individual* dignity and freedom within a fabric of *individual* courage and honorable work and mutual responsibility.’ (63; emphasis added)

Here, Faulkner emphasizes “individual” repeatedly. The people who “establish a new land” are obviously the immigrants from Europe to America. In passing, Faulkner argues that the “individual men and women” can be assumed as “not the mass of men but *individual men*,” which indicates Faulkner’s attitude of putting a value on individualism against totalitarianism.

According to Karl F. Zender, “Faulkner connects privacy as a social value to reticence . . . as an artistic value” (38). Zender concludes:

Defending privacy, then, must have had for Faulkner the effect of defending as well both the viability of his aesthetic frame of reference and the power of his fiction to remain mysterious, open to multiple lines of interpretation, reducible to no one of these. (52)

Zender’s argument indicates the connection between arts and privacy in

Faulkner's mind. I agree with Zender; accordingly, Faulkner's privacy generates "the viability of his aesthetic frame of reference and the power of his fiction to remain mysterious," which must be "open to multiple lines of interpretation." About Faulkner and his privacy, Gray notes as follows:

To preserve privacy is to keep the body of the subject intact, inviolate; to deny it is to turn subject into object, to ignore or resist the otherness of the other person in the belief that no corner of the personality is unavailable for immediate conquest and appropriation. ("On Privacy" 47)

"Faulkner's rejection of the kind of moral imperialism that," Gray continues, "the failure of privacy entails carried certain significant consequences." It resulted in "the assumption of personae, formulaic answers to interviewers, and the reinvention of his own past history" (47). Privacy is supposedly referred to "private space" against "public face" Gray advocates (*The Life* 305). In all, defending privacy is a significant factor for Faulkner to continue his creation while his fame is gradually growing during the 1940s. It cannot be exaggerated to say that Faulkner's privacy connoted by the word reticence could be a source of his creation.

In this chapter, I argue that the Native Americans appearing in "The Old People," the fourth story of *Go Down, Moses*, represent the privacy which the author wishes to defend in his essay, "On Privacy". "The Old People" initially appeared in *Harpers*, September, 1940 (Ohashi 20). Later on, it would be incorporated with much revision into *Big Woods* (1955) with other hunting stories such as "A Bear Hunt" (1934) and "The Bear" (Skei 285). Most critics have affirmed that "The Old People" is connected with the other two tales in *Go Down, Moses*: "The Bear" and "Delta Autumn" via Ike McCaslin. Through these three tales, Ike is invited to the big woods by Sam Fathers, and becomes a resident as well as a

hunter in the wilderness; simultaneously, the boy is learning the philosophy of pride and modesty of the wilderness (Hanaoka 308). Robert Woods Sayre argues that in the three stories “the identification of Indian-ness with wild Nature finds its most pointed expression”; additionally, “in the progress from ‘The Old People’ through ‘The Bear’ to ‘Delta Autumn’” the readers “witness the parallel destruction of the Indian and the wilderness” (45). Bruce G. Johnson sets the three tales as the end of Faulkner’s Native American’s chronicle. He analyzes these tales “record Yoknapatawpha county’s socio-cultural dissolution, which serves as a bitter legacy of the Indians’ appropriation of their colonizers’ philosophy of ownership” (118).

Generally speaking, “The Old People” is set before “The Bear” and “Delta Autumn,” having been discussed with the two tales as the trilogy of Ike among critics. Ike enters the big woods with Sam and learns about the philosophy of hunting and the wilderness. When he hunts a buck at the age of twelve, Sam “stoop[es] and dippe[s] his hands in the hot smoking blood and wipe[s] them back and forth across [Ike’s] face” (*GDM* 158). Through this initiation after hunting a buck for the first time, Ike “cease[s] to be a child and bec[omes] a hunter and a man” (171). After the initiation, Ike departs for hunting to the big woods with other hunters such as Walter Evell, General Compson, and Major de Spain. Because of this story line, “The Old People” is regarded as the introduction of the following story in *Go Down, Moses*, “The Bear.”

From the above summary, it is obvious that Sam is a major Native American in “The Old People.” In addition, there is another Native American who should be paid attention to: Jobaker (Joe Baker). He is a “full-blood Chickasaw” Native American (165), and, in my opinion, embodies the privacy Faulkner puts on value and wishes to defend in his life. Therefore, I argue that these Native

Americans should be a clue to get close to the author's mind in the 1940s.

Sam Fathers: The Ultimate Symbol of Miscegenation

In "The Old People," Sam tells Ike about his father's tribe, Chickasaw, retrospectively. Ike "would just wait and then listen and Sam would begin, talking about the old days and the People whom he had not had time ever to know and so could not remember" (164). Ike also hears from Sam about Ikkemotubbe, calling himself "Doom," who is the father of Sam and the chief of the Chickasaw Native Americans, and the process of Doom's being "the Man" (159-60). One day, Ikkemotubbe, the old Issetibbeha's sister's son, leaves the Plantation with his French companion called Soeur-Blonde de Virt, and returns with another foreign companion and the quadroon slave woman who will become Sam's mother, and puppies and a white powder which resembles fine sugar. Ikkemotubbe, calling himself Doom then, puts a pinch of the white powder on a puppy and the puppy dies. Issetibbeha has already died, and the Man is his son Mocketubbe then. Later on, Mocketubbe's eight years son dies suddenly, and Doom shows another living puppy and puts a pinch of the white powder in front of Mocketubbe. Doom perhaps demonstrates how the puppy given the white powder will react and die to the Man. Soon Mocketubbe abdicates and Doom becomes the Man. During the ceremony of Doom's accession to be the Man, a quadroon slave man and woman whom Doom has brought to the Plantation are married by the Doom's announcement. They have a son, who is Sam. Sam is apparently the son of the quadroons, but in fact, he is the son of Doom and the quadroon woman. Two years later, Doom sells the

quadroon couple and their son to his white neighbor, Carothers McCaslin (160).^{lxxiv}

The history of the Man's succession proves that Sam is partly Native American and partly African American. Ike's cousin, Carothers McCaslin (Cass) Edmonds, expresses Sam's status like "an old lion or a bear in a cage" (161), and continues:

He [Sam] was a wild man. When he was born, all his blood on both sides, except the little white part, knew things that had been tamed out of our blood so long ago that we have not only forgotten them, we have to live together in herds to protect ourselves from our own sources. (161)

The word "cage" indicates that Cass regards Sam's condition as servitude. Considering Sam's blood from Doom and the quadroon woman, his condition, being in servitude, presumably represents the racial identity Sam possesses. What Sam as a mixed blood knows are the "things that had been tamed," that is, the history of Native Americans who were deprived of their land by the whites from Europe; simultaneously, the history of African Americans who crossed the ocean as slaves. Both sides of his blood have been tamed by the white in the history of America.

Tony M. Vinci notes that Sam "is marked as the inheritor of both lines of nonwhite subjectivity to which Faulkner devotes much of the novel" (38). Vinci's notice is crucial for considering Faulkner's writing career; accordingly, having multiple racial identities or miscegenation is one of the important themes the author has engaged in through his work. For instance, Joe Christmas in *Light in*

^{lxxiv} The story of Ikkemotubbe to be the Man is also told by Sam to Quentin Compson in "A Justice" (1931). Volpe notes: "Like 'A Bear Hunt' and 'That Evening Sun,' the main story [of 'A Justice'] is framed by a story about the boy narrator. Each of these stories is concerned with racial relations, as is *Absalom, Absalom!* in which Quentin also serves as narrator" (*A Reader's Guide* 109).

August (1932) is characterized by his uncertain racial identity. “Christmas is not a black man pitted against the white community,” André Bleikasten notes, “he probably is not even a mulatto. There is not factual evidence for his mixed blood. . . . Christmas’s crucial secret is the unresolved riddle of his birth” (83). In spite of his uncertain racial identity due to his unknown birth, Joe has been determined to be partly African American and cursed since his childhood such as “You little nigger bastard!” (*LA* 122). Alternatively, in *Absalom, Absalom!*, Faulkner sets miscegenation as the supreme theme. Thomas Sutpen and, in a sense, Henry Sutpen refuse Charles Bon as the fiancée of their daughter and sister, Judith Sutpen, since Bon is of mixed white and African-American blood. Thomas confesses Henry: “*He [Bon] must not marry her, Henry. . . . I found out that his mother was part negro*” (*AA* 283). As I noted above, the history of Ikkemotubbe, told retrospectively by Sam to Ike in “The Old People,” is also told to Quentin Compson in “A Justice,” which elucidates the secret of Sam’s multiple racial identity. The color of the baby born from the African-American slave couple is yellow, which means that he is not full-blooded African American. Probably, the baby is the son of a Native American named Crawford, who cuckolded the quadroon slave husband. It is ironical that Ikkemotubbe, calling himself Doom then, proclaims to the husband of the quadroon woman: “You should be proud of a fine yellow man like this. . . . I don’t see that justice can darken him any” (*CS* 357). Although the fictions are a part of Faulkner’s work, it is appropriate to say that the author has devoted himself to the theme of race or multiple racial identities, and miscegenation not only between the white and African American, but other races such as Native American which is considered a minor race in the United States and Faulkner’s novels as Dabney confirms: the Native Americans “are the

neglected people in Faulkner” although they “are unmistakably Faulkner’s characters, humorous, grim, governed by fate, stereotyped on occasion, but never patronized” (3).

The importance of multiple racial identities or miscegenation as the theme of Faulkner’s writing career proves Sam as the symbol of miscegenation or racism.^{lxxv} Sam is racially “himself his own battleground, the scene of his own vanquishment and the mausoleum of his defeat” (*GDM* 162), which is interpreted as his mixed blood; namely, the “mausoleum” represents the Native and African Americans tamed and conquered by the white Americans. Consequently, Sam is “Faulkner’s ultimate symbol of multivalent racial identities” (Vinci 37).

Jobaker: The Ultimate Symbol of Privacy

Sam embodies the ultimate symbol of miscegenation Faulkner has engaged with in his writing career; meanwhile, the other Chickasaw Native American appearing in “The Old People,” Jobaker, supposedly represents the author’s personal value in his life as well as creation: privacy. In contrast to Sam, who is partly Native American, Jobaker is a pure Chickasaw. Johnson compares Sam “as the last vestige of Yoknapatawpha’s fading Chickasaw culture” with Jobaker: “Emblematic of this lost identity, ‘The Old People’ ’s only ‘full-blood Chickasaw,’ Jobaker, ‘consort[s] with nobody’ and dies a ‘hermit’” (119).

^{lxxv} I suggest Faulkner is not a violent racist such as Percy Grim in *Light in August*, who murders Joe as an African American, cursing, “. . . you’ll let white women alone, even in hell” (*LA* 464); yet Faulkner cannot talk without touching about race, which is, perhaps, one of the southerners’ characters who lived in the slavery during the Old South. For instance, Faulkner states in “On Privacy” as follows: “That was a Dream: not man created equal in the sense that he was created black or white or brown or yellow and hence doomed irrevocably to that for the remainder of his days – or rather not doomed with equality but blessed with equality. . . .” In the following, he approves that it is “liberty” in which all other people can have “an equal start at equality” (*ESPL* 65).

It is noteworthy that Jobaker's personality is almost unclear except for his racial identity and his present occupation:

He called himself Jobaker, as if it were one word. Nobody knew his history at all. He was a hermit, living in a foul little shack at the forks of the creek five miles from the plantation and about that far from any other habitation. He was a market hunter and fisherman and he consorted with nobody, black or white; no negro would even cross his path and no man dared approach his hut except Sam. (*GDM* 165).

In the excerpted paragraph, Jobaker's personality remains almost a riddle. Firstly, his history is unknown to anyone, except his present occupation which is a hunter and fisherman in the big woods. The full-blood Native American lives apart from other residents like "a hermit." He does not consort with anybody except for Sam, for Sam is the only person who is allowed to approach Jobaker's residence. Perhaps Jobaker might recognize Sam's racial makeup as his own, that is, Native American, and accept Sam as a companion. Accordingly, Jobaker's way of life as "a hermit" is to be interpreted as his privacy completely defended from other people, except for Sam. If Sam is regarded as a Native American from a part of his mixed blood, it is possible to interpret that the hermit is defending the privacy of Native Americans as the pure descendant of the Chickasaws, letting Sam enter his private residence as the companion of the same race. Here, there exists the complete privacy of Chickasaw Native Americans preserved by Sam and Jobaker, the descendant of the Man of Chickasaw and the pure Native American.

These Native Americans defend their tribal privacy even when Jobaker dies. His death is literally told in the story, but people do not witness his death. His death is determined because "nobody ha[s] seen him in some time" (166). It

means that the pure Chickasaw, whose personality has been unknown to anyone since his birth, manages to keep his life as a secret until his death. Furthermore, it is only Sam, the partly Chickasaw Native American, who presumably confronts Jobaker's death. One morning Sam disappears and even Ike does not know where he is or when he has gone. It is told that some of the African Americans witness "the sudden burst of flame" at Jobaker's hut (166). The burst is perhaps caused by Sam; he holds the cremation of the pure Chickasaw at Jobaker's hut. The cremation literally means the end of the pure Chickasaw Native American. Consequently, Jobaker, the pure descendant of the Old People, is to defend his privacy until his death and remains a riddle during his lifetime; at the same time, Sam helps Jobaker defend his, and in a sense, Chickasaw Native Americans' privacy from the public. Jobaker, in conclusion, is interpreted as the ultimate defender of privacy which Faulkner puts on a high value on in his writing career and creation.

The descendants of the Chickasaw Native Americans in "The Old People" elucidates two phases of Faulkner, whose fictions were gradually getting to the public and his fame was starting to boom during the 1940s. One is the significant themes which he has engaged in through his writing career: multiple racial identity and miscegenation as represented by Sam. The other is the personal value that the author considers highly: privacy which Jobaker embodies and defends throughout his lifetime. The pure Chickasaw might connote the American Dream which Faulkner mentions in the essay, "On Privacy"; Native Americans are the native residents in America, "a sanctuary on the earth for *individual* man: a

condition in which he could be free not only of the old established closed-corporation hierarchies of arbitrary power . . . but free of that mass into which the hierarchies of church and state had compressed” (*ESPL* 62; emphasis added), compared to the Old World, Europe. Alternatively, it is possible to interpret that Sam represents Faulkner’s “public face” as the writer, who has written about miscegenation throughout his work; whereas Jobaker indicates the author’s “private space,” in other words, privacy, as the value he esteems highly.

In the essay of “On Privacy,” Faulkner confesses to the disagreement with a publisher about the offer to write about the writer’s personality, not his work. Faulkner believed that “only a writer’s works were in the public domain, to be discussed and investigated and written about, the writer himself having put them there by submitting them for publication and accepting money for them” (*ESPL* 66). From this statement, it is obvious that Faulkner must be welcome of his works gathering attention from public; however, the public should leave the writer intact, since “his private life was his own; and not only had he the right to defend his privacy, but the public had the duty to do so since one man’s liberty must stop at exactly the point where the next one’s begins . . .” (66). The attitude of insisting on the right to defend his own privacy indicates that Jobaker, who is almost unknown to anyone until the end of his life, should be what Faulkner wishes to be: the ultimate defender of his own privacy. The pure Native American, I conclude, is to be interpreted as the symbol of privacy which the author wishes to defend from public constantly in his later life.

In the following chapter, I will attempt to present a further possible interpretation of Faulkner’s Chickasaw Native American stories. “A Courtship,” composed in 1942 and published six years later, is no relevant to the war affair as

I noted in the above. However, I assume that “A Courtship” can be interpreted allegorically to get close to the author’s mind at the time of composition. Peter Lancelot Mallios points out about an allegory as follows:

On the one hand, an allegory dramatically presents and metaphorically represents a certain set of privileged thematic issues, frequently organized in terms of an ethical or didactic narrative . . . on the other hand and at the same time, the consumer of allegory is always aware . . . of the essential fictiveness of what is actually being presented on the page or stage. . . . (152)

“A Courtship” is possible to be read allegorically, for the storyline is colored with “an ethical or didactic narrative,” meanwhile, Ikkemotubbe appearing in “A Courtship” connotes a further interpretation. It is a private allegory of the author that his last Native American story, “A Courtship,” represents through Ikkemotubbe, before calling himself Doom as the Man of Chickasaw Native Americans.

2. Ikkemotubbe's "A Courtship": Private Allegory of the Author

Faulkner's "A Courtship" is his last story about Native Americans.^{lxxvi} He composed the story in 1942 in order to earn money; however, it was rejected by publishers several times. It took six years before the story was finally published; eventually, it received the 1949 O. Henry Award. (Jones 362-63). "A Courtship" is often compared to his other tales about Native Americans, such as "Red Leaves" (1930) and "A Justice," but this last one received less attention than the other two because it lacked the craftsmanship evident in the previous tales (Volpe, *A Reader's Guide* 267),^{lxxvii} which might support critics such as Walter Taylor: "... in *Absalom, Absalom!* and *Go Down, Moses*, Faulkner had already written the most significant portions of the stories of Ikkemotubbe. . . . To Faulkner in 1942, it must have seemed that there was no longer any point in completing his novel of Indian life" (208). The year of 1942 is, however, an interesting time for both Faulkner and the American society. The United States gets involved in the Second World War, whereas Faulkner could not serve the country in the war. What was worse, he had a severe financial problem. Therefore, comparing the biography of the author and the society, there should be room for a new interpretation of the last Native-

^{lxxvi} I mean "A Courtship" is the last story narrating the life of Native Americans mainly in a story. Later than "A Courtship," *Requiem for a Nun* (1951) tells the process of Native American demise (Sayre 39).

^{lxxvii} Critics tend to evaluate "A Courtship" negatively as Howell notes that "[i]n richness of detail, 'A Courtship' bears comparison with the earlier stories; its weakness is in the sentimental appeal to brotherhood" ("Mississippi Indians" 393). Conversely, Frank Cantrell evaluates it positively; "the history of one of the author's fine, late stories, 'A Courtship,' provides an excellent example of such neglect" ("Faulkner's 'A Courtship'" 289). In a show of appreciation, Eudora Welty, who was one of the judges for the 1949 O. Henry Award, said, "it is probably one of his finest Indian stories" (Jones 372).

American story of Faulkner, to elucidate the background of the author composing “A Courtship.”

This chapter aims to provide a new interpretation of “A Courtship,” by comparing it with the author’s biography. “A Courtship” narrates the life of Native Americans, mainly Ikkemotubbe, called Doom in “A Justice” and “Red Leaves.” Considering the plot where desperate competitions between Ikkemotubbe and a white pioneer David Hogganbeck finally results in them striking a friendship, Skei is appropriate in saying that the two competitors indicated a union of the two peoples (274). However, there remains a question of whether the story should be read merely as a universal matter, such as a union of the two peoples. As Schwartz notes, the publication of *The Portable Faulkner* changed Faulkner from the “unappreciated southern novelist” to “the major American literary voice of the mid-twentieth century” (10), after which Faulkner began to gather more attention from society and emerged in public more frequently in the late 1940s. Alternatively, one of the problems in Faulkner’s later life is that he felt compelled to make public declarations of principle in his work (Gray, *The Life* 304). A union of the two peoples described in “A Courtship” might be one of these public declarations of principle. From this point, there might be an inclination to interpret the story as a public declaration of the author, for if Faulkner felt compelled to make public declarations of principle, it is possible that his readers, the society and the country created an environment where he was urged or expected to do so. However, considering it was written in 1942, before Faulkner was well known by the American society, it should be necessary to read “A Courtship” not as a public declaration of principle but from another perspective.

Since the year of 1942 is an interesting time for both Faulkner and the

American society, the author's biography is a key to read "A Courtship" from a new perspective. "A Courtship" should be interpreted not only as a universal matter, such as a union of the two peoples, but as a private matter of Faulkner himself. In order to interpret "A Courtship" as a private matter of the author, first "A Courtship" is proven to be an allegory through the competitions between Ikkemotubbe, Hogganbeck, and Log-in-the-Creek, another Native American, who is found always playing the harmonica. Second, comparing allegorical features of "A Courtship" with the author's biography in the 1940s, the story will be interpreted as an allegory of Faulkner himself. Finally, the author's allegory will elucidate a desire of Faulkner, which shows the nature of the author's private matter.

"A Courtship" among Faulkner's Native American Tales

Before explicating the allegorical feature of "A Courtship," I would like to confirm the relation of the story with other Native American tales by Faulkner, especially "Red Leaves" and "A Justice." "A Courtship" precedes the other two (Cantrell, "Faulkner's 'A Courtship'" 295). In all of them, the Native American named "Issetibbeha" emerges. In "A Justice," he is an uncle of Ikkemotubbe, named Doom later on. Specifically, the Issetibbeha in "A Courtship" is mentioned as an uncle of Ikkemotubbe appearing in "A Justice." In "Red Leaves," Ikkemotubbe fathers another Issetibbeha. The Issetibbeha in "A Courtship" is clearly called "old Issetibbeha" at first, which might confirm that there are two Issetibbehas in Yoknapatawpha and that the one called "old Issetibbeha" in "A Courtship" is Ikkemotubbe's uncle, not his son. Patricia Galloway charted the family chronology of Ikkemotubbe, whose uncle and son are both named Issetibbeha (20).

Considering that Ikkemotubbe, who courts Herman Basket's sister in "A Courtship," seems to be a bachelor, which means he has no son yet, and Issetibbeha, who had been dead for one year in "A Justice," it is appropriate to infer that "A Courtship" precedes "A Justice" and "Red Leaves."

"A Courtship" is Faulkner's version of the friendship of Native Americans and frontiersmen, "in the days of Davy Crockett and Sam Houston" (Dabney 13).^{lxxviii} One day, Ikkemotubbe sees a Native American girl, who is the sister of Herman Basket, and tries to draw her attention. In the meantime, Hogganbeck also sees her. Ikkemotubbe and Hogganbeck compete with each other to entice the sister in several ways, only to find that she has married Log-in-the-Creek.

"A Courtship" presumably describes the days when the Europeans began to migrate to America, in Vashchenko's term, "the pre-colonial and colonial past" (206). The Native Americans in "A Courtship" are described spiritedly, showing the early period of migration. Herman Basket's sister and his aunt have no dialogue throughout the story, yet there is a description of them as they go about their work enthusiastically. The aunt raises her voice in the morning to wake up the sister sleeping lazily (*CS* 362). The aunt is an energetic woman, who owns "the best cocks in the Plantation" and wins "all the money every Sunday morning anyway" (365). The sister seems to be a lazy woman, for she does not go to the river to get water along with other girls until Herman Basket wakes her up (362), but she is engaged in shelling peas and corn and cooking with the other girls (363-64, 367, 370). Log-in-the-Creek is quite opposite to Ikkemotubbe and Hogganbeck by nature. He races no horses and fights no cocks and casts no dice. He does not "even dance fast

^{lxxviii} Alexandre Vashchenko notes: "A Courtship' elaborates on the pre-colonial and colonial past." (206)

enough to keep out of the other dancer's way" (363), but leans "against one of the gallery posts" and plays his harmonica (364). Dabney notes the worthlessness of Log-in-the-Creek as well as his sexual potency (62), yet consequently wins the sister's love among the three suitors.^{lxxix} In addition to these Native Americans, the narrator's father and other Native Americans attempt to find Ikkemotubbe's horse that the aunt hid somewhere (*CS* 369-70, 372).

The Native Americans in "Red Leaves," in contrast, seem deadly. Mocketubbe, becoming the Man after Issetibbeha, is sick in his body (321).^{lxxx} It is worth noting that the word "inert" or "inertia" is used to describe Mocketubbe's face as well as other Native Americans (322, 325, 327, 334). Furthermore, it is clearly announced that "[t]here was no sign of life" at the beginning of "Red Leaves" (313). Above all, the Native Americans in "Red Leaves" are appropriately described as those who are expected to become extinct in the history of the United States of America. Annette Trefzer notes that Faulkner uses African-American slaves to symbolize the corruption in a Native American's life in "Red Leaves," to demonstrate the impudence toward Native Americans displayed by the European or American society (72). In "A Courtship," although Captain Studenmare "t[akes]

^{lxxix} Regarding Log-in-the Creek, Robert Dale Parker notes; "the aptly named lazy harmonica player who wins the woman in 'A Courtship' without joining the contest to prove his masculine superiority" (89). Explaining why Ikkemotubbe and Hogganbeck fail to court Herman Basket's sister, Dabney notes that; "Neither man grasps that Log-in-the-Creek has his own sexual potency – the confidence of his harmonica on the porch has receded from their consciousness – and that the girl has made good choice" (69). Skei also explains that Ikkemotubbe and Hogganbeck's "self-security and a good portion of male arrogance prevent them from even considering the possibility that the girl may have a say in this matter" (274). In addition, Herman Basket's aunt and sister are members of the chieftain's family and perhaps looked upon Ikkemotubbe's family as "mushrooms" (*CS* 365); thus, it is possible that the aunt and sister do not regard Ikkemotubbe as a positive suitor.

^{lxxx} Johnson describes Mocketubbe as "a virtual walking corpse" and combined his patriarchal line of Native American clan to death (116), and Skei regards him as "[a]nother symbol of Indian degeneracy and corruption" (197). Also, Sayre points out that "Mocketubbe is of course the supreme figure of decadence" (42).

the steamboat slaves” after the competition between Ikkemotubbe and Hogganbeck (*CS* 378), there is no indication of the slaves working for Native Americans on the Plantation. From this, it can be inferred that the time period of “A Courtship” precedes “Red Leaves.”^{lxxxix}

From the degraded Native Americans portrayed in “Red Leaves,” it may be concluded that a common theme of the Native-American tales by Faulkner is “Europeanization” and the plot traces “the despoiling of the Indians’ Eden” (Taylor 207). The Native Americans of Faulkner, however, could imply another interpretation, in addition to tracing the history. Now I must draw attention to Ikkemotubbe, or Doom, appearing in all the three tales because Ikkemotubbe is a key person to connect “A Courtship” with the other two tales. Ikkemotubbe changes his name several times in “A Justice”; “From now on, my name is not Ikkemotubbe. It’s David Callicot” (*CS* 347). He says later on, “My name is Doom now” (348). In “A Courtship,” his name is still Ikkemotubbe. He sees the sister. At the same time, Hogganbeck also sees her. The competition to decide who is to marry the sister, results in a friendship between Ikkemotubbe and Hogganbeck.

It is this friendship that leads the readers to discover an interesting interpretation of “A Courtship.” Ikkemotubbe helps Hogganbeck when the white man falls down, even as they compete with each other to win their lover (375). Even when they are set to lose their love, the competitors initiate a friendship, consoling each other. Ikkemotubbe’s statement to Hogganbeck that he stopped

^{lxxxix} Sayre also indicates that “A Courtship,” “A Justice,” and “Red Leaves” are “organized around the central legend of the Indians’ Fall from grace,” noting that “A Courtship” occurs just before “A Justice,” and “Red Leaves” after it (39). Dabney describes it as follows: “Faulkner is creating a vanished world . . . but he takes the Indians into a decay that parallels the growth of plantation slavery” (13).

thinking about the sister displays his bonding with her even while he behaves as if his lover disappeared from his mind (379). Here, Ikkemotubbe is psychologically sophisticated, so he takes the reason for their lost love into consideration, saying, “Aihee. At least, for all men one same heart-break,” in addition to building up a friendship (380). Conversely, the Ikkemotubbe in “A Justice,” appearing as Doom, is characterized as a man to kill the former Man and his son by poisoning them, but his personality is hardly revealed. Here, the sophisticated character of Ikkemotubbe described in “A Courtship” shows that the author elaborated a character more meticulously in his work than before. Alternatively, it represents the craftsmanship of Faulkner as Volpe notes, “Faulkner’s techniques changed; the quality of his craftsmanship did not” (*A Reader’s Guide* 271). The sophisticated Ikkemotubbe, developing a friendship with Hogganbeck, should be the creation of the author who is over forty years old; thus, I argue that it is appropriate of “A Courtship” to be called a masterpiece, which is the last tale about Native American by Faulkner.

There is another thing to be noticed in passing about the relation of “A Courtship” and “A Justice.” It is worth considering that Faulkner changed the family name of David from Calliccoat to Hogganbeck before the publication of “A Courtship” (*SL* 268). By doing so, David becomes the grandfather of Boon Hogganbeck in *Go Down, Moses*. Faulkner’s intention to change his family name is, I suppose, to introduce “A Courtship” in the chronology of Yoknapatawpha so that he might complete his creation as to his Native American tales.

Allegorical Features of “A Courtship”

Hironori Hayase emphasizes that Native Americans are created by the

author and the purpose of creating Native Americans might not be merely the reconstruction of their history (61). Accordingly, “A Courtship” should be read not as the reconstruction of the history, but as an allegory, for there are several allegorical features in the story. Allegorical features of “A Courtship” appear in the competitions among Ikkemotubbe, Hogganbeck, and Log-in-the-Creek. Ikkemotubbe is a young man, “the *best* one, who r[ides] *the hardest* and *fastest* and dance[s] *the longest* and g[ets] *the drunkest* and [i]s loved *the best*” (CS 363; emphasis added). Ikkemotubbe is described in the superlative degree of adjectives, whereas Hogganbeck is portrayed as the double size of everything or any man:

. . . all night long the dancing would continue, and David Hogganbeck took the biggest part in this. Because he was *bigger than any two of the young men* put together almost, and although you would not have called him a man built for dancing or running either, it was as if that *very double size* which could hold *twice as much whisky as any other*, could also dance *twice as long*, until one by one the young men fell away and only he was left. (366; emphasis added)

In addition, it is noteworthy to select the egg-eating competition:

Then each had as many wild turkey eggs as he was old, Ikkemotubbe twenty-two and David Hogganbeck twenty-three, though Ikkemotubbe refused the advantage and said he would twenty-three too. Then David Hogganbeck said he was entitled to one more than Ikkemotubbe so he would eat twenty-four, until Issetibbeha told them both to hush and get on, and Owl-at-Night tallied the shells. (372)

Ikkemotubbe is “the best” man and “dance[s] the longest,” nevertheless, Hogganbeck can “dance twice as long” as any other. This contradictory situation makes “A Courtship” read as a tall tale. Regarding the egg-eating competition, the

comical situation of the two competitors, increasing the number of eggs according to what they believe is fair, seems as if two young children are having a quarrel. The childlike competition fills the story with the atmosphere of a fairy tale.

Furthermore, the comical and contradictory atmosphere through “A Courtship” implies that the Native-American tale is to be read as an allegory. Ikkemotubbe is described as “the best man,” whereas Hogganbeck is a person who goes further; Hogganbeck carries a drunk Ikkemotubbe after the drinking competition (370), and eats one more egg than his opponent (372). It is worth mentioning that Ikkemotubbe has already admitted his defeat before the competition (371), which indicates that Ikkemotubbe respects Hogganbeck and might regard him as what he wants to be.^{lxxxii} Ikkemotubbe, who nevertheless could not reconcile to his defeat apparently, suggests that they run to a cave and whoever gets there first enters and fires a pistol. The cave competition is also important while considering “A Courtship” as an allegory.^{lxxxiii} There is a legend among Native Americans that the roof of the cave will fall down with “the sound of a whisper or even the disturbed air of a sudden movement” (374). The winner comes back from the cave with a fired pistol; otherwise, one dies under the roof, and the other is declared the winner. The cave competition must satisfy Ikkemotubbe, who wishes “to be hurt good” if he loses (371), whereas Hogganbeck will be alive to see Ikkemotubbe’s marriage if Ikkemotubbe is the winner. From the

^{lxxxii} Regarding Ikkemotubbe and Hogganbeck, Mallios notes that “the point of this courtship is to detail how ‘Indian’ desire becomes comprehensively determined in shape by white models – such that Ikkemotubbe’s ultimate desire is not really to have the sister but to *be* Hogganbeck” (163-64).

^{lxxxiii} Dabney attempts symbolic reading and regards the cave competition as “the return to the womb and second birth” (67). For instance, Hogganbeck vomits a lot of blood, which symbolizes menstruation and indicates the fear of the woman (68).

above, the competition should be read as Ikkemotubbe's initiation to prove if he has "the courage to become men" as the legend of the Native Americans (374), and Hogganbeck is likely to play a role in seeing Ikkemotubbe's initiation as superior to the Native American.

There is one more character that should not be ignored: Log-in-the-Creek. The third suitor who marries the sister at the end is described as inferior in contrast to Hogganbeck:

. . . one of the young men too, though nobody paid any attention to him [Log-in-the-Creek]. He raced no horses and fought no cocks and cast no dice, and even when forced to, he would not even dance fast enough to keep out of the other dancers' way, and disgraced both himself and the others each time by becoming sick after only five or six horns of what was never even his whisky. (363-64)

Log-in-the-Creek does not race either horses or cocks, dance as fast as others, or drink as well as Ikkemotubbe. Log-in-the-Creek wins, however, the sister's love finally without competing with Ikkemotubbe and Hogganbeck. There is a moral these two competitors know; "how a women's fancy is like a butterfly which, hovering from flower to flower, pauses at the last as like as not where a horse has stood" (379). The competitions to prove superiority in drinking or showing courage do not decide who is appropriate as the sister's suitor.

An Allegory of the Author in the 1940s

"The moral of this courtship fable," Volpe notes, "is the basic unity of all peoples throughout time. . . . If the customs of other people are respected and accepted, all men can live in harmony and mutual regard" (*A Reader's Guide* 270).

The sequence of the courtship of Ikkemotubbe, Hogganbeck, and Log-in-the-Creek is to be read as an allegory. As some critics point out, the main moral of the tale is a union of the whites and the Native Americans seen in the friendship between Ikkemotubbe and Hogganbeck.

There is another possible moral to be understood from the tale by considering the background of the author in the 1940s: how to earn a living as a writer. Dabney has already examined the influence on “A Courtship” of Faulkner’s background; the failure of the courtship by Ikkemotubbe and Hogganbeck is attributed to Faulkner himself, who lost the love of Estelle in his youth (70). This might be true; however, it is necessary to focus on Faulkner in the 1940s, in the strict sense, around 1942, in order to conceive the influence of the environment in which he wrote “A Courtship.”

The Second World War and money – these are what engaged Faulkner in 1942. Faulkner tried to participate in the war in his own way; Faulkner learned Morse code by himself and was considering lessons in radio and navigation. He also tried to get a National Guard Commission, operated aircraft by himself several times and applied for the military. However, he could not join the war after all (Blotner, One-Volume Edition 423; Kanazawa, *Mumeiheishi* 54).^{lxxxiv}

Meanwhile, he agonized over his financial situation, as many critics have already clarified.^{lxxxv} He was almost in bankruptcy due to his investments in real estate, support for Phil Stone, tax payments, and so on (Kanazawa, *Mumeiheishi*

^{lxxxiv} Kanazawa notes minutely how Faulkner was in dilemma about serving in the war during the Second World War. (“Sensoukan” 21-25).

^{lxxxv} See Noel Polk, “Faulkner and World War II,” p.136. Polk epitomizes Faulkner’s life from the beginning of the Second World War, in Hollywood, the success of *Intruder in the Dust* to the achievement of the Nobel Prize.

39). Faulkner, earning less money from his novels at that time, would compose short stories called pot-boilers (24). “A Courtship” is also regarded as one of the pot-boilers. A letter received on October 5, 1940, indicates that the author remained occupied with the war and his severe financial situation:

I am doing no writing save pot-boilers. Ober sells just enough of them to keep my head above water, which is all right. I still have the novel in mind, may get at it when bad weather stops farming and flying and I become better adjusted mentally to the condition of *this destruction-bent world*. Saxon fighting Saxon, Latin against Latin, Mongol with a Slav ally fighting a Mongol who is the ally of a Saxon-Latin ally of the first Slav; nigger fighting nigger at the behest of white men; one democracy trying to blow the other democracy's fleet off the seas. Anyway, it will make nice watching when the axis people start gutting one another. (*SL* 136-37; emphasis added)^{lxxxvi}

The beginning of the letter shows Faulkner's inclination toward writing short stories one after another to earn money in order to solve his financial problem. The latter indicates that he is concerned about the World War. In particular, the third sentence of the letter is important to show that his financial condition and the World War prevented him from writing what he has in mind and perhaps wants to express. What keeps Faulkner from writing is “farming” and “flying.” “Farming” is necessary for a living, which compares to writing pot-boilers to earn a living. “Flying” supposedly means joining the war since he piloted some aircraft in a show of solidarity with the country in the World War. Alternatively, “flying” might imply

^{lxxxvi} Here, Faulkner's comment is colored by racism. As for the Native American, however, he does not seem to think seriously about the race, for he declared that he made the Native American in his work by himself (Parker 81). It might imply that he would try to write a kind of myth rather than a fact or history through Native Americans such as Ikkemotubbe.

going to Hollywood to work as a screen writer. Faulkner would go to Hollywood to work as a screen writer when he was almost in bankruptcy. The emphasized word “*this destruction-bent world*” is suggestive of two devastating conditions of Faulkner in addition to the actual world terrified by the Second World War: one, he is in need of money. The other, he failed to cooperate with the country in the war. Faulkner composed six short stories, including “A Courtship,” in 1942. More than half of them depict the war time, which were perhaps written for magazines.^{lxxxvii}

This leaves room for discussion that the Native-American tale was aimed at earning money, although it depicts the world as if it were a fairy-tale, which is apparently the opposite of the World War. Ober “enjoyed it but warned Faulkner that it would be hard for most magazines to use it. Ober was right” (Blotner, One-Volume Edition 437). As a matter of fact, “A Courtship” was published in *Sewanee Review* six years after the author composed it (494).

Recall the competitions between the three suitors. The competitions make “A Courtship” read as an allegory of Faulkner himself. It is worth considering that Faulkner refers to the Native Americans in his fictions as “I made them up” in an interview with a local historian (Parker 81). If the Native Americans are created by the author, it can support the argument that “A Courtship” is to be read as an allegory of the author.

Considering the background of Faulkner, that he was having trouble selling his short stories for money, the moral to be drawn from the tale is related

^{lxxxvii} The six stories are “Knight’s Gambit,” “Two Soldiers,” “Snow,” “My Grandmother Millard,” “Shall Not Perish” and “A Courtship” (Blotner, One-Volume Edition 436-37). The four of them – “Knight’s Gambit,” “Two Soldiers,” “Snow,” and “Shall Not Perish” – mention the Second World War specifically.

to his way of composing or to the theme Faulkner chose for “A Courtship” and other stories. Ikkemotubbe and Hogganbeck drink or run to show their superiority, but this does not mean that their courtship for the sister is successful, since the third suitor Log-in-the-Creek is to be the winner, even without participating in the last competition at the cave. The superiority Ikkemotubbe wants in the competitions with Hogganbeck is not used for the courtship of the sister, which compares to the fact that “A Courtship,” of which the craftsmanship is admitted by an editor, does not either reach publication immediately or provide the author with money to improve his financial situation. Ikkemotubbe pursues Hogganbeck as his ideal. He is, therefore, to name himself David Callicoot (Hogganbeck) a few years later.^{lxxxviii} Ikkemotubbe is to be Doom, coming back “with his new white friend whom no man wished to love either and the eight more slaves . . . and the fine gold-trimmed clothes and the little gold box of salt . . . and then anything else which happened to stand between Doom and what he wanted” (*CS* 379). Specifically, Ikkemotubbe, who is loved the best by the people in the Plantation, changes himself and his character under the name of Doom after pursuing his ideal and experiencing its collapse in reality. The collapse Ikkemotubbe experiences might be what Faulkner experienced, admitting his severe condition in his life as a writer. He wrote to Haas on April 18, 1940: “. . . maybe a man worrying about money cant write anything worth buying, and I have been stewing all year about that damn assessment for income spent 3 years ago” (*SL* 121). Faulkner himself might confirm that the idealism of his craftsmanship is not bound by money to earn his living, which

^{lxxxviii} In “A Justice,” Ikkemotubbe declares as follows; “From now on, my name is not Ikkemotubbe. It’s David Callicoot” (*CS* 347). Faulkner changed the family name of David from Callicoot to Hogganbeck at the publication of “A Courtship” (*SL* 268).

shows the collapsed attitude of Faulkner as a writer.

The Harmonious Courtship of the Three Suitors: A Private Allegory of the Author

If “A Courtship” is read as an allegory of the author himself, the whole story of Ikkemotubbe, who pursues his ideal and experiences its collapse, is to be interpreted as the attitude of Faulkner as a writer, who pursues his ideal in writing before realizing that he cannot earn his living with the idealism of his craftsmanship. To consider the allegory of the author described in “A Courtship,” there is another notable feature of the competitions between the three suitors. The comical and contradictory competitions are in general peaceful and the three competitors seem harmonious; no competitor hurts the other two. When Ikkemotubbe and Hogganbeck sees the sister at first, the two men and Log-in-the-Creek sit down around the sister to attract her attention in their own way. Ikkemotubbe wears his fine clothes and beaver hat, whereas Hogganbeck plays his fiddle and Log-in-the-Creek lays himself on the floor while cupping his harmonica (*CS* 367). As for Ikkemotubbe and Hogganbeck, they go back and forth between the Plantation and the steamboat many times until they sleep in Ikkemotubbe’s house together, for they have to observe each other in case one would go to see the sister alone (368-69). This attitude of Ikkemotubbe and Hogganbeck is also childlike, similar to their egg-eating competition, and seems harmonious like the three suitors sitting around the sister.

These harmonious visions are in contrast to the war time and the author’s financial problem. The visions are Faulkner’s vision of his idealism as a writer. The three suitors are sitting around the sister to attract her attention in their own way, which implies that Faulkner goes about his creation in his own way without

worrying about war or money. Regarding the World War, it is noteworthy that Ikkemotubbe declines to fight with knives (371). It means that no one is hurt in this competition, and the bloodless competition is in contrast to the World War. In addition, the childlike competition is portrayed as if there is no winner in the competition, which contrasts with Faulkner working desperately to earn his living. In all, this harmonious courtship symbolizes Faulkner's idealism of engaging in his creation as he likes without worrying about war or money.

The symbolized idealism of the author in "A Courtship" reveals that what is to be read from the latest Native American tale of Faulkner is a personal desire of the author who wants to continue his creation without worrying about war or money. It is the personal desire that converts the interpretation of "A Courtship" from a universal allegory into the private one of Faulkner himself. Faulkner emerged in public making declarations of principle in the late 1940s, but his private feeling was still appearing in his work by taking the form of an allegory.

The sequence of the harmonious courtship between Ikkemotubbe, Hogganbeck, and Log-in-the-Creek, elucidates vividly a private feeling of the author who is a public person; Faulkner wishes to continue his creation without concerning about the current situation during the war time. He wrote to Haas in 1942: "This is probably a bad time to publish anything, war and all" (*SL* 149). It is difficult for a writer to pursue his or her ideal in a bad situation. Nevertheless, the ideal appearing in "A Courtship" makes the story itself an interesting tale to consider the author's up-and-down life in the 1940s. It might be true that people are inclined to interpret Faulkner's late work as declaring a universal matter by

looking at his public figure, but it is required to see his private aspect in his work, which can reveal what is still unclear in Faulkner's literature.^{lxxxix}

The Native-American stories written in the 1940s have revealed Faulkner's private feeling about composition and publication. In "The Old People," Sam helps Jobaker defend the full-blooded Native American's privacy, keeping it intact; however, Sam also functions as the symbol of miscegenation apparently regarded as the important theme in the author's career. Accordingly, Sam is to be interpreted to go back and forth between the public and private space of the author; in Gray's term, Sam reacts as if "Faulkner oscillated with ever more violence between a public face and a private space that seemed to be definitely separate, mutually exclusive" (*The Life* 304-05). Sam is, certainly, not only "Faulkner's ultimate symbol of multivalent racial identities" (Vinci 37), but probably expresses the author's mind oscillating annoyed at existing between the public and private space. Ikkemotubbe, on the other hand, is to be interpreted as the main character in the Faulkner's private allegory. Ikkemotubbe attempts to obtain what he wants in his own way, only to collapse in reality. He represents what the author was like in the 1940s: Faulkner wished to continue his creation without being concerned about the current situation during the war time in ideality, however, it was impossible for him to do so in reality. The Native Americans created by Faulkner reflects the author's mind symbolically and allegorically in the 1940s. It is possible

^{lxxxix} This is an expanded and revised version of the paper read at the 69th general meeting of The English Literary Society at Kyushu Branch held at Nakamura Gakuen University on October 23, 2016.

to say that he continues to write and becomes as a public figure, defending his own privacy from the public and contemplating the theme of his fictions respectively apart from the contemporary situation.

Skei argues that “humor and farcical comedy are at the core” in “A Courtship” and “My Grandmother Millard,” however, “more serious themes can easily be found in these two stories about Indians and Whites; Yankees and Confederates, respectively” (273). Now I return to “My Grandmother Millard” that I have left unsettled in this part. “My Grandmother Millard” tells of an event at the Sartoris family during the Civil War (Hanaoka 46, 180). Bayard Sartoris (old Bayard) narrates retrospectively what happened in his youth. The main episode is about 1862, when the Yankee Army begins to invade Jefferson (179). Rosa Millard, a grandmother of Bayard, called “Granny” in the story, is leading the Sartoris family in drills to practice burying their silver in the pit back to the house in case the Yankee Army assails their house; at that time, people hear about “Yankee pillage and most of the people around Jefferson stayed ready to bury their silver fast” (*CS* 673). The time really comes when the family should react as Granny’s drills, yet they have no time to follow Granny’s strategy: “. . . there [i]s a whole regiment of Yankee cavalry not a half a mile down the road” (674). Then Granny orders the family to hide their silver at the outhouse as Mrs. Compson did over a year before when the first Yankee entered Jefferson: Behind the door of the outhouse, she is sitting, “fully dressed even to her hat and parasol, on the wicker hamper containing her plate and silver.” One of the Yankee officers opens the door of the outhouse, yet rides away, saying “Excuse me” (675). This time Cousin Melisandre is sitting in the outhouse beside the trunk which contains their silver, but the Yankee Army destroys the outhouse. However, Cousin Philip disperses the

enemy about the outhouse where Cousin Melisandre is “sitting beside the trunk in the middle of it, in the spread of her hoops, her eyes shut and her mouth open, still screaming” (677). Cousin Philip immediately falls in love with Cousin Melisandre, who is hysterically disturbed in embarrassment at the situation that she is sitting at the exposed outhouse. Cousin Philip courts Cousin Melisandre, yet his last name, “Backhouse,” reminds her of the embarrassing moment and makes her hysteric (681). Then the narrator suggests the idea to change Philip’s name (682), and Cousin Philip changed his last name into Backus. Finally, the lieutenant, named as “*Philip St-Just Backus*” (696), marries Cousin Melisandre.

In spite of the urgent atmosphere of the invasion of the Yankee Army, the story is colored with humor by the juvenile narrator, Bayard, which implies the nostalgia in the Old South. The relationship between Bayard and Ringo, an African-American boy serving the Sartoris family, depicts an ideal one between the two races in the Old South; simultaneously, Ab Snopes, who has an inclination for stealing horses, is a representative of poor whites (Hanaoka 180-81). Meanwhile, the Sartoris family’s assailment by the Yankee Army going on every second expresses a very tenseness of the threat to the family in the war: “One second Ringo was sitting on the gate-post, looking up the road. The next second he was standing on it and waving the cup towel and then I was running and hollering, back to the dining room. . .” (*CS* 675). As Faulkner affirms in the letter to Ober (*SL* 150), “My Grandmother Millard” is considered to be an “exuberant, classic, and well-crafted comic *tour de force*” (Towner and Carothers 363). Furthermore, the narrator in “My Grandmother Millard” remembers his father’s words about “freedom” after the marriage of Cousin Philip and Cousin Melisandre:

. . . that always happened when a heterogeneous collection of people who were

cohered simply by an uncomplex will for freedom engaged with a tyrannous machine. . . . they would always lose the first battles, and if they were outnumbered and outweighed enough, it would seem to an outsider that they were going to lose them all. But they would not. They could not be defeated; if they just willed that freedom strongly and completely enough to sacrifice all else for it . . . that very freedom itself would finally conquer the machine as a negative force like drouth or flood could strangle it. (*CS* 672)

The word “freedom” connects this tale about the Civil War with the contemporary time of the composition: The Second World War. Skei speculates that Faulkner, using the familiar theme to him in the 1930s, might compose “My Grandmother Millard” for money and concludes that it “is void of any deeper significance; it is a very simple story, broad in its outlines, based on outrageous events, and deliberately intended to evoke laughter” (273); conversely, Volpe argues that Faulkner announces “what he wanted to say to his fellow Americans during the dark years of World War II,” that is, “the indomitability of the human spirit in adversity and the invincibility of freedom lovers against the forces of tyranny” (*A Reader’s Guide* 265).

The most remarkable action in “My Grandmother Millard” is the burying of the Sartoris family’s silver, which is supposedly connected with the privacy I have argued in this chapter. According to the narrator, there is a rumor of “Yankee pillage and most of the people around Jefferson [stay] ready to bury their silver fast.” Therefore, Granny leads the Sartoris family to practice burying their silver into a pit repeatedly, although Bayard assumes that no one “practice[s] doing like [they] d[o]” (*CS* 673). Jones notes that the idea of “My Grandmother Millard” may be “influenced by the increasing scarcity of goods and resultant rationing during

World War II" (467). Alternatively, the action is perceived in the conflict between the South and North: in Skei's term, "Yankees and Confederates" (273). "The ritual of burying the family silver," Volpe notes, "is a symbol of the determination of [Granny] and all the other grand old southern ladies to preserve the precious heritage that is threatened by the invasion of the Yankees" (*A Reader's Guide* 266). Accordingly, the practice of burying their silver led by Granny is interpreted as the intension to preserve what is important for the southerners from the Yankee Army, the northerners.

Additionally, the noticeable point is the place where the Sartoris family actually hide their silver during the Yankees' assailment: the outhouse (backhouse, privy). Granny plans to bury the silver in the pit which Bayard's father dug at the garden initially. However, the family have no time to do it at the Yankees' assailment; thus, Granny comes to the mind of Mrs. Compson, who preserves her silver hidden at the outhouse; therefore, Granny cries, "The privy!" (*CS* 675) to change her strategy and order the family to hide their silver at the outhouse. The Sartoris family follow the way Mrs. Compson did at the assailment of the first Yankee Army; namely, Louvinia, Ringo's grandmother, thrusts Cousin Melisandre in the outhouse with the trunk containing the Sartoris family's silver and closes the door (676). Here Cousin Melisandre is a defender of their precious heritage of the southern family from the Yankee Army in the outhouse. By the way, the outhouse is, in a sense, a private space for anyone who uses it behind the closed door; in other words, the privacy of any user of the outhouse should be defended. Accordingly, the outhouse can be interpreted as a symbol of a private space where people defend their privacy from public.

The symbol of a private space represented by the outhouse enables the

Civil-War story to be interpreted allegorically such as “A Courtship.” Cousin Melisandre stays with the Sartoris family’s silver at the outhouse; namely, she preserves the precious heritage of the family at her private space where her privacy should be defended. Her private space is, however, assailed by the Yankee Army and Cousin Melisandre is exposed in public, which means that the southern lady’s privacy is violated by the northerners. Considering what Faulkner proclaims in his essay, “On Privacy,” here Cousin Melisandre can be replaced with Faulkner; that is, Faulkner defends his privacy, which the author considers as the aesthetic value of reticence, “the power of his fiction to remain mysterious, open to multiple lines of interpretation” (Zender 52), at his private space where he can defend his privacy; however, as he gradually becomes a public figure in the American society, he feels that his privacy is violated by such publishers who want to expose the writer’s personality. It means that Faulkner is threatened with exposing himself in public, losing his privacy, and spoiling the aesthetic value of reticence connected with his viability of creation. Consequently, in the allegorical reading of “My Grandmother Millard,” the Yankee Army is to Cousin Melisandre what the publishers are to the author. The northerners violate the southerners’ privacy; specifically, the publishers violate the author’s privacy, resulting in reducing the author’s viability of creation.

In the essay of “On Privacy,” Faulkner is apparently expressing a disgust for unsecured privacy of artists in America:

. . . artists in America dont have to have privacy because they dont need to be artists as far as America is concerned. America doesn’t need artists because they dont count in America; artists have no more place in American life than the employers of the weekly pictorial magazine staff-writers have in the

private life of a Mississippi novelist. (*ESPL* 70)

What the excerpted line indicates is a kind of antagonistic feeling toward the nation, of which he becomes a representative as the novelist who received the Nobel Prize for Literature. Faulkner's work in the 1940s, necessarily, inclines to scrutinize the relationship between the writer and the nation: The United States of America.

Part IV

Faulkner and the United States of America

1. African Americans, Gavin Stevens, and Faulkner: “Go Down, Moses” and Other Stories

After the Second World War, Faulkner experienced dramatic changes not only in his economic status, but in his writing career. Thanks to the publication of *The Portable Faulkner* by Cowley and a new novel titled *Intruder in the Dust* after the six years of his silence since *Go Down, Moses*, Faulkner finally solved the financial problems plaguing him at the beginning of the 1940s and resumed his writing as a novelist in Oxford, Mississippi, not a script writer in Hollywood.^{xc} In Schwartz’s term, “Faulkner was not only back in print but had moved from the category of unappreciated southern novelist to become the major American literary voice of the mid-twentieth century” (10), although “[t]he *Portable [Faulkner]* itself was far from a commercial success” and “the commercial revival of Faulkner came in response to the success of [*Intruder in the Dust*], not to the appearance of the *Portable [Faulkner]*” (26).

Faulkner’s revaluation in the 1940s was closely related to the world-wide conflict between the two strongest nations, the United States of America and the Soviet Union after the Second World War. That is, the Cold War. These nations once allied as the United Nations against the Axis Power during the Second World War, but they “could not bridge their ideological differences,” for instance, “human-rights, individual liberties, economic freedom, and religious beliefs.” The two

^{xc} In 1942, Faulkner contracted with Warner Brothers to work as a script writer for \$300 per week for seven years. The contract was terminated through the intermediation of Random House around 1946, when *The Portable Faulkner* was published, and Faulkner successfully began to engage in his writing novels such as *Intruder in the Dust*, which resulted in the commercial success and finally the Nobel Prize for Literature in 1950. (Matsubara 191-92).

nations attempted to “gain influence and control over the so-called third world countries,” which “further polarized the two nations” (Tindall and Shi 1205). The Soviet leader, Stalin, “tried to dominate the globe.” Meanwhile, “[i]nstead of continuing Roosevelt’s efforts to collaborate with Stalin and the Soviets,” the American president, Truman, “adopted an aggressive foreign policy that sought to create American spheres of influence around the world” (1212). A telegram sent to Truman by the British prime minister, Churchill, on May 12, 1945, few days after the victory in Europe during the Second World War, represents the uneasy relationship of the Soviet Union against America and Britain: “What is to happen about Europe? *An iron curtain* is drawn down upon [the Russian] front. We do not know what is going on behind [it]. . .” (1213; emphasis added). *An iron curtain* would become the symbol of the Cold War; accordingly, behind the *curtain*, America and Britain would not know what Russia, the Soviet Union, was contriving. Internationally, the tenseness between the two strongest nations was running higher and higher.

Faulkner’s revaluation after the Second World War occurred in such a current of the time. Schwartz argues as follows:

. . . as modernism . . . became the aesthetic expression of the restructured political environment, Faulkner’s fiction was integrated into the culture of the new conservative liberalism of postwar America. The novelist’s revival was, in part, an aspect of the cultural revolution that followed from the revised political position of the United States and the new hegemony of its corporate interests. American literature and art were accorded a status commensurate with the new power of the United States. Faulkner became one of the beneficiaries of an aesthetic that was in complete accord with the new order. . . .

In short, the ideological shift prompted by the war converted Faulkner into the postwar moralist and symbol of solitary literary genius. . . . (28-29)

In all, the political leaders in one of the two strongest nations after the Second World War, that is, the United States of America, required a “symbol of solitary literary genius” in order to show their cultural dignity against the other strongest nation of the world. It was Faulkner who would meet the government’s requirement. Schwartz points out:

. . . the intelligentsia understood that the defense of culture was part of a larger economic and political struggle with the Soviet Union in which the United States represented Western values and traditions. . . . However, when the war began, the literary elites saw no American equal in stature to the great European novelists. By 1950, it was said that Faulkner had that statue. Faulkner became a writer who could resonate with the whole dialectic of a culture . . . he was not a southern regionalist at all but a writer with universal appeal. (140-41)

In this way, Faulkner’s fame was confirmed by the awarding of the Nobel Prize for Literature in 1950. Faulkner’s reputation is closely related to the ideology of the United States of America against the Soviet Union to grasp domination over the world after the Second World War. “The rise in Faulkner’s critical standing can be attributed to a change in aesthetic sensibility . . . during and after the war” (200).

Regarding supporting the developing countries, especially in Africa, to dominate the globe against the Soviet Union, the racism in the South was an annoying problem for the United States’ government, which they wanted to solve immediately. The racial problem was a disadvantage for America; since “the [Soviet Union] often compared racial segregation in the American South to the

Nazis' treatment of the Jews" (Tindall and Shi 1220). In James C. Cobb's term, "some strategists had begun to suggest that curtailing the South's racial abuses might be critical to preserving American credibility abroad" (33). President Truman commenced actions, conducting various government campaigns, against racism in the United States; however, the racial situation for African Americans was not improved immediately.^{xci}

In this chapter, I will examine the representation of African Americans in *Go Down, Moses* published in 1941, in the context of the racial controversy existing domestically and internationally. Faulkner declares that the general theme of *Go Down, Moses* is the "relationship between white and negro [African American] races" (SL 139). In addition, he states explicitly regarding *Intruder in the Dust*, published six years later of *Go Down, Moses*, that "the theme is more relationship between Negro and white," although "[t]he story is a mystery-murder" (262). Gavin Stevens, a county lawyer functioning as a detective in *Intruder in the Dust* also appears in "Go Down, Moses" and *Knight's Gambit*. He is often regarded as a spokesperson for the author (Brooks 279; Glickberg 345; Kartiganer 132; Wilson 336). Confronted with the racial barrier between African Americans and whites in "Go Down, Moses," involved in the racial movement represented as lynching in

^{xci} "For most of his political career," Tindall and Shi note, "Harry Truman had shown little concern for the plight of African Americans," for he "had grown up in western Missouri assuming that blacks [African Americans] and whites preferred to be segregated from one another." He changed his stance and launched out into the improvement of the racism in the South: "Truman hosted a delegation of civil rights activists, who urged him to issue a public statement condemning the resurgence of the Ku Klux Klan and the lynching of African Americans," resulting in "incidents of torture and intimidation against blacks in the South." Truman "soon appointed a Committee on Civil Rights to investigate violence against African Americans and to recommend preventive measures." In 1948, when Faulkner's *Intruder in the Dust* was published, the president "banned racial discrimination in the hiring of federal employees. Four days later he issued an executive order ending racial segregation in the armed forces." It took more than a decade, but "the armed forces were the most racially integrated of all national organizations" by 1960 (1220-21).

Intruder in the Dust, and exposed by the booming nationalism during the Second World War in *Knight's Gambit*, Gavin, and Faulkner, will explicate the relationship between Faulkner and the nation, more broadly, the South and the United States of America. The stories whose theme is the “relationship between Negro and white” and another detective story depicting the days just before and after the attack on Pearl Harbor are intended to scrutinize the relationship between the region and nation by the detective regarded as the spokesperson of the author. This is what I will elucidate in Part IV, the last part of this dissertation.

African American Compared to Animal: “Pantaloone in Black” and “Was”

As Faulkner states in a letter written to Haas, the general theme of *Go Down, Moses* is the “relationship between white and negro race” (SL 139). Koichi Suwabe points out that *Go Down, Moses* “is arguably the Southern novelist’s most mature work in that it develops the racial theme more directly and fully than do his other masterpieces. . .” (“Faulkner’s Black” 97). Therefore, consideration cannot be excluded of the two races and racial representations in the novel. I propose that Faulkner’s description of the African-American characters in *Go Down, Moses* shows the author’s margin of the imagination regarding race; accordingly, Faulkner himself seems to delineate his, or the white American’s, limitation of comprehending African Americans in the text.

“Pantaloone in Black,” the third story of *Go Down, Moses*, begins with Rider’s digging the grave for his deceased wife, Mannie. His aunt, who raised the African-American boy up, is concerned about him. Rider, however, declines his aunt’s offer to invite him to her house, and has dinner alone at his home. Suddenly, he sees Mannie, who disappears soon although Rider appeals to her: “Den lemme

go wid you, honey” (*GDM* 136). After that, he is drowned in drink and gets into a gambling space. Occasionally, Rider discloses the white man’s cheating in a dice game. He draws the razor and cut the white man’s throat. He is imprisoned at last, and later “hanging from the bell-rope in a negro schoolhouse about two miles from the sawmill” (149).

Rider’s sorrow at the loss of his wife represents his humanity. Once he witnesses Mannie’s apparition at his house, Rider affectionately talks to her: “Mannie,” “Hit’s awright. Ah aint afraid,” “Den lemme go wid you, honey” (136). When she has gone, Rider still believes Mannie’s coming back to him: Rider “t[akes] two plates by feel and . . . ladle[s] onto the plate the food . . . and carrie[s] the plates to the scrubbed bare table . . . and dr[aws] two chairs up and s[its] down” (137). He prepares the meal for Mannie and him, and waits for her appearing again. Rider’s attitude toward Mannie represents how massive his sorrow is at the loss of his beloved wife, which reveals his sentimental feeling and humanity.^{xcii}

His tremendous sorrow also appears physically. Rider is drowned in drink, but suddenly he realizes that he cannot drink any more:

Then, drinking, he discovered suddenly that no more of the liquid was entering his mouth. Swallowing, it was no longer passing down his throat, his throat and mouth filled now with a solid and unmoving column which without reflex or revulsion sprung, columnar and intact and still regaining the mold

^{xcii} Benjamin H. Ogden explicates that Rider’s sorrowfulness is attributed to the Rider’s identity constructed through money and property from the marriage: “Whereas critics consistently see Rider’s love for Mannie as the only plausible explanation for his grief, the text itself suggests that it may be not only love that is the impetus for Rider’s despair but also the loss of self-identity constructed through property and money that marriage makes possible. . . . his love is neither mere sentiment, existing apart from or in defiance of prevailing economic circumstances . . . nor mere expression of the pleasure Rider takes from Mannie due to her instrumental role in securing him a place within society’s economic and social structures (382).

of his gullet, outward glinting in the moonlight, splintering, vanishing into the myriad murmur of the dewed grass. (144)

Rider's body no longer accepts liquid, even alcohol which may relieve his sorrow more or less. Faulkner describes the rejection of liquid or food emerging in his white character; for instance, the war time story, "Two Soldiers," depicts the white-boy narrator's sorrow of leaving his beloved brother Pete, who joins the army and departs for the Pacific Ocean, as the rejection of food which Colonel McKellogg prepares for him: "It had my ham and eggs and a glass of milk and a piece of pie, too, and I thought I was hungry. But when I taken the first bite I found out I couldn't swallow it, and I got up quick" (*CS*98). The white boy has not realized yet, but the sorrow at the loss of his beloved brother is uncontrollable: the reaction is similar to Rider's one. The two short stories published in the 1940s prove that the sorrowness at the loss of their affectionate people is the same for both whites and African Americans, regardless of any race.

As I have shown, Rider's representation at the loss of his beloved wife emphasizes his humanity shared with the white boy in "Two Soldiers." Meanwhile, in spite of the humanity, the deputy telling his wife about the lynching describes it as if the African American were an animal:

Them damn niggers. . . . Because they aint human. They look like a man and they walk on their hind legs like a man, and they can talk and you can understand them and you think they are understanding you, at least now and then. But when it comes to the normal human feelings and sentiments of human beings, they might just as well be a damn herd of wild buffaloes." (*GDM* 149-50)

The deputy initially asserts that "niggers . . . aint human," and repeats "like a man"

some times. In his statement, the sheriff obviously compares African Americans to “a man,” which means that he does not perceive the race as human; he regards them as animals. For the sheriff, African Americans are “wild buffaloes” which are not expected to understand “the normal human feelings and sentiments of human beings.” In contrast to Rider’s sorrow described in the first section of “Pantaloon in Black,” the second section points up the deputy’s inability of comprehending Rider, or rather, African Americans.^{xciii}

The African Americans as McCaslin’s slaves are also compared to animals and are deprived of their human aspect in “Was,” the first story of *Go Down, Moses*.^{xciv} “Was” is about the escape of a slave on McCaslin’s plantation in 1859 (Hanaoka 302). Theophilus McCaslin, called Uncle Buck in the story, discovers that one of his slaves, Tomey’s Turl, has run again to see Hubert Beauchamp’s slave girl, Tennie. Uncle Buck and Carothers McCaslin (Cass) Edmonds begin to chase Tomey’s Tull, but Uncle Buck accidentally rolls into the bed where Sophonsiba Beauchamp, Hubert’s unmarried sister, is sleeping. Hubert suggests a poker game to decide whether Uncle Buck marries Sophonsiba or not and who acquires the ownership of Tomey’s Tull and Tennie. Amodeus McCaslin, Uncle Buck’s brother called Uncle Buddy, joins the poker game; consequently, Uncle Buck marries Sophonsiba and Ike McCaslin will be born from the couple. According to Robinson and Town, “Was” is narrated by Ike, who heard from Cass about the old days: “. . .

^{xciii} Regarding the divided sections in “Pantaloon in Black,” David W. Robinson and Caren J. Town explicate as follows: “Divided between a first section anonymously narrating the violent result of Rider’s grief and a second one in which a white sheriff’s deputy recounts the lynching to his wife, the story as a whole is one of incomprehensible motivation (Rider) and uncomprehending witness (the deputy)” (201).

^{xciv} Initially, the title was “Almost,” which was declined by *Saturday Evening Post*. Faulkner revised it in 1940 and changed the title as “Was.” “Was” appeared as the first story of *Go Down, Moses* published in 1942, and later it was included in *The Portable Faulkner* in 1946 (*A Reader’s Encyclopedia* 632).

Ike spoke only the words of Cass, or rather, his speaking was a hearing, a retelling of a story told to him by his ‘elder cousin’ [Cass]” (199).

Uncle Buck and Cass chase Tomey’s Tull on Black John, a horse. Here their chase looks like hunting; accordingly, Uncle Buck and Cass are hunters, whereas, Tomey’s Tull is compared to a prey. In addition, the African American as a prey of the hunters is dealt with in the poker game of Uncle Buddy and Hubert; in passing, Uncle Buddy names the poker game “nigger business” to determine who acquires the ownership (*GDM* 23). As Ohashi points out, it is natural that readers should feel somewhat resistant to the treatment of Tomey’s Tull as a prey of the whites, and Faulkner must have expected the resistance; otherwise, he would not have written about the humanity which must have existed in slavery, the root of the supreme evil (30).

Racial Barrier between the Two Races: “The Bear” and “Go Down, Moses”

The white characters in *Go Down, Moses* are characteristic in that they are unable to understand the sentimental feelings, in particular the sorrow, of African Americans. The deputy in “Pantaloon in Black” asserts that “they aint human” (*GDM* 149), even though he hears about Rider’s “tear’s big as glass marbles running across his face and down past his ears and making a kind of popping sound on the floor like somebody dropping bird eggs” (154), which should represent Rider’s humanity. The deputy, of course, does not comprehend Rider’s humanity. Clerico points out: “. . . [the deputy’s] reading underscores the white characters’ inability to connect Mannie’s death to Rider’s attack.” The deputy does not assume that Rider grieves; “[the deputy] cannot comprehend why Rider would react so violently to a game that he’d been ‘peacefully losing’ for years” (18). Additionally,

the deputy's wife shows no interest in his story and is busy in preparing for supper; in particular, the white couple, who are emotionally plain to each other, is in contrast to the African-American couple, that is, Rider and Mannie. Consequently, "Pantaloone in Black" points up the racial difference between African Americans and whites (Hanaoka 302).

The incomprehensibility of the African Americans for the whites is prominent in "The Bear" as well. Ike reads the ledgers recording the McCaslin family's chores with his elder cousin, Cass, and determines to repudiate the ownership of the land of the McCaslins. Reading the ledgers, Ike realizes the family incest between the planter and slave: Ike's grandfather Lucius Quintus Carothers McCaslin impregnates his slave girl Eunice, and Tomasina is born. Furthermore, Lucius impregnates his daughter, and Tamey's Turl is born (Kotani, "Rekishi" 10; Ohri 123). In Richard Godden and Noel Polk's term, "his [Lucius's] impregnation first of Eunice and then of his and Eunice's daughter Tomasina – which pregnancy, Isaac [Ike] wants the ledgers to say, lead Eunice to commit suicide on Christmas day 1832" (302). Eunice is supposedly disappointed that the father impregnates his own daughter; nevertheless, the record of the ledgers following Eunice's entry includes a note: "*Who in hell ever heard of a nigger drowning him self*" (GDM256). The writer of the ledger, who is supposedly one of the McCaslins, cannot imagine that African Americans grieve as well as whites such as the deputy in "Pantaloone in Black"; similarly, the writer of the ledger, supposedly, one of the white planters, never comprehends Eunice's sorrow for her daughter and family incest.

The last and title story of the novel, "Go Down, Moses," also presents the whites' incomprehensibility for African Americans as well as "Pantaloone in Black" and "The Bear" (Hanaoka 303-04). The story begins with the census-taker's

inquiring of Samuel Worsham Beauchamp, an African American who murders a Chicago policeman and is to be executed. Meanwhile, his grandmother Mollie Beauchamp visits Gavin Stevens to ask him to find her grandchild, saying, “Roth Edmonds sold my Benjamin. Sold him in Egypt. Pharaoh got him . . .” (*GDM* 353). Mollie “appears to be mixing up a variety of mythic and realistic histories by likening her Samuel to the Old Testament’s Benjamin,” and Gavin “does not appreciate Mollie’s translation, which imbricates New World slavery within the classic text to which he holds authority” (Clerico 22). Here it is obvious that there is a racial barrier between Mollie and Gavin; namely, the white county attorney does not comprehend the old woman’s sorrow, because any understanding is interrupted by the racial barrier which is represented by Mollie’s philosophy connecting her lost grandchild to the Old Testament.^{xcv}

“Their divergent historical interpretations,” Clerico notes, “become increasingly disruptive to Stevens when he visits Mollie’s house later in the story” (22). Gavin visits Mollie with Miss Hamp Worsham, a white lady. She and Mollie were born in the same month, and they have grown up “together as sisters would” (*GDM* 357). Miss Worsham tells Mollie that Samuel is dead, and Mollie repeats as “He dead. . . . Pharaoh got him” (361). She continues, “Roth Edmonds sold him. . . . Sold my Benjamin” (362). Of course, this is Mollie’s assumption, or else, her illusion (Ohashi 82). Gavin tries to persuade her, but simultaneously, he understands that “*she cant hear me*,” and quits the place where Mollie “sway[s] faintly back and forth in the chair,” saying, “He dead. . . . Pharaoh got him” (*GDM* 361) Confronting

^{xcv} According to Genesis, it is Joseph, Benjamin’s old brother, who was sold to Pharaoh in Egypt, not Benjamin (*Holy Bible King James Version*. Gen. 37. 36). Benjamin is the favorite son for their mother Rachel. Therefore, Mollie probably misunderstands or intentionally replaces Joseph with Benjamin to grieve her lost grandchild in her mind.

the sorrow of the African-American woman who lost her grandchild, Gavin feels as if he were suffocated: he leaves the room where Mollie is swaying back and forth in a chair, thinking “*Soon I will be outside. . . . Then there will be air, space, breath*” (362). Gavin perceives the crucial difference of the atmosphere between Mollie and him. Then Gavin apologizes Miss Worsham: “I’m sorry. . . . I ask you to forgive me. I should have known. I shouldn’t have come” (363). Gavin admits his incomprehensibility of Mollie’s philosophy and her grief, and the racial barrier between African Americans and whites is prominent; simultaneously, that may represent the ultimate margin of Faulkner’s comprehension, or else, the writer’s imagination of African Americans.

It is plausible that *Go Down, Moses* is the novel that best scrutinizes the relationship between African Americans and whites, as the author explicitly declares, regarding the theme of the novel. Faulkner obviously expresses Rider’s sorrow, which proves the humanity existing in African Americans. Faulkner, a white Southerner, apparently, and perhaps partly, understands the race. However, he scatters throughout the whole novel the white characters who are obviously unable to comprehend the humanity existing in African Americans. “In ‘Pantaloons in Black,’ the deputy . . . manifestly struggles to understand what he equally and manifestly gets wrong – the substance of Rider’s grief.” On the other hand, “[i]n ‘Go Down, Moses,’ Gavin Stevens, confronted with Molly Beauchamp’s exacting and repeated observation that her nephew, Butch Beauchamp, was ‘sold . . . in Egypt’ by Roth Edmonds . . . can only panic” (Godden and Polk 331). These white characters critically reveal that it is Faulkner who elucidates the limitation of his

own, or the white Americans' comprehension and imagination of African Americans.

2. Racism in *Intruder in the Dust* and the United States of America: Faulkner's Attachment to the South Compared to Nazi Germany

After the publication of *Go Down, Moses* in 1942, Faulkner did not write any novels for some time, only short stories. The reasons for this included his severe financial situation in particular, forcing him to work in Hollywood as a screen writer, leaving him too little time to write a novel. After the Second World War, Faulkner began to compose a novel in 1947, published the next year as *Intruder in the Dust*, breaking a six-year silence. The story is based on the murder of a white man by an African American in Oxford (Wittenberg, *The Transfiguration* 211). Faulkner seems to set the time of the novel in the 1930s because “a lynching in which elite whites would knowingly stand by and let poor whites kill a black man, as depicted in *Intruder in the Dust*, was uncommon” in the 1940s, the time of publication (Aiken 194). This was just the time when people came to recognize Faulkner because of *The Portable Faulkner*, edited by Cowley. After its publication, *Intruder in the Dust* became a best seller of the era, and was later released as a movie (Matsubara 192). Despite its popularity, many critics have evaluated its craftsmanship as worse than that of Faulkner's previous work, literally and politically (Dussere 43; Millgate 217; Ohashi 89; Tanaka 288-89).

Intruder in the Dust is apparently a mystery, presenting the initiation of a sixteen-year-old boy and showing in Faulkner's attitude an urgent interest in racism (Brooks 288; Gray, *The Life* 291; Minter 212; Nagao 124). “The story is a mystery-murder,” Faulkner wrote, “though the theme is more relationship between Negro [African American] and white” (*SL* 262). The story begins with the narrator

recounting that Lucas Beauchamp, an African American, killed Vinson Gowrie in Jefferson at Saturday noon (*ID* 3). Charles Chick Mallison, a white boy once rescued from a creek by Lucas, then tries to prove Lucas's innocence with his African-American friend Aleck Sander and Eunice Habersham, an old lady who had been living in Jefferson for more than forty years. It is obvious that Faulkner portrays the relation between African Americans and whites as the central theme of the novel (Ohashi 100; Tanaka 297; Wilson 333), and it is possible to read the novel "as a work of propaganda, a deliberate contribution to the contemporary debate on civil rights" (Millgate 215), and the statements by Gavin Stevens can be seen as the views of Faulkner, for the lawyer is frequently admitted as a spokesperson of the author (Brooks 279; Glickberg 345; Kartiganer 132; Wilson 336).^{xvii} "I only say that the injustice is ours, the South's," Gavin says to Chick, "[w]e must expiate and abolish it ourselves, alone and without help nor even (with thanks) advice" (*ID* 199).

From Gavin's statement, Faulkner seems to insist that racism is a problem of the South. However, examining white people in addition to Chick and Gavin closely, it becomes clear that the author treats racism in the South as a problem not only of the South, but of the whole nation, the United States of America. Given that, as Keith Clark notes, Faulkner describes Lucas as an improved representation of African Americans in his work (17), many critics have previously discussed the relation between the two races. In this chapter, I pay closer attention to white people, especially the actual criminal Crawford Gowrie, in order to

^{xvii} Regarding Gavin and Faulkner, Joseph Blotner notes: "Faulkner would deny that Gavin Stevens was his spokesman, but he was, like Stevens, a gradualist" (One-Volume edition 493).

disclose another theme, a long-term controversy between a region and nation, in other words, the South and the United States of America. First, I closely examine the relationship between African Americans and whites in *Intruder in the Dust* in comparison with those in Faulkner's previous work. Next, focusing on Gavin and Crawford, I explicate the controversial relationship between the South and the United States of America during the 1940s. This relationship is key to getting close to the heart of *Intruder in the Dust* and Faulkner's opinion about racism.

African Americans and Whites in Faulkner's work: White Boys' Innocence

I argue that the heart of *Intruder in the Dust* lies in the controversy between the South and the United States of America, but the racial theme of African Americans and whites should not be neglected. It seems, however, to be less important in *Intruder in the Dust* than in Faulkner's previous work, such as "The Fire and the Hearth" of *Go Down, Moses*, of which Faulkner also declares the general theme as "being relationship between white and negro races" (SL 139).^{xcvii}

With respect to the relationship between the two races, the representation of smell is one of the points from which to consider in the whites' perception of African Americans. Faulkner uses smell to describe the relationship between the two races. For example, Joe Christmas in *Light in August* perceives an African American woman at the corner of a sawmill shed by "smelling the woman smelling the negro" (156). Another example is in "Dry September" (1931), where the men

^{xcvii} According to Robert Jackson, "[c]oncern for the receding glories and peculiarities of Southern culture," which supposedly includes the relation of the two races, "was nothing new for him [Faulkner] – was, indeed, among his greatest themes" (42). In addition, Aiken argues that "[r]ace relations, segregation, and discrimination were hardly new themes in Faulkner's works" (191).

including McLendon “smell” in their car a sweaty reek of Will Mayes, an African American whom they are going to lynch (*CS* 178). White people perceive African Americans by smelling. In *Intruder in the Dust*, Chick, who is saved from a frozen river by Lucas, is “enclosed completely now in that unmistakable odor of Negroes” in Lucas’s blanket (*ID* 11). The odor then triggers Chick’s pondering of the concept or perception of African Americans. The smell enclosing Chick leads him to the idea that he has never noticed in his life:

. . . that smell were . . . the odor of . . . a condition: an idea: a belief: an acceptance, a passive acceptance . . . of the idea that being Negroes they were not supposed to have facilities to wash properly or often or even to wash bathe often even without the facilities to do it with; that in fact it was a little to be preferred that they did not. (*ID* 11)

Here, the smell indicates a stereotype triggered when whites perceive African Americans. Faulkner textures such stereotypes when describing the relationship between the two races. For one thing, Stephanie Li points out that Chick “requires the presence of a black servant,” so that “in mandating Aleck Sander’s presence, the white community ultimately forces Chick to define his manhood through a system of racialized opposition” (106). For another, Patrick Samway admits that “[w]hile Lucas can be regarded . . . as a representative black man of the new South, Aleck Sander is definitely a stereotyped black boy” (198).

There is another notable aspect of the relationship between the two races: meals. Meals or dining is an important theme dramatically indicating racism in the South. Chick experiences “his first amazed dubiety”; to put it another way, he is marvelously served “nigger food” when he dines at Lucas’s house (*ID* 13). Chick’s perception of the meals as “nigger food” indicates that the whites’ meals are

different from what African Americans eat. The first impression Chick perceives from the meal or smell is regarded as a part of the initiation of a southern white boy. In other words, he is no longer innocent of racism (Karaganis 112; Nagao 123).

Chick's initiation, however, varies from that of Roth Edmonds in "The Fire and the Hearth."^{xcviii} In Chapter Three, a dining scene is set at Lucas's house, but the African Americans such as Lucas's wife Molly and their son Henry Beauchamp do not sit with Roth (*GDM* 110). It seems that Roth is already separated in his dining from the Beauchamp family, whereas Chick comes to notice the racial segregation at the table.^{xcix} Just before dining, Roth rejects sleeping in the same bed with Henry (108). Here, Roth realizes the racism in the southern society for the first time. The following passage indicates this realization: "Then one day the old curse of his [Roth's] fathers, the old haughty ancestral pride based not on any value but on an accident of geography, stemmed not from courage and honor but from wrong and shame descended to him" (107). After Henry falls asleep on the pallet, Roth lies on his bed in "a rigid fury of the grief he could not explain" and "the shame he would not admit" (109). This is also regarded as the initiation of a southern-white boy such as Chick, but the point of Roth's realization is that both Roth and Henry have been innocent of racism before "the old curse of his [Roth's] fathers . . . descend[s] to him" (107). Roth obviously feels shame and grief for

^{xcviii} About the change seen between *Go Down, Moses* and *Intruder in the Dust*, Carl J. Dimitri argues that "[i]n *Go Down, Moses*, the issue of liberty is an important motif; in contrast to *Intruder in the Dust*, however, discussions of the overtly political aspects of liberty are more or less absent" (14).

^{xcix} Regarding the racial segregation expressed overtly in *Intruder in the Dust*, Evelyn Schreiber points out: "Despite their belief in Lucas's innocence, the sheriff, Chick, Miss Habersham, and Gavin all leave Aleck Sander to eat his breakfast in the kitchen while they have theirs in the dining room" (255). Here, the whites' dining table is separated from that of African Americans without any ambiguity or conflict, unlike Roth's experience at the Beauchamps' dining table in "The Fire and the Hearth."

rejecting his foster brother, Henry. Although the feeling of the African American boy is never written, he is supposed to be grieved by Roth's rejection without foreshadowing or explanation. On the other hand, in *Intruder in the Dust*, Chick had been innocent of the racism before dining at Lucas's house, while Lucas is old enough to know racism. When Chick tries to give Lucas coins for the meal he served, the white boy feels "the shame" (ID 15). The old man, however, does not seem to feel shame or grief, like Henry, but simply refuses payment.

This goes to the very heart of the problem. In "The Fire and the Hearth," Roth feels shame and grief and Henry is perhaps grieved because both of them are innocent, while it is only Chick who is emotionally affected due to his innocence of racism in *Intruder in the Dust*. That is the double emotional movements in the two races dramatize "The Fire and the Hearth" as a tragedy of racism in the South. On the other hand, *Intruder in the Dust* seems to focus on the white boy's initiation much more than on the emotional movements between the two races because it is only Chick who is innocent; Lucas is rather leading Chick to his initiation. It is possible to see an innocent relationship like that between Roth and Henry before the white boy's initiation in Eunice and Molly in *Intruder in the Dust*. They were born in the same year and brought up together by Molly's mother: "grown up together almost inextricably like sisters, like twins, sleeping in the same room" (85). Their relationship is similar to that of Roth and Henry; however, the following passage about the two girls' background states only: "the white girl in the bed, the Negro girl on a cot at the foot of it almost until Molly and Lucas married. . ." (85). Namely, these girls' realization of racism or any emotional movement is never told in the novel, so their relationship is not seen as a tragedy like that of Roth and Henry. From these viewpoints, the theme of the relationship between the two races

is less important in *Intruder in the Dust* than in “The Fire and the Hearth.”

Gavin’s Statements about the Homogeneity of the South

Critics affirm that Faulkner expresses his opinion regarding the Civil Rights movement during the 1940s in *Intruder in the Dust* (Ohashi 89; Nagao 119). In particular, Gavin’s statement about the homogeneity of the South is essential to understanding the author’s view regarding the political movement:

It’s because we alone in the United States . . . are a homogeneous people. . . .

We are defending not actually our politics or beliefs or even our way of life, but simply our homogeneity from a federal government to which in simple desperation *the rest of this country has had to surrender voluntarily more and more of its personal and private liberty in order to continue to afford the United States. And of course we will continue to defend it. . . .* Only a few of us know that only *from homogeneity comes anything of a people or for a people of durable and lasting value – the literature, the art, the science*, that minimum of government and police which is the meaning of freedom and liberty, and perhaps *most valuable of all a national character worth anything in a crisis. . . .* (ID 150-51; emphasis added)

I would like to focus on the emphasized lines. Gavin proclaims that “we” are homogeneous people in the United States. Here “we” refers to the southerners, those who are born and live in the South; thus, later he notes “*the rest of country*,” which “*has had to surrender voluntarily more and more of its personal and private liberty*,” separating the South from the other areas, which, in Gavin’s view, have abandoned their “*personal and private liberty*” to continue to be part of the American nation. Meanwhile, it is “we,” the southerners, who have never discarded

their “*personal and private liberty*” and kept their homogeneity from the government; accordingly, the southerners reject assimilating their region into the other areas of the United States. I propose this attitude of rejecting assimilation should crystalize out of the “*homogeneity*” that Gavin insists people in the South maintain. Consequently, the southerners have kept their region as distinct within the United States. Moreover, Gavin claims that the “*homogeneity*” will generate “*anything of a people or for a people of durable and lasting value,*” which is “*the literature, the art, the science,*” alternatively, the “*most valuable of all a national character worth anything in a crisis.*” Considering that Gavin functions as the mouthpiece of the author, his statement is interpreted as Faulkner’s opinion that admirable arts come from minimum intervention by the government.^c

The question now arises: What is the *homogeneity* maintained by people in the South? This is, I suppose, the reason Gavin insists that the southerners must resist the North, namely, the privilege of setting African Americans free by the southerners themselves:

That’s why we must resist the North: not just to preserve ourselves nor even the two of us as one to remain one nation because that will be the inescapable by-product of what we will preserve: which is the very thing that three generations ago we lost a bloody war in our own back yards so that it remain intact: the postulate that Sambo^{ci} [African American] is a human being living in a free country and hence must be free. That’s what we are really defending:

^c Critically speaking, Gavin’s statement sounds like an excuse by the author to admit the racism in the South in spite of the evil he admits, for the succeeding discussion confirms that this homogeneity assumes the privilege of setting African Americans free, attributed to racism in the South after all.

^{ci} Regarding “Sambo,” it is appropriate to quote Wilson’s note written in 1948: this is “the uncle’s [Gavin’s] way of designating the Negroes” (336).

the privilege of setting him free ourselves: which we will have to do for the reason that *nobody else can since going on a century ago now the North tried it and have been admitting for seventy-five years now that they failed. So it will have to be us. . . .* (151; emphasis added)

According to Gavin, what the southerners are defending is “*the privilege of setting him [African American] free,*” which “*nobody else can [set him free] since going on a century ago now the North tried it and have been admitting for seventy-five years now that they failed.*” In this statement, “*the North*” can be replaced with “the government” or “the United States of America.” Accordingly, “*the privilege*” that the southerners set African Americans free indicates the situation in America; racial discrimination has remained unresolved since the end of the Civil War. Therefore, Gavin continues: “*So it will have to be us.*” This is the authentic attitude of the southerners responsible for solving the problem. Moreover, he states the following:

Someday Lucas Beauchamp can shoot a white man in the back with the same impunity to lynch-rope or gasoline of another white man. . . . But it wont be next Tuesday. Yet *people in the North believe it can be compelled even into next Monday by the simple ratification by votes of a printed paragraph. . . .* (151-52; emphasis added)

In Gavin’s statement that “*people in the North believe it can be compelled even into next Monday by the simple ratification by votes of a printed paragraph,*” he apparently criticizes the United States’ government, which has failed to improve the civil rights of African Americans by urgently instituting any law during President Truman’s administration. Alternatively, the statement indicates Faulkner’s opinion in the letter to a northern editor: “Go slow now [to improve the

civil rights of African Americans]. Stop now for a time, a moment. You have the power now; you can afford to withhold for a moment the use of it as a force” (*ESPL* 87).^{cii} With respect to the relationship between Gavin’s statements and Faulkner’s opinion quoted above, Dimitri points out integration in the author’s non-fiction: “The right to vote, legal justice, equal education, and economic opportunities must be won for the black community. But the amount of time needed to achieve these goals is never clear” (21).^{ciii}

Considering Gavin’s statements, I argue that racism contributes to the uniqueness of the South as existing distinctly in the United States of America, which composes a part of the “*homogeneity*” of the region. It sounds like an excuse of the author that “*homogeneity*” will generate “*anything of a people or for a people of durable and lasting value*,” which is “*the literature, the art, the science*,” in other words, the “*most valuable of all a national character worth anything in a crisis*.” In this statement, Faulkner seemingly advocates for the South, in which the racial problem remains unresolved through Gavin’s words. Furthermore, the attitude of regarding racism as the responsibility of the South appears in the actions of the county lawyer, who hesitates to receive a retaining fee from Lucas (*ID* 239). The local lawyer can be interpreted as the white southerner’s fulfillment of responsibility. Consequently, Gavin’s statements end up elucidating the South’s responsibility for the African Americans as the homogeneity that the southerners

^{cii} The essay titled “Letter to a Northern Editor,” including the quote, was originally published as “A Letter to the North” (*ESPL* 86).

^{ciii} Richard Moreland notes regarding Gavin’s “go-slow” approach as follows: “Steven’s ‘go-slow’ argument against the imposition of civil rights legislation on Southern states by Northern states is in part the argument of an apologist for the status quo, and in part the argument of a white Southerner understandably suspicious of Northern attempts to project and reduce the pervasive, structural problems of race in the United States onto a simple moral problem for the white South. . .” (65).

have kept, emphasizing it as the uniqueness of a region existing distinctly in the United States of America.

Crawford Gowrie: Racism in the South Compared to Nazi Germany

Now I would like to focus on another white character, Crawford, the actual criminal, who imputed his crime to Lucas. Crawford is the second son of Nub Gowrie. His family is presumably a large one, for “a ramification of cousins and inlaws covering a whole corner of the county and whose total number probably even the old grandmothers and maiden aunts couldn’t have stated offhand” (34-35). Samway notes that the Gowries “are close-knit, unreflective, and in their own way as much a part of the mentality of Yoknapatawpha as are the McCaslins” (201). The family consists of seven people: Nub Gowrie and his six sons – Forrest, Crawford, Bryan, Bilbo and Vardaman, who are twins aged thirty, and Vinson. From the sheriff’s mention of “seven Gowrie men in the twenty-year womanless house” (214), perhaps Nub’s wife has already passed away.^{civ} Regarding “the twenty-year womanless house,” Ikuko Fujihira notes that the biography of the Gowries “emphasizes the violence and cruelty of the murder as contrasted with the useful lessons of love and trust that Chick’s mother and Miss Habersham give him in the novel” (52).

The readers cannot know closely the personality of the second son of the

^{civ} According to the text, N.B. Forrest Gowrie’s wife Amanda Workitt was born in 1878 and died in 1926 (*ID* 99). If N. B. Forrest Gowrie stands for Nub (Matsubara 198), on account of “the twenty-year womanless house” and the time of the novel (1930s), she should have died in the 1910s. On account of this discontinuity of the time, Amanda would not be Nub’s wife; in this case, N.B. Forrest Gowrie likely indicates his first son Forrest (*A Reader’s Encyclopedia* 254), and Amanda is Forrest’s wife. This is a possible controversy, but as it has no connection with the main subject of this paper, I will not treat it closely here.

Gowries or the problems he bears in mind; as Samway affirms: “Because he [Crawford] is never really seen, except obscurely at night, Crawford takes on a symbolic identity; he is never developed as a full character” (203). Hence, the second son of the Gowries, appearing few times throughout the novel, does not seem to be an important character compared to other white ones such as Chick or Gavin. Crawford, however, is a critical factor in considering the theme of the novel. What has to be noted is Crawford’s background. It is especially noteworthy that he was drafted during the First World War:

. . . Crawford, the second one who had been drafted on the second day of November 1918 and on the night of the tenth . . . had deserted and lived for almost eighteen months in a series of caves and tunnels in the hills within fifteen miles of the federal courthouse in Jefferson until he was captured at last after something very like a pitched battle. . . . (*ID* 161)

According to the text, Crawford was drafted on November 2, 1918, and ran away from the army on November 10. The date is significant; indeed, an armistice to end the First World War was signed on the morning of November 11 (Tindall and Shi 1008). It means that the war ended the day after Crawford’s desertion from the army. Crawford is, as Gavin notices, “with a bad luck in guessing which . . . should not happen to any man” (*ID* 161), for if he had stayed in the army until the day after he deserted, he would have been discharged from military service. The unfortunate Gowrie eventually hid in the tunnel of the caves in Jefferson for almost eighteen months without knowing of the end of the war. Gavin additionally describes Crawford as follows: “a certain consistency and fitness here: a deserter from the United States army defending his freedom from the United States government” (161). “A certain consistency and fitness” indicate the reason for

defending the “*homogeneity*” of the South from the government in Gavin’s statement; accordingly, the southerner Crawford’s “defending freedom from the United States government” compares to the attitude of the South of rejecting “*to surrender voluntarily more and more of its personal and private liberty.*” The deserter from the army during the First World War symbolically represents the conflict between the South and the United States of America.

Moreover, it is noteworthy that Crawford hid himself in the cave “with a piece of armament captured from the enemy whom he had refused to fight.” Namely, the deserter resisted the United States’ government to defend his freedom with “an automatic pistol which one of the McCallum boys had taken from a captured German officer” (161). Obviously, “the enemy whom [Crawford] had refused to fight” during the First World War is Germany. This “German Luger automatic” (175) is the pistol that killed Vinson, and the wound in his body finally proves that the actual criminal is not Lucas but Crawford. On account of the symbolic reading in which Crawford represents the South in conflict with the United States, the southerner resisting the United States with the German Luger also symbolically elucidates the conflict between the two nations of America and Germany.

It must be noted that the conflict between America and Germany was significant in the 1940s. “The government-sponsored racism of the German Nazis, the Italian Fascists, and the Japanese imperialists focused attention on the need for the United States to improve its own race relations,” Tindall and Shi note, “and to provide for equal rights under the law. . . . The postwar confrontation with the Soviet Union gave American leaders an added incentive to improve race relations at home.” Generally speaking, racism in the South was a disadvantage for the

United States in the postwar confrontation of the Cold War, since the Soviet Union “often compared racial segregation in the American South to the Nazis’ treatment of the Jews” (1220).

Given this background during the 1940s, Faulkner presumably might have admitted that the racism of the South was comparable to Nazism in Germany. With respect to Crawford, who deserted from the army to defend his freedom from the United States’ government with a German luger, Gavin notes “a certain consistency and fitness here” (*ID* 161). Gavin’s comment might prove that Faulkner had seriously perceived the confrontation between America and Germany, whose racism is compared to that of the South. Furthermore, concerning the chapter titled “Percy Grimm” in *Portable Faulkner*, extracted from *Light in August*, Faulkner confessed to the editor as follows: “I invented Grimm in 1931. I didn’t realize until after Hitler got into the newspapers that I had created a Nazi before he did” (Cowley 525). From these points, I assume that the southern writer might have been stung by his conscience. On the one hand, witnessing the evil of racism in Nazi Germany, Faulkner explicitly stated that he was “against compulsory segregation” later in the essay written in 1956 (*ESPL* 86). On the other hand, the southern writer advocated the South in which racism still exists in the 1940s, as Gavin states in the novel.

The South and Crawford: The Inferior in the United States and the Gowries

To consider the author as conscious of the South as comparable to Nazi Germany, the reminiscence of Chick, who has heard Gavin’s soliloquy, deserves careful attention:

. . . we are in the position of the German after 1933 who had no other

alternative between being either a Nazi or a Jew or the present Russian (European too for that matter) who hasn't even that but must be either a Communist or dead. . . . (ID 211)

Note that the year of 1933 was when the Nazi party led by Hitler seized political power in Germany (Tindall and Shi 1134; Yamamoto 11). The “we” in the above quote represents the German people scared by the racism of the Nazi party; accordingly, they must be either “*a Nazi*,” an oppressor, or “*a Jew*,” a victim of the racism of Nazism during the 1940s.

Furthermore, the people who have “*no other alternative between being either a Nazi or a Jew*” can be interpreted as the southerners in the 1940s. They also have no alternative besides being an oppressor (Nazi; the whites lynching African Americans) or a victim (Jew; African Americans discriminated against in the South). Besides, Gavin’s statement sheds light on the South as an inferior region in the United States of America. The United States of America is an oppressor that urges the South to solve the racial problem; the South is a victim oppressed by the government. Chick’s reminiscence, above all, elucidates the present status of the southerners during the 1940s as either oppressors or victims in an inconstant fashion. This inconstant status might represent Faulkner, who feels stung in his conscience for advocating the South with the unresolved racism in spite of perceiving the evil of it; alternatively, it might represent the southerners feeling the dilemma of racism between African Americans and the whites, and the conflict between the region and the nation.

The inconstant status of the southerners as either the oppressor or the victim also represents the actual criminal Crawford. In framing Lucas for his crime and leading people in Jefferson to lynch the African American, Crawford is an

oppressor, positioned above (with more power to control the other in this case) Lucas. Conversely, he is positioned as inferior in the relationship between Vinson and Jake Montgomery, who is also murdered by Crawford. After Lucas's innocence is proved, Gavin pursues the truth about the Gowries in his conversation with Eunice and the sheriff. Disclosing the truth in their surmise, the sheriff says, "His [Crawford's] trouble right now is having to kill extra folks like Jake Montgomery when all he ever wanted was just to keep Vinson from finding out he had been stealing lumber from him and Uncle Sudley Workitt" (*ID* 215). According to the truth revealed by the guess of the three persons, Crawford and Vinson would buy the timber from Uncle Sudley Workitt, who is one of their relatives, and share the profit after selling the timber (217). In the dealings of the relatives, Crawford secretly steals the timber, sells it, and keeps the profit for himself. Vinson, however, realizes Crawford's cheating and perhaps accused his brother of it. In the quarrel of the two Gowries, Crawford kills Vinson with his German automatic luger (218-20). Crawford then tries to pin his crime on Lucas, who accidentally witnesses his cheating or the siblings' quarrel, but Crawford is afraid of disclosing that it is his German automatic luger that kills Vinson. The actual criminal, therefore, opens the grave of his brother in order to conceal the corpse after the funeral. However, Jake witnesses Crawford's attempt, and Crawford kills Jake because "maybe Jake named the price of his silence" (224).

The second son of the Gowries supposedly stands as inferior among the Gowries. Deserting from the army just before the end of the First World War, he is captured and serves time in jail for a while. Afterwards, he comes home and works in a variety of jobs: for instance, "running liquor up from New Orleans," or "acting as a special employer-bonded company officer during a strike." Crawford

eventually returns to his father's home and settles down with his family, "dealing in a little timber and cattle and even working a little land" (161). The second son of the Gowries, as it were, has lived a stirring life, compared to his siblings like Forrest: "the oldest who had not only wrenched himself free of his fiery tyrant of a father but had even got married and for twenty years now had been manager of a delta cotton plantation above Vicksburg" (160), or Bryan: "the third one who was the actual force, power, cohering element, whatever you might call it, in or behind the family farm which fed them all" (161). In view of his troublesome life in comparison to his siblings, Crawford might well suffer from a sense of inferiority, regarding which criminal psychologist Ayako Uchiyama points out that a sense of inferiority or of being the victim of contemptuous treatment by society or people causes a person to attempt violent crime as a counterattack against such treatment (47). It is plausible that Crawford, who murdered his own brother and the witness of his attempt to conceal this fratricide, committed such crimes as a counterattack against the American society for his unfortunate experience and his sense of inferiority among the Gowries.

There is "a certain consistency and fitness here," as Gavin notes about Crawford, "a deserter from the United States army defending his freedom from the United States government with a piece of armament captured from the enemy," Germany (*ID* 161). The second son of the Gowries settles down as an inferior in his family; what is worse, he is accused of cheating by his younger brother and an outside witness of the sibling quarrel who demands money for his silence, and finally commits suicide in jail (232). With respect to the inferiority in the Gowries, Crawford represents the South, the region inferior because of its unresolved and accused racism in the United States; similarly, he stands for Germany as the

inferior after the First World War; in particular, Nazism arose during the stirring era when the nation oscillated between revolution and anti-revolution after defeat in the First World War (Yamamoto 4, 6). In conclusion, Crawford embodies Germany with its defeat in the First World War and later with Nazism and, similarly, the South with its defeat in the Civil War and with unresolved racism, reflected in his inferior status among the Gowries. To put it plainly, Crawford is to Vinson what Germany was to the United States, which defeated Germany; put otherwise, the South is in the same position relative to the United States, which criticized the racism in the region, for “curtailing the South’s racial abuses might be critical to preserving American credibility abroad” (Cobb 33). The relationship among Crawford and Vinson should elucidate the situation of the inferior South in the United States in a conflict with the Soviet Union for world influence during the Cold War era.

I must draw more attention to the status of the South in the conflict between America and the Soviet Union. The southern racism condemned by the United States’ government is to be regarded as an American matter when criticized by other nations, such as the Soviet Union. Hence, the southern racism expands to become an American matter, since it is America, the nation, which is condemned for its racial problems by other nations in international rivalry. This means that the responsibility Gavin insists upon regarding the homogeneity of the South apparently exists not in the region alone but the nation as a whole, the United States of America, as seen by the Soviet Union. What matters to the Soviet Union is America; thus, the South as such does not matter for the opponent nation.

Accordingly, the regionality of the South does not matter in the context of the 1940s, the Cold War era.

In passing, seen from the 1940s, the South in the 1930s, the time *Intruder in the Dust* is set (Aiken 194; Nagao 120), may no longer be the one that Cash notes regarding the region: “There exists among us by ordinary – both North and South – a profound conviction that the South is another land, sharply differentiated from the rest of the American nation, and exhibiting within itself a remarkable homogeneity” (xlvii). In the following, I would like to compare a passage from *Intruder in the Dust* to the beginning of “That Evening Sun” (1931):

Finally [Chick] even got up and went to one of the front windows looking down into the Square because if Monday was stock-auction and trade day then Saturday was certainly *radio* and *automobile* day; on Monday they were mostly men and they drove in and parked the cars and trucks around the Square and went straight to the sales barns. . . . But not Saturday; they were men and women and children too then . . . come in to do a week’s shopping for stables and delicacies . . . which didn’t take long for any of them and no time at all for some of them so that some of the cars never really became permanently stationary at all. . . . (*ID* 230; emphasis added)

The streets are paved now, and the telephone and electric companies are cutting down more and more of the shade trees . . . and we have a city laundry which makes the rounds on Monday morning, gathering the bundles of clothes into bright-colored, specially-made *motor cars* . . . and even the Negro women who still take in white people’s washing after the old custom, fetch and deliver it in *automobiles*. (*CS* 289; emphasis added)

Both passages describe people’s daily lives in Jefferson, touching the situations of

Mondays. What I focus on here is electric appliances such as a “radio” and an “automobile” (“motor cars”). Regarding “automobile,” if the Monday situations are considered closely – “they were mostly men and they drove in and parked the cars and trucks” and “we have a city laundry which makes the rounds on Monday morning” – it becomes clear that automobiles are more prevalent in the former quotation than the latter. In this way, *Intruder in the Dust* efficiently depicts modern life closer to that of the 1940s, the era of the publication, than “That Evening Sun” does. Besides, in “That Evening Sun,” it is “Negro women” who use cars to carry “white people’s washing” following “the old custom.” “The old custom” indicates the relationship between African Americans and whites in the Old South, which should signify the uniqueness of the South. On the other hand, the Saturday in *Intruder in the Dust*, which is spent for “a week’s shopping for stables and delicacies,” is familiar in other areas of America. It is noteworthy too about “the radio” that people turn up the volume of their radio because of “the mutter of exhausts and swish of tires and the grind of gears and the constant horns,” so that Saturday was certainly radio and automobile day (*ID* 231). A radio is a medium that conveys information to people immediately and broadly. For this reason, people turn up their radio: “long before you even reached the Square you not only couldn’t tell where one began and another left off but you didn’t even have to try to distinguish what any of them were playing or trying to sell you” (231). This means that people can get information about shopping from the radio anywhere and anytime, even in the South. From this comparison, it may be said that the uniqueness of the South is being lost in *Intruder in the Dust*.

Furthermore, in fact, racism occurs not only in the South, but also in other areas of the United States. For instance, George Floyd, an African American, was

suffocated during an unreasonable and improper arrest by the police in Minneapolis, Minnesota, the northern part of the United States,^{cv} which has aroused constant controversy and movement against racism throughout the entire United States today. Faulkner had probably already noticed that racial segregation was a matter of concern throughout the entire United States. In an undergraduate course in contemporary literature at Virginia University on March 9, 1957, a student asked Faulkner if the type of a person like Percy Grimm was prevalent in the South. He answered as follows:

I wouldn't say prevalent, he exists everywhere, I wrote that book [*Light in August*] in 1932 before I'd ever heard of Hitler's Storm Troopers . . . and he's not prevalent but he's everywhere. I wouldn't say that there are more of him in the South, but I would say that there are probably more of him in the White Citizens Council than anywhere else in the South, but I think you find him everywhere, in all countries, in all people. (*FU* 41)

The quoted answer indicates Faulkner's perception of racism for which not only the single region but the whole nation had the responsibility to solve.

Finally, the matter to be an oppressor or victim in Chick's reminiscence alludes to the political oppression by Stalin during the 1930s in the Soviet Union: "*we are in the position of the German . . . who had no other alternative between being either a Nazi or a Jew or the present Russian . . . who hasn't even that but must be either a Communist or dead*" (*ID* 211). From 1936 to 1938 in Russia, many people who opposed Stalin's administration were executed after trials; in addition, their family and relatives were sent to prisons or concentration camps (Matsudo

^{cv} The Minneapolis officer Derek Chauvin pressed on Floyd's neck with his knee, which allegedly resulted in the death of the African American on May 25, 2020 (Darnell).

11). This allusion indicates that even the Soviet Union, which criticized America for racism, had carried out massacres similar to the Nazi Holocaust, and Faulkner might have warned that homicide or massacre due to discrimination might happen in Jefferson, the South, America, Germany, and Russia, everywhere in the world.

Considered against the background of the United States during the 1940s and the statements by the southern writer, Faulkner's perception of racism as a national matter might show that he had already realized the fact that the uniqueness of the South succeeding from the Old South had begun to fade with time; as a result, the region might assimilate increasingly with the rest of the nation, the United States of America. Alternatively, it might prove Schwartz's argument regarding the change of the author's status during the 1940s: "Faulkner was not only back in print but had moved from the category of unappreciated southern novelist to become the major American literary voice of the mid-twentieth century" (10). He was no longer a southern representative; he was an American writer who would later be awarded the Nobel Prize of Literature. Meanwhile, the responsibility for African Americans Gavin explicitly claims as a southerner, proclaiming that "we will have to do [solve the racism]," represents the attitude of the southern author strenuously resisting the fading of the uniqueness of the South as the region becomes a part of the nation in consequence. Crawford, the inferior of the Gowries, elucidates Faulkner's intensive attachment to the South as it existed in the United States of America.^{cvi}

^{cvi} This is an expanded and revised version of the paper read at the September general meeting of The Kyushu American Literature Society held online on September 4, 2021.

3. Faulkner's Nationalism in *Knight's Gambit* and the United States of America: History of the South Inscribed on the Land of Argentina

Faulkner, who agonized over his lack of money at the beginning of the 1940s, wrote a short story titled "Knight's Gambit" in 1942. He would compose short stories to earn money when he was in financial trouble, which was the reason he often went to Hollywood to work as a screenwriter (Kenley 342). The story was never sold to any magazine, however, it was finally woven seven years later with five other stories – "Smoke" (1932), "Monk" (1937), "Hand Upon the Waters" (1939), "Tomorrow," and "An Error in Chemistry" – into a collection titled *Knight's Gambit* (*SL* 148; Irwin 104; Volpe, *Reader's Guide* 251). As Faulkner himself affirmed, "... maybe a man worrying about money cant write anything worth buying" (*SL* 121). Supporting his theory, the last story of the collection, "Knight's Gambit," is not considered one of his masterpieces (Volpe, "Faulkner's 'Knight's Gambit'" 232). The collection itself is generally not evaluated highly, and critics have paid as little attention to the short story as they have to the whole collection. For instance, Toru Sasaki mentions that the collection is not very impressive (38). Alternatively, W. E. Schlepper points out that one of the reasons for the low evaluation of *Knight's Gambit* is the genre of the detective story, which "is held in low esteem by literary critics" (373). The collection comprises six stories in which county attorney Gavin Stevens appears and solves problems including murder in Jefferson; therefore, the collection is read as a detective novel.^{cvi}

^{cvi} Schlepper proposes another reason for *Knight's Gambit* being held in low esteem: "readers have concentrated too much on the character of Gavin Stevens, finding him less

This chapter aims to offer a new interpretation of *Knight's Gambit* to elucidate the essence of Faulkner's nationalism, in other words, the southern author's perception of the United States of America in the 1940s. Another common point in the six stories of *Knight's Gambit* is the appearance of strangers who are unfamiliar with Jefferson in each story. In addition, Gavin often treats matters related to land or land ownership. The land matters described throughout his work perhaps show Faulkner's attachment to his homeland, the South. I argue that his attachment to the land correlates with the history of the South, which will elucidate the essence of his nationalism or perspective of the United States of America in the 1940s.

Nationalism and Land

The title story of the collection "begins on the evening of December 4, 1941," which is "three days before the Japanese attack on Pearl Harbor" (Irwin 104). Gavin and his nephew, Charles Chick Mallison, were playing chess when Max Harris and his sister visit Gavin's study. Max asks Gavin to expel Captain Gualdres, an Argentine cavalry officer who is courting Max's mother, Mrs. Harriss, from his home. As Gavin declines the commission, Max and his sister leave his study. The Harriss sister, however, returns to his study alone and explains that Max is threatening to kill Gualdres. Gavin and Chick realize that Max has purchased a horse that has assumably killed two people from Rafe McCallum and manage to foil Max's intention to murder Gualdres by exchanging the McCallum horse with

rewarding than the number of words he is given seems to promise" (373). Jerome F. Klinkowitz suggests a similar reason: ". . . by narrowly and unnaturally focusing on Stevens, the reader is actually drawn to the least satisfying aspects of many of the stories" (82).

Gualdres's one, which he loves and looks after diligently. Later, Max enlists in the army at Gavin's suggestion, and Gualdres and the Harriss sister marry while Gavin marries Mrs. Harriss, who was once engaged to him but broke off the engagement, on the day before the attack on Pearl Harbor. The last chapter of "Knight's Gambit" describes Jefferson after the attack on Pearl Harbor. Chick leaves Jefferson after the historic incident and returns in the spring of 1942. The description of Jefferson in the last chapter is tinged with world matters, namely, the Second World War, unlike the previous chapters, which narrate the personal affair involving Gavin and the Harrisses: ". . . this was only 1942 and there would be a little time yet before the party-line telephones would begin to carry the War and Navy Department telegrams. . . ." The weekly paper "*Yoknapatawpha Clarion*" would bear "the reproduced photograph and the brief obit . . ." (KG 251).

I propose that "Knight's Gambit" contributes to representing the nationalism appearing in Faulkner physically and psychologically. Regarding nationalism, Anthony D. Smith defines: "Nationalism is an ideology that places the nation at the centre of its concerns and seeks to promote its well-being" (9). The attack on Pearl Harbor must have aroused nationalism among the American people, who were shocked by the sneak attack to a part of their country; as a result, the historical incident inspired them to join the war against Japan (Saito 198-200). Faulkner describes such people in his work; for instance, Pete Grier in "Two Soldiers" listens to the speech of "The Day of Infamy" by President Roosevelt, and determines to enlist in the army, saying, "I got to go" repeatedly. Pete explicitly says that he is not "going to put up with no folks treating the Unity States that way" (CS 83), which exemplifies Smith's definition; Pete "places the nation at the centre of its concerns and seeks to promote its well-being." Additionally, his mother

initially opposes to Pete's determination, but she finally admits him to go, saying, "... if Pete's got to go to this one, he's got to go to it. Jest don't ask me to understand why," comparing to the matter of her brother Uncle Marsh, who engaged in another war, and persuading herself to accept her son's determination (84-85). The mother also "places the nation at the centre of its concerns and seeks to promote its well-being" such as Pete and oppresses her authentic feeling that she does not "want to save the county" (84); what is important for the mother is her family.

Alternatively, Ernest Gellner defines nationalism as "a political principle, which holds that the political and the national unit should be congruent." In addition, "Nationalist *sentiment* is the feeling of anger aroused by the violation of the principle, or the feeling of satisfaction aroused by its fulfilment. A nationalist *movement* is one actuated by a sentiment of this kind" (1). Hence, the shock of the American people at the attack on Pearl Harbor is an example of the "nationalist *sentiment*," while their action of joining the war represents the "nationalist *movement*." It is appropriate for the Griers as well. Pete's impatience of the assailment on America should be the nationalist *sentiment*; his determination to enlist the army and the mother's apparent agreement that her son goes to war is representative of the nationalist *movement*. With regard to the Griers in "Two Soldiers," they precisely exemplify these definitions of nationalism. As for the author, Faulkner was also one of the Americans who would try to participate in the war positively (Blotner 434, 437), and continuously composed of short stories mentioning the Second World War about the time of the attack on Pearl Harbor. His positive attitude to participate in the war and the composition of such stories supposedly regarded as propaganda should be the nationalist *movement* as Geller defines. Accordingly, "Knight's Gambit," composed in 1942, is plausibly one of the

stories put out in the nationalist *movement* of the author.

The dramatic transition of Jefferson before and after the attack on Pearl Harbor in the last chapter of “Knight’s Gambit” indicates the situation of the United States of America in 1941. The government, which was neutral when the Second World War began, declared war on Japan after the incident. The attack on Pearl Harbor triggered the United States’ participation in the war, which would arouse and foster nationalism among the American people. Some of the short stories written by Faulkner at that time encouraged nationalism or patriotism as well. “Two Soldiers” was, for example, as Karl notes, “a piece of patriotic fluff which predictably the *Post* took . . . paying its customary \$1,000” (661-62). The tale succeeding “Two Soldiers,” “Shall Not Perish,” encourages patriotism as well. The boy, who saw his brother enlist in “Two Soldiers,” knows that his brother passed away in the ship attacked in the ocean. The boy grieves his brother’s death, thinking about how “the shape of the United States grew and went on” (*CS* 114), namely, the institution of the country, closing the story as follows: “It was America, and it covered all the western earth” (115). Karl notes that the sequel “is not narrative but sermon, a brief homily on what makes America great” (665).^{cvi} In addition, a short story titled “Snow,” written the same year as “Knight’s Gambit” and “Two Soldiers,” but never published, opens with the comment of a child: “Father . . . what was Europe like before all the people in it began to hate and fear Germans?” (*US* 665). Regarding the composition of “Snow,” Volpe notes: “When in 1942 Faulkner turned to short stories again to make some money, he disinterred

^{cvi} Hiromi Ochi proves that Faulkner implies an attitude against the imperialism of America in the Second World War, while declaring a patriotic statement in the last paragraph of “Shall Not Perish” (239/40).

the story from his files. . . . He sought to bring it up to date by adding a frame story,” in which the present time “is a few days after Pearl Harbor” (*Reader’s Guide* 55). Hence, considering the addition of a frame story in “Snow,” Volpe’s observation suggests that Faulkner might have simply added a world matter such as the attack on Pearl Harbor to the personal affair of Gavin and the Harrisses in “Knight’s Gambit” to make money.^{cix}

Additionally, there are some complimentary descriptions of the United States of America in “Knight’s Gambit,” which encourages nationalism or patriotism as well as in “Two Soldiers” and “Shall Not Perish.” It supposedly embodies Faulkner’s idea of the nation, namely, the nationalism Faulkner bore in his mind; in Smith’s term, the author “places the nation at the centre of its concerns” for seven years between the composition and publication through the revision and expansion of the title story of the collection. Taylor Hagood points out:

Like “Snow,” [“Knight’s Gambit”] was rejected initially and did not see publication until included as a novella in the story collection by the same name in 1949. By this time, Faulkner had had the opportunity to deepen his thinking on the historical moment of Pearl Harbor and of the various aspects of the novella. (37)

In light of the fact that “Knight’s Gambit,” written in 1942, was revised and expanded to be one of the tales consisting of the collection published in 1949 (Dunlap 223; Fulton 27), the nationalism Faulkner bore in his mind perhaps

^{cix} Takaki Hiraishi notes that “Snow” is based on a short story titled “Beyond the Gate” written in 1930, and that Faulkner utilized it to compose “Snow” in the 1940s (“Tasha” 24). Regarding the financial situation of Faulkner and the composition of “Snow,” Cantrell points out: “The severe economic pressure the author was under at this time makes it likely that he might well have been willing to use any earlier material which could be rapidly completed” (“An Unpublished” 329).

increased “the opportunity to deepen his thinking on the historical moment of Pearl Harbor and of the various aspects of the novella.”^{cx} *Knight's Gambit* should gather the essence of Faulkner's nationalism since the attack on Pearl Harbor.

The county attorney Gavin appears in each story of *Knight's Gambit* and solves problems among people or detects the murderer if someone is killed. Accordingly, the collection used to be read as a detective novel, and critics have generally paid attention to Gavin (Schlepper 365). In addition, noteworthy, strangers appear in each story. They are initially unfamiliar with the town of Jefferson or Yoknapatawpha County, but live on the land and get involved in the matters that Gavin treats. I suppose that the strangers are, in essence, related to Faulkner's ideas regarding the nation and the nationalism. In “Smoke,” Anselm Holland “came to Jefferson many years ago,” but nobody knows where he is from, and “within three years he had married the only daughter of a man who owned two thousand acres of some of the best land in the county” (*KG* 3). The man committing murder in “Monk” comes to Jefferson “from the pine hill country in the eastern part of” Yoknapatawpha (43). In “Hand Upon the Waters,” those who had founded the Yoknapatawpha County “came together on horseback, through the Cumberland Gap from the Carolinas, when Jefferson was still a Chickasaw Agency post, and bought land in the Indian patent and established families and flourished and vanished” (70). The victim in “Tomorrow,” Buck Thorpe, is “[a] kinless [person],

^{cx} The first version of “Knight's Gambit” written in 1942 and the final version published as a collection in 1949 share the basic events but differ in many respects. For instance, the narrator, Gavin's nephew, is named Chuck Weddel in the first version. Moreover, “while Chuck is a first-person narrator (as Chick is in the five former stories)” in the first version, “there is a (sic) unidentified third-person narrator” in the final version. In addition, there is “a slight change in the name of the Argentine captain, from Gualdes to Captain Gualdres, and numerous changes in detail and characterization” (Skei 259).

who had appeared overnight from nowhere" (90), and Miss Smith, who dies when delivering her baby, comes "from downstate" (99). Joel Flint in "An Error in Chemistry" is "the foreigner, the outlander, the Yankee who had come into" the Yoknapatawpha "county two years ago" (113). In "Knight's Gambit," Mrs. Harriss "marrie[s] a man whom nobody in that part of Mississippi had ever heard of before" (150). Later, she is to be courted by another stranger, Gualdres, who is "the Argentine army captain house-guest" (148). Klinkowitz notes, "The real theme of these stories is carried by the various outsiders to that community and the community's reaction to them" (81). I agree with him, and supposedly, the outlanders of Jefferson are crucial in considering *Knight's Gambit* in the context of America in the 1940s.

Relating to the outlanders appearing throughout *Knight's Gambit*, each story involves matters regarding the land; for instance, the matters concern the history or ownership of the land. In "Smoke," Anselm Holland's twin sons, Anselm, Junior, also called Young Anse, and Virginius contend about the land, which "was held by Old Anse [Anselm Holland] only in trust." Young Anse "move[s] back into the hills" and "had been arrested and tried for making whiskey" (*KG* 5), while Virginius "stay[s] on, farming the land which his father had never done justice to even while he was alive" (6). The land Virginius is farming is thus described as follows: ". . . the land, his mother's land, her heritage and her mausoleum, was now in the hands of the one man whom he could and would trust, even though they did not speak to each other" (18). In "Monk," the man called Monk commits murder because of a man's words "[t]hat God had made to live outdoors in the free world and farm His land for Him" and "we know what it is because we want to walk in the free world and farm for God!" (61). In "An Error in Chemistry," Joel Flint tries

to sell Old Man Pritchel's farm by disguising himself as the Old Man, who had rejected the three northern men demanding to buy the whole farm of him for "some kind of road material out of the clay" (119). Generally, land matters, as well as outsiders, persist throughout the collection *Knight's Gambit* as an important theme.

The land matters mentioned throughout *Knight's Gambit* indicate Faulkner's intensive attachment to the land, which perhaps relates to his nationalism. Land is necessary for the construction of nationalism as well as a nation. Kazuhide Uemura defines nationalism as a positive obsession with a nation (11), and the nation requires a group of people living together; therefore, they should have the particular land on which they live together (24). Jefferson or Yoknapatawpha is definitely "the particular land" for Faulkner to share the memory of residence with other southerners. "The particular land" Faulkner describes as Yoknapatawpha is supposed to express Faulkner's "positive obsession with the nation," which perhaps crystallizes the author's nationalism in the 1940s.

Outlander Gualdres and History of the South

Gualdres in "Knight's Gambit" is the key outlander in considering Faulkner's nationalism. Gualdres is "the Argentine army captain house-guest" of the Harrisses (*KG* 148). After Harriss, the first husband of Mrs. Harriss and Max's father, dies at the desk of his home and is buried in New Orleans or somewhere, the Harrisses return home because of the new war in Europe (167-68). Two months later, they go to South America this time because the American government interdicted travel to Europe. When they return, Gualdres follows, "pursuing or following or anyway drawn by not the daughter [the Harriss sister] apparently but

the mother [Mrs. Harriss]" (170). For Gualdres, the cavalry captain in Argentina, horses are "his heart's love just as drink or dope or gambling are other men's" (175), and he rides one of the Harrisses' horses. Chick sees Gualdres as follows:

Not who the man was nor even what, but what they were, the man and the horse together: not a centaur, but a unicorn. . . . And as soon as his uncle had said it, he, Charles, could see it too: the horse-creature out of the old poetry, with its single horn not of bone but of some metal so curious and durable and strange that even the wise men could not name it. . . . That was how . . . the man seemed a part of the horse he rode; that was the quality of the man who was a living part of the living horse. (173)

Chick perceives Gualdres riding on the horse as a "horse-creature." Gualdres is inseparable from the horse and is no longer regarded as a person. The inhuman character might be considered one of the elements of Gualdres as the outlander in Jefferson. In addition to Chick, people in "the whole county" know "Captain Gualdres, by hearsay, and most of them even by sight" (173). Gualdres knows the county as well, and makes friends with the people there, although the county people are "convinced before they ever saw him that his interest, or at least intentions, [is] in the older woman, the mother, who already controlled the money" and seem to despise him because "being not only a foreigner but a Latin too, he would have sprung from a long line of bachelor Don Juans" (174).

Gualdres pursues Mrs. Harriss, or her property, to purchase horses; meanwhile, Gavin had once proposed marriage to her. It results in Gualdres contending with Gavin for Mrs. Harriss, and their courtship, symbolized by a chess game implied by the title of both the story and the collection, is important to

elucidate Faulkner's nationalism.^{cxii} Considering for the ending, in which Gualdres marries the Harriss sister while Gavin welcomes Mrs. Harriss as his wife, the story of "Knight's Gambit" is interpreted as a chess game: two knights (Gavin and Gualdres) contend for a queen (Mrs. Harriss), and Gavin checks the queen at the end of the game. Gavin says to Chick while they are playing chess, "You couldn't have taken them [queen and castle] both without two moves. And a knight can move two squares at once and even in two directions at once. But he cant move twice . . ." (184). Here, Gavin explains a rule of chess to Chick. At the same time, Gavin seems to refer to Gualdres as "a knight." Even though Gualdres means to pursue two queens – Mrs. Harriss and the Harriss sister – at once, he cannot check them simultaneously because "a knight can move two squares at once and even in two directions at once. But he cant move twice" in a chess game. Generally, "Knight's Gambit" is interpreted as a chess game in which Gavin wins the queen from the opponent knight Gualdres.

The competition between Gualdres and Gavin also represents symbolically the confrontation between the South and the North, considered for the location of their birthplaces. Gualdres is from Argentina, South America, whereas Gavin is from North America. Gavin is from the South in America; nonetheless, America was already a unitary state in the 1940s. Gualdres is from Argentina, further south than the South in America. This means that Gualdres's birthplace is located in the South, whereas Gavin's is in the North, and the locations of the two knights represent a contrast between the South and the North in the symbolical interpretation.

^{cxii} Michael Wainwright argues that the competition between Gualdres and Gavin is "a Faulknerian response to both international conflicts: the one against a foreign enemy that has been resolved and the one that America was on the verge of winning" (386).

Regarding Gualdres and Gavin's means of transport, Gualdres rides a horse, while Gavin uses a car (240).^{cxii} Their vehicles also indicate the confrontation between the South and North, in this case, in the United States of America. Automobiles are the major products of northern America. If the mechanical vehicle symbolizes the industrialized northern area of America, the horse, a means to move in the preindustrial era, is interpreted as representing the industrially developing southern area. These two means of transport, which indicate the confrontation of the Argentine cavalry captain with the county attorney from southern America, are effective in showing the contrast between the South and North of America.

Furthermore, it is significant that Gualdres abandons his nationality, his Argentine citizenship, and becomes an American after the attack on Pearl Harbor; since American Gualdres is interpreted as a southerner defeated in the American Civil War allegorically. When Chick returns to Jefferson for the first time since he left there after the attack on Pearl Harbor, he speaks to Gavin about Gualdres:

He's [Gualdres] a cavalryman now. I mean a soldier, an American. . . . You understand? One night an American acquaintance tried to kill him with a horse. The next day he married the American's sister. The day after that a Jap dropped a bomb on another American on a little island two thousand miles away. So on the third day he enlisted, not into his own army in which he already held a reserve commission, but into the foreign one, renouncing not only his commission to do so but his citizenship too, using an interpreter

^{cxii} Additionally, Max, who is from Jefferson, Yoknapatawpha, initially rides a horse with Gualdres, but later drives "the supercharged sports car" instead (*KG* 181). "The supercharged sports car" might be a hint by Max, who is opposed to the Argentine houseguest disturbing his family.

without doubt to explain both to his bride and to his adopted government what he was trying to do. . . . (254)

As soon as the Argentine army captain marries the Harriss girl, “a Jap dropped a bomb on another American on a little island two thousand miles away,” and Gualdres enlists “not into his own army,” the Argentine one, but “into the foreign one,” that is, the American one, abandoning his native citizenship. Considering the courtship of Mrs. Harriss is symbolized by a chess game in which Gualdres, representing the South, is defeated by Gavin, the North, the Argentine knight allegorically simulates a Confederate soldier in the Civil War of America. It means that the defeated Gualdres (representing a Confederate soldier) would become an American, a member of the United States of America, constructed by the North after the Civil War. Accordingly, Gualdres, the outlander in *Jefferson*, depicts the history of the South experiencing defeat in the Civil War; the history of the South simultaneously represents the intensive attachment of Faulkner to his homeland, the South. Volpe notes, “The double ending of ‘Knight’s Gambit’ is an acknowledgement by Faulkner that though the Southern writer’s sentiment for the past is real, it is engendered by imagination, not reality, and must therefore be expressed as fiction” (*A Reader’s Guide*, 259). The defeated outlander in the allegorical Civil War is possibly Faulkner’s “sentiment for the past [which] is real.”

Argentina and History of the Defeated South

Regarding Gualdres, who abandons his native citizenship and joins the army as an American, the defeated outlander precisely embodies a patriotic propaganda as well as the booming nationalism in the American society. In fact, on the day before the attack on Pearl Harbor, Gualdres tells Gavin that he would

return to Argentina:

“Back to my country. The *Campo*. Maybe I do not ought to have left him to begin. This country. Is magnificent, but too strong for simple *gaucho*, *paysano*. But for now, no matter. For now, is done. So I come to say one more good-bye and one hundred more *gracias*.” (KG 238)

From Gualdres’s statement, it is obvious that he declares the magnificence of America, which perhaps represents the patriotic sentiment in the American society during wartime. Simultaneously, Gualdres intends to leave for his home country with his new wife. Nevertheless, he decides against the journey to Argentina after the attack on Pearl Harbor and joins the American army, discarding his native nationality to become an American. His behavior as a foreigner to serve America instead of his homeland is patriotic for his new country. Considered for the interval between the composition and publication of “Knight’s Gambit,” the patriotic movement also implies the declaration of the greatness of America when compared with the Soviet Union in the context of the Cold War.^{cxiii}

On the one hand is the patriotic movement of the defeated outlander. On the other hand is Gualdres’s home country, Argentina, which traces the history of the South during the Civil War. Argentina had been, despite the intense demand from America and domestic opinion, neutral since the First World War (Matsumoto 58). The nation constantly maintained neutrality at the beginning of the Second World War, although the other South American nations stood with America against

^{cxiii} Regarding the Cold War and the American south, James C. Cobb notes: “With the Soviet Union and the United States in competition for the allegiance of the world’s ‘developing nations,’ especially those in Africa, some strategists had begun to suggest that curtailing the South’s racial abuses might be critical to preserving American credibility abroad” (33). After the Second World War, the American government was required to prove their greatness against the Soviet Union to secure its world position.

the Axis powers, that is, Germany, Italy, and Japan (64). Nevertheless, because of pressure from America, Argentina revoked neutrality and ceased diplomatic relationships with the Axis powers in 1944 (66-67). Regarding its political neutrality until the beginning of the Second World War, Argentina was the sole nation on the continent of South America that did not form an alliance with the United States of America. The South, in other words, the Confederacy, was also the sole country standing by itself in America during the Civil War. Briefly, the history of Argentina reflects the history of the South as an isolated country in its own continent. The history of an isolated country is, simultaneously, implying Faulkner's persistent reference to his homeland, the South.

With regard to the history of the defeated South and Faulkner's reference to the South as an isolated country, the collection *Knight's Gambit*, with short stories in chronological as well as composition order,^{cxiv} indicates the booming nationalism of the southern author in the 1940s. The first four stories – “Smoke,” “Monk,” “Hand Upon the Waters,” and “Tomorrow” – of *Knight's Gambit*, written by 1940, indicate that the native lands of the outlanders are either somewhere in the South or undetermined. Meanwhile, the outlander in “An Error in Chemistry,” Joel Flint, is a “Yankee who had come into [Yoknapatawpha] two years ago” (*KG* 113), and Gualdres in “Knight's Gambit” is “the Argentine army captain house-guest” (148). The fifth story, “An Error in Chemistry,” describes how a Yankee

^{cxiv} On March 5, 1949, Faulkner wrote to Saxe Commins: “I am at work on the long Stevens story. The volume will be: MONK, SMOKE, HAND UPON THE WATERS, AN ERROR IN CHEMISTRY, TOMORROW, and the new unpublished one, KNIGHT'S GAMBIT. . . . SMOKE is the first one I wrote. Then MONK, then HAND UPON THE WATERS, which is in its chronological order . . . then TOMORROW, still in chronology . . . then ERROR IN CHEMISTRY . . . then KNIGHT'S GAMBIT, the long one, not published yet, in chronology . . . also marking the end of a phase of Steven's life, since he gets married . . .” (*SL* 287).

disguises himself as Old Man Pritchel in order to sell the old southerner's farm to three other northerners for "old Pritchel's clay-pit," which is "a formation of malleable clay right in the middle of his farm," to "manufacture some kind of road material out of the clay" (119). It means the southerner, Old Man Pritchel, or the land of the South, is to be exploited by the northerners, and he is actually murdered by the Yankee, Joel Flint, who disguises himself as the old southerner for profit. The last and title story "Knight's Gambit" depicts the history of the defeated South through Gualdres and his homeland, Argentina. According to the publication order of the stories, the history of the South being exploited and defeated by the North becomes increasingly intensive, as the native lands of the outlanders are determined as outside the South like the northern America or Argentina in the latter stories of *Knight's Gambit*.^{cxv} Considering the chronological and composition order of the collection, I believe that the last two stories of *Knight's Gambit* should be linked to the booming nationalism of Faulkner, who never abandons his attachment to his homeland, the South. To put it another way, the author's nationalism is based on the attachment to the region. In Geller's term, his nationalist *sentiment* and *movement* are never separated from the South.

Regarding "Knight Gambit," however, it must be noted that it is the outlander Gualdres who represents the history of the defeated South against Gavin, a southerner regarded as the spokesperson of the author. It means that the

^{cxv} Skei argues that "[t]he outside world is more important in ['Knight's Gambit'] than in any of the other stories in [*Knight's Gambit*], not only because Harriss and Gualdres are complete strangers to Yoknapatawpha, but because one of them is a stranger even to the United States and because their lives are totally outlandish to the good people of Jefferson" (260). Here, Skei separates the outlanders of "Knight's Gambit" from those in the other five tales: "In other stories the strangers might live in the more remote and isolated area of the county; in 'Knight's Gambit' the characters come and go by aeroplanes or automobiles; they travel in Europe, and soon some of them will have to go off to a war that will have the whole globe as its scene" (260).

southerner would stand as the winner in the apparent allegory of the Civil War. This converse situation is, I assume, a proof of Faulkner's complicated nationalism oscillating between the South and the United States in the 1940s; he persisted to the region as his home for the defeated history during the Civil War; meanwhile, he declared the greatness of the nation which is never defeated by the sneaky assailment during the Second World War. In Wainwright's term, America should be "on the verge of winning" against "a foreign enemy that has been resolved" in the international conflict (386).

Finally, the revised and expanded tale "Knight's Gambit" clearly mentions the greatness of the United States of America in Chick's mind: ". . . how perhaps that country, that nation, that way of living really was invincible which could not only accept war but even assimilate it in stride by compromising with it . . ." (257). Simultaneously, however, the reference to the land in *Knight's Gambit* proves that Faulkner clings to the history of the defeated South in the patriotic movement during the Second World War. Hence, Faulkner's nationalism is proven to be complicated, oscillating between the South and the United States of America, and distinct from simple patriotism toward the nation.

Faulkner's nationalism is related to the history of the defeated South during the Civil War. Faulkner apparently portrays a patriotic sentiment in "Knight's Gambit," depicting the transition of the American society before and after the attack on Pearl Harbor. His declaration applauding the greatness of America in the story derives from his booming nationalism; at the same time, the history of the defeated South as the attachment to his home region emerges in the

last story of the collection. The double emergence of the greatness of America and the attachment to the South reflects Faulkner's complicated nationalism.

Captain Gualdres as an American after the attack on Pearl Harbor is described as "indomitable":

He [Gualdres] didn't look brave, he just looked *indomitable*, not offering a life or a limb to anyone, any government in gratitude for or protest against any thing . . . not hating Germans or Japs or even Harrisses, going to war against Germans not because they had ruined a continent and were rendering a whole race into fertilizer and lubricating oil, but because they had abolished horses from civilized cavalry. . . . (254-55; emphasis added)

Gualdres is not brave because he offers neither life nor limb to the American government, which is seemingly incompatible with the patriotism. He is perhaps dismayed by the present army replacing horses, which he adores, with automobiles or tanks. For Gualdres, horses are of the most concern, and his private concern obviously exists separate from the public movement of the booming nationalism or patriotism in the United States of America. This private concern is an "indomitable" aspect that Gualdres holds against the public movement. Here, Gualdres represents Faulkner; namely, for Faulkner, his homeland, the South, is of the most concern, and his private concern obviously existed separate from the public movement in the United States of America. Analogical words for "indomitable" are seen in "Knight's Gambit," such as "invulnerability" (228) and "invincible" (257). "Immortal," another analogical word for "indomitable," appears as a key term later in the Address for the Nobel Prize for Literature (*ESPL* 120).^{cxvi}

^{cxvi} This is an expanded and revised version of the paper read at the general meeting of Kansai Faulkner Study Group held online on March 27, 2021.

Conclusion: Faulkner in 1950

This dissertation has mainly focused on William Faulkner's work composed during the 1940s and discovered new interpretations of each work. Previous studies have paid fewer attention on this era compared to the 1920s or 1930s, which are regarded as Faulkner's major era as a novelist. In fact, the number of Faulkner's compositions is smaller in the 1940s than the former decades; moreover, the quality of his work in his later life has not been appreciated by critics. There are supposedly two reasons for this critical unappreciation; first, Faulkner was in trouble financially at the beginning of 1940s and went to Hollywood to work as a screenwriter in addition to composing short stories called pot-boilers; second, the work during the era, especially wartime, is frequently interpreted as propagandistic. The United States of America experienced two wars internationally in the 1940s: the Second World War against the Axis powers and the Cold War against the Soviet Union. These two wars definitely influence on his work during the era as well as his fame booming intensively up until the award for Nobel Prize for Literature in 1950.

Faulkner's work during the 1940s is occasionally colored with patriotic or propagandistic elements, influenced by the Second World War. The southern writer, however, persists in writing into his work his native land, the South, and the defeated history of the region during the Civil War even with the patriotic movement to unite the nation. Initially, Faulkner depicts the southerners and the life in the region being affected by the strangers to the South or the American government. In *The Hamlet*, the new comer Flem Snopes resides in Jefferson and changes the southerners ideologically. Another southerner Res Grier in "Shingles

for the Lord” changes his labor pattern into the one like the WPA instituted patterns; consequently, he causes a disaster in the southern community. In “the Bear,” the environment of the South is modified by the northern industrialization. The outbreak of the Second World War, however, turns Faulkner’s attention from the South to the nation or the world. “Delta Autumn” represents this turnabout through the southern hunters and the sea image. Soon the United States participated in the war on account of the attack on Pearl Harbor. Because of this occasion, Faulkner composed “Two Soldiers,” in which he depicts the patriotic sentiment in Pete Grier, who determines to enlist the army after the attack on Pearl Harbor; meanwhile, the author also describes the distinctiveness of the South, which is incompatible with the patriotic sentiment to unite the nation against the Axis powers in the wartime. The distinctiveness of the South is apparent in the relationship between the two races: African Americans and whites. Faulkner wrote about the relation throughout his writing career. In the 1940s, he published two novels of which theme is the relation of two races: *Go Down, Moses* and *Intruder in the Dust*. The white southerners in each story of *Go Down, Moses* interact with African Americans; some of them, particularly a white southerner Gavin Stevens in “Go Down, Moses” represents the margin of understanding African Americans, which is interpreted as the racial barrier between the two races. In *Intruder in the Dust*, Gavin talks about the homogeneity of the South, that is, supposedly, the racial relation between African Americans and whites, and it is this homogeneity that enables the South to exist distinctively in the United States. The distinctiveness also appears symbolically or allegorically in the defeated history of the South during the Civil War in these stories. The region is compared to Nazi Germany in *Intruder in the Dust* and Argentina in “Knight’s Gambit.”

These nations stand on inferior ground comparatively due to defeat or political pressure in the First or Second World War against the United States of America. The inferior status is similar to the South, which has experienced defeat in the domestic war. This defeated history is precisely the distinctiveness of the South. The distinctiveness is the attachment, or affection, of the southern writer to his native land, the South.

In addition to the attachment to the South, Faulkner values individuality. After the attack on Pearl Harbor, because of the financial success of "Two Soldiers," he composed the sequel, "Shall Not Perish." The sequence is also colored with patriotic and propagandistic aspects; however, the author seemingly applauds the individuals that support the United States in the last paragraph of the story, depicting how the nation has been constructed in the history. Regarding individuality, Faulkner cared for his privacy and declares that the privacy should be defended in his essay. He does not agree with such a publisher who wants to write about the writer's personality, not his work, in their magazine. The Native Americans in his creation are seemingly related to his privacy or personal affair in the 1940s. Jobaker in "The Old People" passes away, with his personality remaining unknown. It means that he can defend his privacy intactly as the author wishes for his own privacy. In "A Courtship," Ikkemotubbe, to be the Man of the Chickasaw later on, competes with his rivals for a Native-American girl in his own way; consequently, he loses the competition and his courtship fails. This courtship is interpreted as an allegory of the author in the 1940s; Faulkner composed what he wants to write, which is not necessarily acceptable for magazines or publishers. The courtship is, briefly, a private allegory of the author who is agonizing over his creation and financial status which is frequently troublesome. It means that the

private allegory of the author exists individually and distinctly in the wartime stories during the 1940s. The value on individuality is remarkable in the context of the Cold War against the Soviet Union and communism. In fact, concerning the question about combatting communism in the Jefferson society on April 30, 1957, Faulkner answers:

Well, I think the first one would be to believe in “me,” in “I,” rather than “we,” to be oneself, to resist the pressure to relinquish individuality. That’s the first thing and maybe that’s all anyone has to do to combat Communism. . . . That the individual is always more important than any state that he belongs to. That the state must never be the master of the individual, it is the servant of the individual. (*FU* 100)

After the end of the Second World War, America competed with the Soviet Union to control the third world, especially Africa. The Soviet Union criticized America for the racism in the South; thus, the United States’ government urged the region to improve the racial segregation. Contemporarily, Faulkner composed *Intruder in the Dust*, in which the white boy, Charles Chick Mallison, proves Lucas Beauchamp’s innocence and prevents the old African American from being lynched by the white southerners in Jefferson. The story apparently indicates the improvement of the relationship between the two races and the distinctiveness of the region seems to fade away; on the contrary, Gavin emphasizes the homogeneity which is attributed to the racism in the South and declares himself against the United States’ government, arguing that the southerners must have the privilege to free African Americans. The homogeneity and the privilege are also considered for the distinctiveness of the South, and Gavin’s statement proves that the region exists distinctively from the other areas in the United States. To put it another way,

the South exists individually within the nation. Or else, Captain Gualdres in “Knight’s Gambit” clings to his personal affection, that is a horse, even in the patriotic movement during the Second World War. This personal affection is existing distinctively apart from the patriotic sentiment in the American society, and the author describes such individuality in his work during the wartime. It proves that Faulkner might have perceived the value of individuality before the battle against the communism.

As I have discussed above, Faulkner’s work in the 1940s is definitely affected by the movement of the American society: the Second World War and the Cold War. Therefore, his compositions in this era have been frequently interpreted as patriotic or propagandistic. The 1940s was the dramatic era for America; simultaneously, Faulkner also experienced a dramatic turnabout of his evaluation as a writer. This dissertation has dedicated itself into reading the influence of the turnabout in his work and discovering new interpretations of his compositions. The southern writer, concludingly, clings to his native land, the South, which crystalizes into the distinctiveness or individuality of the region symbolically or allegorically in his work during the 1940s when the United States of America experienced two international wars. He applauds and supports for the United States in the patriotic movement on one hand; on the other hand, he emphasizes the distinctiveness or individuality of the South in his personal affection or attachment to his native land partly for the purpose of countering with communism later on. This is the writer’s dilemma, caught between the region and the nation, as a southern writer and an American laureate who was awarded for the Nobel Prize for Literature.

In 1950, Faulkner received a phone informing that the Swedish Academy

in Stockholm “resolved to confer upon William Faulkner the 1949 Nobel Prize” (Blotner, *One Volume-Edition* 523). In the airplane bound for Stockholm, he composed the reception speech although he was sick due to having a cold before the departure or, perhaps, alcohol. He began the reception speech with the declaration that the award was “not made to [Faulkner] as a man, but to [his] work” (*ESPL* 119). This stance implies his rejection of the offer by the magazine editor to write about the writer’s personality; in the essay “On Privacy,” he explicitly writes about his belief that “only a writer’s works were in the public domain, to be discussed and investigated and written about” (66). He continues the reception speech: “Our tragedy today is a general and universal physical fear so long sustained by now that we can even bear it. There are no longer problems of the spirit.” The “general and universal physical fear” supposedly indicates the Second World War, which threatened all over the world; alternatively, it may be interpreted as the Atomic Bombs which caused catastrophes on the earth during the 1940s. Therefore, the question follows: “When will I be blown up?” Compared to such physical fear, he approaches the problem of “the spirit” or “the human heart” which, he believes, “is worth writing about” (119). At the end of the speech, Faulkner repeats “man is immortal”:

It is easy enough to say that man is *immortal* simply because he will endure. . . . I believe that man will not merely endure: he will prevail. He is *immortal*, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. (120; emphasis added)

Faulkner mentions some words analogical to “immortal” in his work during the 1940s; for instance, Chick thinks: “how perhaps that country, that nation, that way

of living really was *invincible* which could not only accept war but even assimilate it in stride by compromising with it” in “Knight’s Gambit” (*KG* 257; emphasis added). This passage is seen in the context of declaring the greatness of the United States after the attack on Pearl Harbor. Meanwhile, Gualdres, who enlists the American Army, does not look “brave,” but “indomitable.” He does not intend to offer “a life or a limb to anyone, any government” (254); instead, he persists to his personal and individual affection, even in the patriotic movement. In “Shall Not Perish,” Faulkner describes the people whom America consists of as ones: “who *lasted* and *endured* and fought the battles” (*CS* 114; emphasis added). It is the individuality that forms the nation “as the shape of the United States grew and went on” (114). Even in the reception speech, he declares that individuality, the human is immortal. If the congregation of the human represents America in the form of a “wheel . . . hubbed at that little place that don’t even show on a map” (114), the immortal individuality perhaps exists in Faulkner’s mind as the form of the personal affection or attachment to his native land, the South.

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