

## Modes of 'Different' Time in American Literature

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### I

David Daiches, in *The Novel and the Modern World*, explains superbly the discursive historical context in which such innovative modern writers as James Joyce or Virginia Woolf became deeply concerned with ways of capturing the psychological facts in human consciousness behind actual, concrete facts: "to make the presentation of states of mind dependent on the step-by-step relation of a sequence of events in time is to impose on the mental activity of men a servile dependence on chronology which is not in accordance with psychological fact. It was as a way out of this difficulty (arising from a new realization of the complex and fluid nature of consciousness and the desire to utilize this realization in the portrayal of character) that the 'stream of consciousness' technique was introduced into fiction."<sup>1</sup> Daiches also adds, "Looked at from one point of view, the 'stream of consciousness' technique is a means of escape from the tyranny of the time dimension."<sup>2</sup> As is demonstrated through the protagonist, Leopold Bloom, in *Ulysses* (1922), a masterpiece of high modernism, we understand that "though the chronological scheme of the novel may comprise only a very limited time, one day for example, the characters will emerge complete, both historically and

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psychologically.”<sup>3</sup> The same intriguing experiment with the stream of consciousness technique is found in *The Sound and the Fury* (1929) by William Faulkner, which may be seen as an American counterpart of *Ulysses*, or, though to a slightly lesser degree, in his *As I Lay Dying* (1930), or in *Strange Interlude* (1928) by Eugene O’Neill.

Thus we could follow the lead of Daiches by exploring modern American authors’ endeavors to represent psychological human time as against chronological mechanical time—representations by such inventive writers in the 1920s as Faulkner, Ernest Hemingway, F. Scott Fitzgerald, or O’Neill. The exploration would be highly fruitful, but such a task has already been performed to a considerable extent in the study of the modernism of individual authors or in more comprehensive ways, as we know from the critical works by Malcolm Bradbury, Astradur Eysteinnsson, or Michael Levenson.<sup>4</sup> Therefore, to give a fresher insight into various epistemological modes of time in American literature, we will try to narrow the focus of this paper to two great rebels in the American literary canon, Herman Melville and William Faulkner, and their successor, Toni Morrison, all of whom can be called ‘rebels’ in that they are attracted more or less to the so-called heretical cosmology, a deviation from the master narrative of Protestant Christianity which is a dominant, homogeneous, religious framework in American society and which as a generally invisible socio-cultural institution sanctions the idea of the linear progress of time that is buttressed by the biblical story of the beginning and the ending. We will then explore what their rebellious, heterogeneous voices mean in the main stream of American literature.

## II

Edward L. Ayers and Peters S. Onuf, both eminent American historians at the University of Virginia, aptly and concisely identify the nature of the history of the United States: “we have spatialized time and historicized space.”<sup>5</sup> Their terse refined phraseology indicates the proclivity and driving force inherent in the national narrative of destined American enterprise toward spatial expansion and also toward America’s rapid, dynamic self-fashioning as a nation through the dashing spatial expansion. Indeed, thinking back on the flow of American history, we easily understand, first of all, the grand narrative of the progress of civilization, an American way of birth and growth, from the colonization of the North American continent, through the pursuit and realization of ‘manifest

destiny' in the westward movement, to the achievement of the same international status, economic and political, as the European imperial powers such as Britain or France, or maybe more than those nations, immediately after World War I.

Such a majestic progress is historically in accordance with the story of the development of modern technology and power, a development which is symbolized by the advent of the train and its successive intrusion into the often idealized pastoral scene in the young nation. The spell cast by the train can be summarized by the observation that "In a relatively short time railroads became a mania with Americans, and they remained a romantic symbol of progress throughout the nineteenth century."<sup>6</sup> Leo Marx captures the whole story in its ideological as well as historical contexts even more superbly in his influential classic, *Machine in the Garden*: "To account for the progress of American technology it is not enough to talk about geography or even the combined effect of the virgin land and Yankee inventive skill. One must also recognize the incentives which call forth that skill. They are provided by a democracy which invites every man to enhance his own comfort and status."<sup>7</sup> We should add to this concise overview Frederick Jackson Turner's popular idea of the frontier: "American democracy was born of no theorist's dream; it was not carried in the *Sarah Constant* to Virginia, nor in the *Mayflower* to Plymouth. It came out of the American forest, and it gained new strength each time it touched a new Frontier."<sup>8</sup> Indeed, despite the final disappearance of the geographical frontier in 1890, as we know from the history of the United States, American society, with an inalienable right and indomitable hope for a democratic polity, continued entirely to pursue its course toward progress. Similarly, Rod W. Horton and Herbert W. Edwards, authors of *Backgrounds of American Literary Thought*, considering that "an even more persistent heritage of the Enlightenment [of the eighteenth century] is the idea of Progress," explore "how this desire to 'get on' assumed almost mystical proportions in the expansion and development of the United States and how everything from pioneering in the West to the most predatory manipulations in Wall Street flourished and received moral sanction under the divine halo of Progress."<sup>9</sup>

However, there is something, I argue, in American society which has propelled more than anything else the development of technology and democracy based on the concept of progress: that something seems to me to be a strong Christian belief in the linear progress of time, which

is closely related to an unflinching faith in the growth of civilization. The belief has been supported and reinforced by the insatiable expectations of renewal or the sense of new things always waiting ahead. Such a sense of being able to start over and over again is what strikes Edith Coulson—a girl at the lodging-house in Oxford, England, where Eugene Gant stays in *Of Time and the River* (1935) by Thomas Wolfe—as peculiarly American: she enviously says, “How good it must be to know that you are young in a young country—where nothing that you did yesterday matters very much. How wonderful it must be to know that none of the failure of the past can pull you down—that there will always be another day for you—a new beginning. . . .”<sup>10</sup> The feeling of the certainty of being always able to make “a new beginning” characterizes the attitude and faith of the majority of American people. This trust in the linear movement of time which is in harmony with the growth of civilization has been a curse as well as a blessing for some men of letters baptized by Western cosmology and epistemology.

### III

The ambivalent feelings of curse and blessing are quite the same as those which D. H. Lawrence, a modern prophet and visionary writer, unwittingly betrays in his last book, *Apocalypse*, written during the winter of 1929–30, just before his death:

To appreciate the pagan manner of thought we have to drop our own manner of on-and-on-and-on, from a start to a finish, and allow the mind to move in cycles, or to flit here and there over a cluster of images. Our idea of time as an eternal straight line has crippled our consciousness cruelly. The pagan conception of time as moving in cycles is much freer, it allows movement upwards and downwards, and allows for a complete change of the state of mind, at any moment. One cycle finished, we can drop or rise to another level, and be in a new world at once. But by our time-continuum method, we have to trail wearily on over another ridge.<sup>11</sup>

Here we might sense Lawrence’s longing for what we call paganism or the pre-Christian world, as we know that he wrote a philosophical essay, “Pan in America,” probably around 1925, in which he laments ‘the death of the great Pan’; and this view is additionally encouraged by Lewis P. Simpson’s designation of Lawrence’s specific position in Western literature: “So far as I am aware, no writer, and certainly not Faulkner, became so literally involved in an image of the writer drawn from the

Pan-Christ dialectic as did D. H. Lawrence."<sup>12</sup> Rather than the longing, however, I would read the above passage further as showing Lawrence's acute awareness of the "sharp distinctions between Christian rectilinearity and Greek cyclism,"<sup>13</sup> the contrastive cosmic interpretations of time which Frank Kermode introduces in the process of explicating the temporal ideas of *kairos* and *chronos*, that is, human time and chronometric time if we may apply a general popular understanding to those Greek words.

The American writers who are as perceptive as Lawrence of the epistemological contrast between "Christian rectilinearity and Greek cyclism," that is, "the modern process of progressive thought" and "the old pagan process of rotary image-thought,"<sup>14</sup> are, in my estimation, Melville and Faulkner. Not merely a writer of metaphysical romanticism but also a critic of the American culture and society of his time, Melville projects himself onto the narrator Tommo in *Typee*—his first novel, which draws on his own experiences as a young sailor in the Marquesas Islands in the South Pacific—a protagonist who is enchanted by the atemporal Arcadia of the native islanders of Nukuheva: "Better will it be for them for ever to remain the happy and innocent heathens and barbarians that they now are, than, like the wretched inhabitants of the Sandwich Islands, to enjoy the mere name of Christians without experiencing any of the vital operations of true religion, whilst, at the same time, they are made the victims of the worst vices and evils of civilized life."<sup>15</sup> Here Melville himself peeps out to speak for "the happy and innocent heathens and barbarians" of Typee Valley which is not stained by the kind of civilization nurtured by the "idea of time as an eternal straight line."

We have, then, as James E. Miller, Jr., a Melville scholar, suggests, to face a torturous problem, an aporia which seems to have repeatedly pulled down Melville's romantic idealism to the earth throughout his literary career: "Though civilization is evil, can primitive life in its innocence be preferable? If so, we are then confronted with the paradox of Tommo's flight, not only from the valley of Typee, but also from his pleasant incarceration in Tahiti . . . and, finally, his desertion of the primitive South Sea islands altogether for a whaling ship that will carry him home eventually to civilized America."<sup>16</sup> Like Tommo, Melville, who "himself shares Ishmael's attitude toward pantheism" as "just another such 'sunken-eyed young Platonist,'"<sup>17</sup> was undoubtedly drawn to an idyllic life in the remote Polynesian islands as an antithesis of civilized life, but ultimately could not help forsaking it. This dilemma that

confronted Melville is dramatized even more neatly by *Billy Budd, Sailor*, his swan song. There the author tries to show the reader a portrait of Billy as “young Adam before the fall”<sup>18</sup>: “Billy in many respects was little more than a sort of upright barbarian, much such perhaps as Adam presumably might have been ere the urbane Serpent wriggled himself into his company.”<sup>19</sup> As if situated according to the biblical and allegorical design in Melville’s mind, Billy stands against the diabolical Claggart and the rational Captain Vere, “the wise Father, terribly severe but righteous.”<sup>20</sup> Here we may listen to F. O. Matthiessen’s observation that “He [Melville] knew that his conception of the young sailor’s ‘essential innocence’ was in accord with no orthodoxy; but he found it ‘an irruption of heretic thought hard to suppress.’”<sup>21</sup>

Sympathetic with Melville’s dilemma, but simultaneously aware of the dangerous and poisonous spell latent in the romantic idealization of the idyllic life in harmony with nature in *Typee* and *Omoo*, D. H. Lawrence declares painfully, as if the declaration were intended partly as a warning to himself, in his radical interpretation of American writers, *Studies in Classic American Literature*: “The truth of the matter is, one cannot go back. Some men can: renegade. But Melville couldn’t go back: and Gauguin couldn’t really go back: and I know now that I could never go back. Back towards the past, savage life. One cannot go back. It is one’s destiny inside one.”<sup>22</sup> Lawrence clearly recognizes the irreversible stream of history, its doomed direction, when he says, “We can’t go back to the savages: not a stride. We can be in sympathy with them. We can take a great curve in their direction, onwards. But we cannot turn the current of our life backwards, back towards their soft warm twilight and uncreate mud.”<sup>23</sup>

#### IV

Like Melville and also Nathaniel Hawthorne at the time of composing *The Marble Faun: or, the Romance of Monte Beni* (1860), a romance of the contrast of historicism and Arcadianism which reveals the author’s deep concern, though only brief, with the pre-Christian world, employing an Italian setting, Faulkner the poet was attracted to the so-called pagan world, especially when he was writing poetry in the earlier part of his career. For a period of almost ten years starting around age 16 through the publication of *The Marble Faun*, his first collection of poems, in 1924 (the main body of it was composed much earlier, as early

as 1918–1920) and onward, he continued to create poetry and some early attempts at prose.<sup>24</sup> As we can imagine from reading *The Marble Faun*, “a cycle of pastoral eclogues,”<sup>25</sup> and other poetic works of Faulkner’s influenced by English Romantics and French Symbolists, the composition of poems figuring satyrs and nymphs in an idyllic Arcadian landscape derived from Greek and Roman myths was for him not only an escape from the daily world of the constant pressures to conform to norms imposed by philistines as represented by such figures as his macho father in a Southern small town Oxford, Mississippi, but also a rebellion against the inflexible puritanical values regarding sexuality or “the Calvinistic work-ethic society.”<sup>26</sup> In *The Marionettes*, a kind of dream play, which the poet Faulkner created in the winter of 1920 and in which the sexual theme is more daringly developed than in *The Marble Faun*, Simpson insists that “Faulkner again presents the displacement of the pagan garden of fecundity and the imprisonment of the natural or instinctual in a formal garden. The image of Pan appears in a statue of a faun like the one in *The Marble Faun*, but in *The Marionettes* the contrast between the mythic world of the goat god and the sterile world of modernity is drawn far more graphically than is the contrast between Arcadia and modernity in *The Marble Faun*.”<sup>27</sup> Sensibar’s comprehension of Faulkner’s creative work before *Soldiers’ Pay* (1926) is in line with Simpson’s understanding of “the basic meaning of the Pan-Christ argument: the restoration of the sexuality of art.”<sup>28</sup> As Simpson attempts to indicate, the image of the Faun’s “bondage”<sup>29</sup> molded by the inorganic material of marble is symbolic not simply of the atemporal presence of the marble Faun as the author’s persona but also of his sexual longing thwarted and incarcerated by the solid and cold marble-like spiritual substance of the puritan ethic in Southern society. In that sense, *The Marionettes* is a step toward the bold revolt against the Protestant American sexual ethos.

The reason we should pay attention to Faulkner’s poetic creation is that in it Faulkner seems to try to step out of the Protestant vision of the linear progress of time: “Like Keats, Faulkner imposed a time scheme for his ‘tale’ that is controlled, as in most pastorals, by the rhythms of the seasons in large units and by the cyclical movement of the days and nights in smaller units.”<sup>30</sup> Faulkner’s concern with cyclical movement is corporeally realized by Lena Grove in *Light in August* (1932), a novel full of the American Puritan ethos. A woman near to giving birth, Lena appears in Jefferson, Yoknapatawpha County, in search of her husband

Lucas Burch (alias Joe Brown) who is her baby's father, and leaves the town at the end of the novel with her new-born baby and substitute husband, Byron Bunch, saying with innocent surprise, "My, my. A body does get around. Here we aint been coming from Alabama but two months, and now it's already Tennessee."<sup>31</sup> Lena, who is likened to "something forever and without progress across an urn,"<sup>32</sup> evocative of Keats's "Ode on a Grecian Urn," transcends without effort the other characters' inflexible ideas and attitudes. We see those inflexibilities, for example, in such fanatic religious faiths as fundamentalism in Doc Hines, and Calvinism in Simon McEachern or Joanna Burden, in the Reverend Gail Hightower's desire to keep his own frozen time barely supported by his illusory apotheosizing of his grandfather as a hero in the Civil War in order to resist the internal and external forces which threaten to draw him back to the reality of time, or in Joe Christmas's desperate effort to find his true identity, which is a consistently sustainable mode of life, and all the more so because of his ambiguous blood origin—a racial ambiguity which is perilous to the Southern social code of rigid racial categorization.

We may understand, then, the symbolic function of Lena in a novel replete with those tragic figures. Faulkner's explanation at the University of Virginia concerning the meaning and origin of its title gives us a hint: "in August in Mississippi there's a few days somewhere about the middle of the month when suddenly there's a foretaste of fall, it's cool, there's a lambence, a luminous quality to the light, as though it came not from just today but from back in the old classic times. It might have fauns and satyrs and the gods and—from Greece, from Olympus in it somewhere."<sup>33</sup> The title, "Light in August," suggestive of "a luminosity older than our Christian civilization,"<sup>34</sup> is closely connected in Faulkner's imagination with "Lena Grove, who had something of that pagan quality of being able to assume everything."<sup>35</sup> The author apparently wants to describe "something of that pagan quality" as mirroring as well as opposing the social, religious forces which imprison the rustic people of his homeland in their stereotypical views of race and sexuality.

Faulkner further magnifies the pagan quality of Lena in *The Hamlet* (1940), especially in terms of her sexuality and creates Eula Varner in such a vein: because of her exceeding physical precocity, "her entire appearance suggested some symbology out of the old Dionysic times—honey in sunlight and bursting grapes, the writhen bleeding of the crushed fecundated vine beneath the hard rapacious trampling goat-

hoof."<sup>36</sup> Immediately after she becomes pregnant by Hoake MacCarron, her beau from Memphis, she marries Flem Snopes, a clerk at her father's store in Frenchman's Bend southeast of Jefferson, "the crippled Vulcan to that Venus, who would not possess her but merely own her by the single strength which power gave, the dead power of money,"<sup>37</sup> the rapacious parvenu and progenitor of the word Snopesism, who turns out to be impotent in *The Town*, the second of the Snopes Trilogy. Their marriage metaphorically signifies the grotesque but practical union of sexuality and mammonism, but it is gradually revealed in the novel treating Flem's social ascendancy over the town of Jefferson that Eula's sexuality has succumbed in reality to the economic principle of estimating sexuality in the marketplace: silently observing his wife's eighteen-year sexual relation with the mayor, De Spain, Flem finally takes advantage of it as a means to oust him from the bank and the town for good in order to succeed to his bank presidency and mansion. It could be said that in the duration of eighteen years Eula's sexuality has become a precious commodity for Flem, who is a local version of a cruel, avaricious American dreamer.

We must recall that Flem is a son of a sharecropper, Ab Snopes, and that, though he is delineated in the short story, "Barn Burning" (1939) as a vicious hero of the poor white class who wishes indiscriminately to wreak his vengeance against the aristocratic class, Ab disappears practically from *The Hamlet*, except for being reminisced about by V. K. Ratliff regarding the horse-trading episode with Pat Stamper. His disappearance and his son's concomitant appearance imply that the former's sense of "the entire honor and pride of the science and pastime of horse-trading in Yoknapatawpha County"<sup>38</sup> has been expelled from the pastoral trading scene by the latter's radically practical sense, a drama in the form of usurpation and patricide within the Snopes family which is suggestive of a probable drastic change even in the apparently idyllic hamlet. This sinister alteration of generations anticipates the irreversibility of the stream of time, and in this connection we may accept Simpson's comment that "To live in the Olympian light is possible only for an atavistic creature like Lena."<sup>39</sup>

## V

It might be worthwhile here to get a glimpse of Faulkner's contemporary and literary arch-rival Hemingway in the light of the latter's

concern with geographical space as remote as possible from Western civilization. When he manifested as a highschool boy his “desire to do pioneering or exploring work in the 3 last great frontiers [:] Africa [,] southern central South America [,] or the country around and north of Hudson Bay,”<sup>40</sup> he romantically mystified to a great extent those places which were neither cultivated nor civilized in his time. Nevertheless, the desire of the young Hemingway proves strong enough throughout his whole literary career to sustain his impulse to plunge into primitive territories devoid of civilizational signification. His interest in going on safari or fishing in the Caribbean Sea is evocative of such an impulse, but if the impulse is restricted only to such space, characterized by the scarcity of historiography, then it can be considered simply as his Romantic endeavor, like the puritans’, to cleanse himself of American civilizational stains. In fact, we could put him in the stream of “American ahistoricism,” a concept which Carolyn Porter explores in the first chapter of her *Seeing and Being*, by solidifying similar ideas from D. H. Lawrence, R. W. B. Lewis, Richard Poirier, Richard Chase, and so forth, critics who examine from varied viewpoints “the American desire to ‘get away’—away from society, from history, from institutions and bonds of every kind.”<sup>41</sup> In short, the concept, Porter argues, is “a set of assumptions about the American romantic tradition which are related, on the one hand, to the theory of American exceptionalism, and on the other, to an emphasis on Adamic innocence, and which, taken together, yield a reading of that tradition in which an ‘end to the memory of history,’ along with a faith in the transcendent sovereignty of the individual, are seen as definitive.”<sup>42</sup>

Indeed it may be possible to see Hemingway in relation to Porter’s discussion of that “American ahistoricism,” if we want to emphasize what are called the greener aspects of his writing as represented in *In Our Time* (1925) or *Green Hills of Africa* (1935). However, to view Hemingway in those terms might run the risk of categorizing him as a willful escapist from history, from society, and from Western civilization. Instead, we intend to describe him as a hard-core rebel against American values and Protestant Christianity, for we know, as Allen Josephs contends, that “All his life Hemingway, much like his contemporary Faulkner, distrusted modernity or progress, believing instead in nature and agreeing with the rabbi of Ecclesiastes that ‘the earth abideth for ever.’”<sup>43</sup> The earth for Hemingway and also for Faulkner, as we see from his masterpiece, “The Bear” (1942), is symbolic of a “cyclical and

repetitive nature,"<sup>44</sup> though we have to bear witness to the pathetic diminution of the wilderness in "Delta Autumn" (1942), a sequel to the novella—a diminution caused by the insatiable commercialism and linear movement of civilization, which can be detected similarly in the doomed metamorphosis of the African nature described in *Green Hills of Africa* (1935) and *True at First Light* (1999). As Hemingway explains in his *Death in the Afternoon* (1932), a book of philosophical explication of the mythos of bullfighting, his deep enthusiasm for Spanish bullfighting was instigated after World War I by his desire to get a vivid sense of "life and death, i.e., violent death."<sup>45</sup> Concerning his subsequent strong inclination toward Spanish culture and values, "values that often suggest a rejection of modern Western values,"<sup>46</sup> Malcolm Cowley makes the insightful observation that "Hemingway feels an even greater kinship with the Spaniards, because they retain a primitive dignity in giving and accepting death," and that his cast of mind is pre-Christian and prelogical."<sup>47</sup> We may accept, then, Josephs' "idea that Hemingway was our most atavistic or primordial writer,"<sup>48</sup> for the religious fiesta of San Fermin described in *The Sun Also Rises* (1926) is intended artistically to suggest, as Josephs argues, "what religious historians call mythic time or the eternal present or time out of time."<sup>49</sup>

## VI

If Spain, which "especially in Hemingway's early years there, was still very much a primordial place,"<sup>50</sup> serves to him as a space in which to resist the rapid stream of time named the progress of civilization, the South itself as Uncle Sam's alienated province, ironically enough, functions for Faulkner in the same way: he did not need to get out of the geographical space of the United States to maintain such a resistance in his own fashion. The irony in his case is tightly connected with the absolute disgrace into which the South was thrown by the disaster of the Civil War, which C. Vann Woodward superbly delineates in his classic, *The Burden of Southern History*: "the utopian schemes and the gospel of progress that flourished above the Mason and Dixon Line never found very wide acceptance below the Potomac during the nineteenth century. . . . The experience of evil and the experience of tragedy are parts of the Southern heritage that are as difficult to reconcile with the American legend of innocence and social felicity as the experience of poverty and defeat are to reconcile with the legends of abundance and

success.”<sup>51</sup> Thus, guilt-ridden about the evil of slavery and racism, and, in addition, memory-ridden with the glory of the Old South, the surrender in the Civil War, and the squalor of the Reconstruction and after, in short, with the tragic drastic change which seemed as if it were a divine punishment, agrarian Southern society had been left behind in the generally frantic progress of American civilization almost until it was finally liberated by the Civil Rights Movement in the 1950s. André Bleikasten makes a more scathing, but very insightful comment: “In the antebellum days, blinded by their feudal fantasies, Southerners had felt immune to the hazards of history. With the war came the end of Southern innocence, the violent birth of the South into history. . . . This was the time of bewitched reminiscence and brooding resentment, a time from which time seemed to have withdrawn to yield to the evil eternity of nightmares or infernos.”<sup>52</sup>

Faulkner may have agreed with Bleikasten’s acute reading of the historical impact of the Civil War and its aftermath upon the Southerners, for the writer remained aloof from the Nashville Fugitives at Vanderbilt University and their Agrarian manifesto, *I’ll Take My Stand* (1930). Despite Bleikasten’s rather hasty description of them as “those of the Nashville Agrarians who simply distilled the Southern pastoral into reactionary ideology,”<sup>53</sup> however, the manifesto itself appears to be meant as “a rebuke to materialism, a corrective to the worship of Progress, and a reaffirmation of man’s aesthetic and spiritual needs,”<sup>54</sup> as Louis D. Rubin, Jr. sympathetically interprets the mind of the Nashville Agrarians. Nevertheless, Faulkner was naturally aware of the danger of romanticizing and commending the solid homogeneous nature of Southern culture when he wrote *The Sound and the Fury* (1929), a fiction reflecting his internal conflict between “draw [ing] a savage indictment of the contemporary scene or . . . escap [ing] from it into a makebelieve region of swords and magnolias and mockingbirds,”<sup>55</sup> and also when he created the characters of Gail Hightower in *Light in August* (1932), or Miss Emily in “A Rose for Emily” (1930), through whom Faulkner examines his own repressed Southern nostalgic propensity toward the past, and whom the writer sacrifices for the next new turn in his literary practice. And he decides to make the turn with *Absalom, Absalom!* (1936), confronting the root of the sin of his home country, the shadow of which haunts and binds the consciousness of most white Southerners, as well as of the white characters in the novel delineating the rise and fall of the Sutpen dynasty.

To be sure, unlike Margaret Mitchell's *Gone with the Wind*, published in the same year as Faulkner's *Absalom, Absalom!*, a tremendous commercial success of historical romance which tends to glorify the Southern agrarian pastoralism before and after the Civil War, Faulkner's novel, which is a product of his acute historical sense, the same sense of the presentness of the past as Hawthorne's, succeeds in delving deeper into the crux of the whole Southern system to detect the taboo against miscegenation and the one-drop rule<sup>56</sup> as the root of his region's evil and tragedy. His work remains a masterpiece, however, largely for the reason that he unflinchingly examines the Southern code of white supremacy, a social code of behavior established on a clear racial distinction which, as the greatest disease of the society, has continued for a long time not simply to paralyze the white Southern moral consciousness but also to prevent white and black from being on equal terms. Bound blindly by that rigid code, Thomas Sutpen at the pinnacle of having achieved a Southern version of the American success dream, "land and niggers and a fine house,"<sup>57</sup> refuses to acknowledge Charles Bon as his legitimate son, whom he once repudiated with his part-black wife in Haiti, adhering innocently to the value of the homogeneous purity of blood.

## VII

The covert social principle of white supremacy, tightly connected with the abhorrence of blood hybridization, is not necessarily peculiar to Southern society, for we see this close connection in the grand national genealogy, "the patriarchal lineage of the nation"<sup>58</sup> which Russ Castronovo dares to problematize and deconstruct in *Fathering the Nation*. Though the Constitution of the United States guarantees liberty, equality, and the pursuit of happiness to all Americans as their inalienable rights, such ethnic minorities as blacks or native Americans, for example, have not been able fully to participate in the construction of national identity as its legitimate sons and daughters. Historically the canonical national genealogy has been created and continued on the principle of white supremacy despite its constitutional lofty ideals, and such a genealogy of long tradition has governed so-called authentic American historiography, the uniform national master narrative. In opposition to such a dominant public genealogy, Castronovo tries to present the counter-genealogy which he insists would not displace it but coexist or rather compete with it in order to vitalize and reclaim the dynamism of

the diversity of American society: “Disregard for the fathers’ law, like racial violence, originates from two overlapping genealogies that express the miscegenated histories of the United States: one strand begins with patriotic fathers [like George Washington], and the other chaotically evolves from putatively rebellious slaves to threaten white freedom. Taken together these different stories stress the conflicts riding the currents of memory and blood coursing through the body politic.”<sup>59</sup>

Seen in this historical context, Faulkner’s *Go Down, Moses* (1942), which can be regarded as a sequel to *Absalom, Absalom!* on the subject of miscegenation, proves revolutionary not only in his literary career but also in the development of modern American fiction. In the great McCaslin genealogy indicating the continuity of historical time in the traditional Southern family, the writer creates two strands: one is the quasi-authentic white genealogy of the Edmonds, and the other the black one of the Beauchamps. After the authentic genealogy becomes extinct with Isaac McCaslin, who repudiates his rightful inheritance because he finds his grandfather Lucius Quintus Carothers McCaslin (1772–1837), progenitor of the family, guilty of miscegenation and incest with his own slave daughter, the inheritance goes to Isaac’s cousin McCaslin (Cass) Edmonds, the grandson of the old McCaslin’s daughter, while the Beauchamp genealogy is constructed through Terrel, the old McCaslin’s son by his own slave daughter Tomey, an illegitimate mulatto heir who is the child of miscegenation and incest. Thus in this novel, Faulkner attempts to combine the two strands, white and black, out of one powerful family tree of the McCaslins, a combination which could be called “the miscegenation of time” as suggested by the subtitle of Arthur F. Kinney’s book, *Go Down, Moses: The Miscegenation of Time*. Here we should further recall Krister Friday’s “observation that miscegenation often marks a temporal crisis and a consequent disruption of linear time and identity in Faulkner’s major work.”<sup>60</sup>

We understand, then, that *Go Down, Moses* throws into relief the undeniable fact that in the South there has been a long miscegenated history of the entangled relationship between white and black, in spite of, or probably because of, the Jim Crow law and the general social ban on miscegenation, and the novel, showing Faulkner’s sincere view of black people not as a collective entity but as individual human beings, also anticipates his radical desire to subvert the traditional social custom of treating blacks as invisible second-class citizens and foreground a black protagonist as early as the 1940s in *Intruder in the Dust* (1948)—a fig-

ure who, proud of his ancestral blood as the grandson of the old McCaslin, refuses to behave according to the 'race etiquette' imposed upon black people: "Lucas is the mulatto who is classed by his society as the Negro he is not, while acting like the white man he believes he is."<sup>61</sup> Though his pride in his genealogical blood, ironically enough, can serve to maintain and strengthen the social order in which his black comrades are treated as stereotypically as ever as an inferior race, still his sense of integrity as a human being is so progressive and even radical for a black in those days in the South that his foregrounding in the American literary scene would ensure a gradual and steady change, though feeble at first, in readers' understanding of black people and ethnicities in general.

### VIII

Always aware of the meaning of "positing one's writerly self, in the wholly racialized society that is the United States,"<sup>62</sup> as is evidenced by her provocative *Playing in the Dark: Whiteness and Literary Imagination*, Toni Morrison, the first African American Nobel laureate, has succeeded to, developed, and gone beyond Faulkner's innovative dual vision, by presenting a counter-vision to the traditionally accepted Euro-American cultural values and to the common understanding of the stream of canonical American history : as she manifests her writerly position at the 1985 Faulkner and Yoknapatawpha conference, "It wasn't enough just to write about black people, because anybody can do that. But it was important to me as a writer to try to make the work irrevocably black."<sup>63</sup> Furthermore, she endeavors to challenge "misreadings that accompany Eurocentric learning" about blacks, that is, "its racialized discourse"<sup>64</sup> which she calls "Africanism," which means "the fetishizing of color, the transference to blackness of the power of illicit sexuality, chaos, impropriety, anarchy, strangeness, and helpless, hapless desire."<sup>65</sup> As *The Bluest Eye* (1970), her first novel, is an attempt to destabilize and put into question the Eurocentric hierarchy of color values by the portrait of a little black girl, Pecola Breedlove, who "wanted to rise up out of the pit of her blackness and see the world with blue eyes,"<sup>66</sup> so is *Beloved* (1987), known as a neo-slave narrative, also a challenging quest for re-thinking not merely the national history of the miscegenated time we mentioned above but also the root of that miscegenated time, discovering the buried story of "sixty million and more" black people who, Morrison insists,

died in the slavery system,<sup>67</sup> and recovering those anonymous people's voices silenced through the course of their ordeal in "the wholly racialized society that is the United States." Morrison is indeed beyond Faulkner in terms of revealing the fact that a definitely different time from the dominant White American time has been running in American history for more than three hundred years, an undeniable fact which Morrison's imagination has succeeded in bringing to the surface in accord with such world-wide changes in epistemology and consequently in critical approaches as feminism, new historicism, or postcolonialism. The same is quite true of other minorities such as Native Americans or Asian Americans, but we have to focus here solely on African Americans simply due to lack of space.

In order to "stress the conflicts riding the currents of memory and blood coursing through the body politic" of the United States, as Castrovano tries to do, and show the presence of the different stream of time and ethnic genealogy, Morrison wants to "make the work irrevocably black" in her oeuvre from *The Bluest Eye* through *Paradise* (1998), the last of the triptych that includes *Beloved* and *Jazz* (1992). In *Tar Baby* (1981), for example, a novel which seems in the beginning to unfold the story of Valerian Street, a retired white Philadelphia candy king, and his wife Margaret, living in an estate on a small mythic Caribbean island, Isle des Chevaliers, the author introduces a black couple who unite and finally separate on account of their different outlooks on life and attitude toward black identity: a young male named Son, who declares at the beginning of the story, "I am going counterclockwise,"<sup>68</sup> decides to return to the island at the end to hold on to the black American inheritance opposing white cultural values, a version of Southern Blackness, while Jadine, a beautiful, light-skinned model, influenced by Western ideas of sophistication and civilization, desires to pursue and keep a Europeanized cosmopolitan and independent way of life.

Of more importance in terms of 'different' time and history, the subject of this paper, than the allegorically antithetical presentation of the conflict in the couple's pursuit of their identity and nationalism—a new pluralism regarding the consciousness of black identity and nationalism—is Morrison's employment of the Caribbean for the setting of the story, because the tropical place, though a marginalized space in the Western civilized hemisphere, cannot be simply a fortress against the rapid stream of time accelerated and ruled by the Euro-American type of commercialism and capitalism, to the magnetism of which Jadine, a

model and art history graduate student at the Sorbonne, is attracted, but is also a place of history and memory and of hybridity represented as the Creole culture, which is evocative of the triangular trade and the middle passage closely linked to slavery. In this sense the name of the home of the white couple, Valerian and Margaret, "L'Arbe de la Croix" meaning "Tree of the Cross," a symbol of Christian martyrdom, is suggestive of an important site of the historical traces of Eurocentric culture's "time on the cross."<sup>69</sup> Therefore Son cannot help seeing Isle des Chevaliers as an island replete with the legendary story of the African blind horsemen, originally fugitive slaves, who still "race those horses like angels all over the hills where the rain forest is,"<sup>70</sup> but on the other hand, Valerian Street regards the same island as founded by skilled Napoleonic chevaliers, "One hundred men on one hundred horses" whom Jadine tries to visualize as "wave after wave of chevaliers,"<sup>71</sup> though Margaret with malice towards her husband gives a different interpretation to Jadine, "One French soldier on a horse, not a hundred."<sup>72</sup>

Thus, as Linden Peach observes, we know that "Whilst Valerian interprets the island as a bastion of European culture, a stay against chaos, Son thinks only of its oppressive racial history."<sup>73</sup> This plurality of interpretation is Morrison's strategy for suggesting cultural difference whose aim, Homi K. Bhabha argues, is "to rearticulate the sum of knowledge from the perspective of the signifying position of the minority that resists totalization,"<sup>74</sup> to make us aware of the presence of a different time from the dominant one in the history and culture of a country, and to add a new and iconoclastic dimension to the understanding of the national history and culture of the United States. If islands are indeed to be considered "places of transformation in Western culture,"<sup>75</sup> Morrison's explanation of Son deserves attention here: "There is a birth in the beginning of the book. Close to the opening of the book, Son is going towards the island through the water. In the last part of the book he is doing the same thing, going towards the island through the water."<sup>76</sup> The metaphorical birth of Son, as the name itself implies, together with this cyclical structure of the novel and its open-ended quality, suggests his possible transformation and at the same time the writer's wish to bear witness to the transformation of racialized discourse and historiography in American literature and culture.

In this connection we should consider Morrison's use of folklore and myth in her novels. Concerning the popular story of 'Tar Baby,' she explains her own idea: "I found that there is a tar lady in African

mythology. . . . For me, the tar baby came to mean the black woman who can hold things together. The story was a point of departure to history and prophecy. That's what I mean by dusting off the myth, looking closely at it to see what it might conceal."<sup>77</sup> In *Tar Baby*, however, both Jadine and Son exhibit the traditional traits of the tar baby, and thus arises, as Trudier Harris argues, the necessity of examining "who is the tar baby, who is trapped, who needs rescue from whom, and whether or not he (or she) effects an escape."<sup>78</sup> As we understand from this example and such other ones as the myth of a flying African revised in *Song of Solomon*, a transformed ghost story drawn from folklore in *Beloved*, or an inverted biblical myth of the exodus of the African Americans in *Paradise*, Morrison, not merely grafting the traditional patterns of folklore and myth onto her fiction, is always and consistently engaged in restructuring and transforming them, "to show folklore in process rather than as the static force many other works picture it as being."<sup>79</sup> Morrison's emergence in the American literary scene will further activate the re-examination of the traditionally fixed vision of the canonical genealogy of American history and literature.

#### NOTES

<sup>1</sup> David Daiches, *The Novel and the Modern World* (1960; Chicago: U of Chicago P, 1984) 16.

<sup>2</sup> Daiches 16.

<sup>3</sup> Daiches 17.

<sup>4</sup> Among Faulkner studies are, for example, Hugh Kenner's "Faulkner and Joyce," in *Faulkner, Modernism, and Film: Faulkner and Yoknapatawpha, 1978*, ed. Evans Harrington and Anne J. Abadie (Jackson: UP of Mississippi, 1979) 20-33, or Michael Zeitlin's "Faulkner, Joyce, and the Problem of Influence in *The Sound and the Fury*," *Faulkner Studies* 2 (April 1994): 1-25. Malcolm Bradbury and James McFarlane, eds., *Modernism: A Guide to European Literature 1890-1930* (London: Penguin, 1991); Astradur Eysteinnsson, *The Concept of Modernism* (Ithaca: Cornell UP, 1990); Michael Levenson, ed., *The Cambridge Companion to Modernism* (London: Cambridge UP, 1999).

<sup>5</sup> Edward L. Ayers, Patricia Nelson Limerick, Stephen Nissenbaum, and Peters S. Onuf, *All Over the Map: Rethinking American Regions* (Baltimore: Johns Hopkins UP, 1996) 2.

<sup>6</sup> Louis B. Wright and Elaine W. Fowler, *Life in the New Nation, 1787-1860* (New York: Capricorn, 1972) 89. In his insightful study, *Contemporary Fiction* (London: Routledge, 2003), Jago Morrison refers to "the rapid colonisation of the West by a new standard of chronometric time, which occurred with the coming of the railways in the late nineteenth century" (27).

<sup>7</sup> Leo Marx, *The Machine in the Garden: Technology and the Pastoral Ideal in America* (London: Oxford UP, 1964) 204.

- <sup>8</sup> Frederick Jackson Turner, *The Frontier in American History* (New Haven: Holt, 1947) 293.
- <sup>9</sup> Rod W. Horton and Herbert W. Edwards, *Backgrounds of American Literary Thought*, 3rd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, 1974) 73–74.
- <sup>10</sup> Thomas Wolfe, *Of Time and the River: A Legend of Man's Hunger in His Youth* (New York: Scribner's, 1935) 650.
- <sup>11</sup> D. H. Lawrence, *Apocalypse and the Writings on Revelation*, ed. Mara Kalnins (London: Cambridge UP, 1980) 96–97.
- <sup>12</sup> Lewis P. Simpson, *The Brazen Face of History: Studies in the Literary Consciousness in America* (Athens: U of Georgia P, 1997) 193.
- <sup>13</sup> Frank Kermode, *The Sense of an Ending: Studies in the Theory of Fiction* (London: Oxford UP, 1966) 49.
- <sup>14</sup> Lawrence, *Apocalypse* 95.
- <sup>15</sup> Herman Melville, *Typee: A Peep at Polynesian Life* (Evanston and Chicago: Northwestern UP and the Newberry Library, 1968) 183–84.
- <sup>16</sup> James E. Miller, Jr., *A Reader's Guide to Herman Melville* (New York: Noonday, 1962) 28.
- <sup>17</sup> Maurice Friedman, *Problematic Rebel: Melville, Dostoevsky, Kafka, Camus*, rev. ed. (1963; U of Chicago P, 1970) 56n.
- <sup>18</sup> Herman Melville, *Billy Budd, Sailor (An Inside Narrative)*. Edited from the Manuscripts and with Introduction and Notes by Harrison Hayford and Merton M. Sealts, Jr. (Chicago: U of Chicago P, 1962) 94.
- <sup>19</sup> Melville, *Billy Budd* 52.
- <sup>20</sup> F. O. Matthiessen, *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (London: Oxford UP, 1968) 510.
- <sup>21</sup> Matthiessen 513.
- <sup>22</sup> D.H. Lawrence, *Studies in Classic American Literature* (New York: Viking, 1964) 136.
- <sup>23</sup> Lawrence, *Studies* 137.
- <sup>24</sup> Faulkner's complicated poetic creation before becoming fully fledged as a writer with his first novel, *Soldiers' Pay* (1926), is poignantly described by Judith Sensibar: "Between 1918 and 1926 Faulkner completed several other poem sequences that he also made into books. These are *The Lilics*, *Vision in Spring* (summer 1921), *Orpheus, and Other Poems* (1923), *The Marble Faun . . .*, and the sonnet sequence *Helen: A Courtship* (summer 1926). Besides these there are several incomplete sequences, parts of which were later incorporated into his 1933 collection of poems, *A Green Bough*. . . . Two books Faulkner wrote, bound, and illustrated during these years are not poem sequences: *The Marionettes* (winter 1920) and a fable, *Mayday* (1926)." (Sensibar, *The Origins of Faulkner's Art* [Austin: U of Texas P, 1984] 238–39).
- <sup>25</sup> Sensibar 4.
- <sup>26</sup> Simpson, *The Brazen Face of History* 191.
- <sup>27</sup> Simpson 190.
- <sup>28</sup> Simpson 188.
- <sup>29</sup> William Faulkner, *The Marble Faun and A Green Bough* (Reissued in one volume; New York: Random, 1965) 49.
- <sup>30</sup> Sensibar 9.
- <sup>31</sup> William Faulkner, *Light in August* (New York: Random, 1959) 480.
- <sup>32</sup> Faulkner, *Light in August* 5.
- <sup>33</sup> Frederick L. Gwynn and Joseph L. Blotner, eds., *Faulkner in the University: Class Conferences at the University of Virginia, 1957–1958* (New York: Vintage, 1959) 199.

<sup>34</sup> *Faulkner in the University* 199.

<sup>35</sup> *Faulkner in the University* 199.

<sup>36</sup> William Faulkner, *The Hamlet* (New York: Random, 1964) 95.

<sup>37</sup> Faulkner, *The Hamlet* 118.

<sup>38</sup> Faulkner, *The Hamlet* 34.

<sup>39</sup> Lewis P. Simpson, "Yoknapatawpha and Faulkner's Fable of Civilization," in *The Maker and The Myth: Faulkner and Yoknapatawpha, 1977*, ed. Evans Harrington and Ann J. Abadie (Jackson: UP of Mississippi, 1978) 134.

<sup>40</sup> Michael Reynold, "High Culture and Low: Oak Park Before the Great War," in *Ernest Hemingway: The Oak Park Legacy*, ed. James Nagel (Tuscaloosa: U of Alabama P, 1996) 24.

<sup>41</sup> Carolyn Porter, *Seeing and Being: The Plight of the Participant Observer in Emerson, James, Adams, and Faulkner* (Middletown, Connecticut: Wesleyan UP, 1981) xiii.

<sup>42</sup> Porter xiii.

<sup>43</sup> Allen Josephs, "Hemingway's Spanish Sensibility," in *The Cambridge Companion to Ernest Hemingway*, ed. Scott Donaldson (Cambridge: Cambridge UP, 1996) 222. We should recall here Robert Penn Warren's view that Faulkner "sees it [modernism] as the enemy of the human, as abstraction, as mechanism, as irresponsible power, as the cipher on the ledger or the curve on a graph." ("William Faulkner [1946-50]," in *Selected Essays* [New York: Random, 1958] 79).

<sup>44</sup> Josephs 231.

<sup>45</sup> Ernest Hemingway, *Death in the Afternoon* (New York: Scribner's, 1960) 2.

<sup>46</sup> Josephs 227.

<sup>47</sup> Malcolm Cowley, "Nightmare and Ritual in Hemingway," in *Hemingway: A Collection of Critical Essays*, ed. Robert P. Weeks (Englewood Cliffs, New Jersey: Prentice-Hall, 1962) 49.

<sup>48</sup> Josephs 222.

<sup>49</sup> Josephs 231.

<sup>50</sup> Josephs 222.

<sup>51</sup> C. Vann Woodward, *The Burden of Southern History* (1960; Baton Rouge: Louisiana State UP, 1968) 21.

<sup>52</sup> André Bleikasten, "'A Furious Beating of Hollow Drums Toward Nowhere': Faulkner, Time, and History," in *Faulkner and History*, ed. Javier Coy and Michel Gresset (Salamanca: Ediciones Universidad de Salamanca, 1986) 80.

<sup>53</sup> Bleikasten 82.

<sup>54</sup> Twelve Southerners, *I'll Take My Stand: The South and the Agrarian Tradition* (New York: Harper and Row, 1962) xiv.

<sup>55</sup> William Faulkner, "An Introduction to *The Sound and the Fury*," in *A Faulkner Miscellany*, ed. James B. Meriwether (Jackson: UP of Mississippi, 1974) 158.

<sup>56</sup> Joel Williamson explains the historical context in which the rigid racial code of the one-drop-rule emerged in the South (*New People: Miscegenation and Mulattoes in the United States* [Baton Rouge: Louisiana State UP, 1995]: "Southern society in the decade of the 1850s suffered rising fevers of anxiety. It was these fevers that crystallized the one-drop-rule in the South. . . . In that decade the Southern elite was constructing such . . . [a tight] order. The order stressed a role and a place for every person and every person in his place. . . . In the pursuit of an ordered society, the upper South and the lower South came together. The lower South gave up its peculiar sympathy with mulattoes and joined an upper South already in place. Miscegenation was wrong and mulattoes must be made black, both within slavery and without. There was no middle ground in the organic society, no place for one who was neither white nor black" (73-74). As

Williamson notes, the peculiar one-drop-rule is a Southern byproduct of “the dichotomous nature of western civilization” (74).

<sup>57</sup> William Faulkner, *Absalom, Absalom!* (New York: Random, 1964) 238.

<sup>58</sup> Russ Castronovo, *Fathering the Nation: American Genealogies of Slavery and Freedom* (Berkeley: U of California P, 1995) 21.

<sup>59</sup> Castronovo 2–3.

<sup>60</sup> Krister Friday, “Miscegenated Time: The Spectral Body, Race, and Temporality in *Light in August*,” *The Faulkner Journal* 16.3 (Fall 2000/Spring 2001): 42. Kinney’s *Go Down, Moses: The Miscegenation of Time* was published by Twayne Publishers of New York in 1996.

<sup>61</sup> Martha Banta, “Razor, Pistol, and Ideology of Race Etiquette,” in *Ideology: Faulkner and Yoknapatawpha*, 1992, ed. Donald M. Kartiganer and Ann J. Abadie (Jackson: UP of Mississippi, 1995) 204.

<sup>62</sup> Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (London: Picador, 1993) xiv.

<sup>63</sup> Toni Morrison, “Faulkner and Women,” in *Faulkner and Women: Faulkner and Yoknapatawpha*, 1985, ed. Doreen Fowler and Ann J. Abadie (Jackson: UP of Mississippi, 1986) 299–300.

<sup>64</sup> Morrison, *Playing in the Dark* 7.

<sup>65</sup> Morrison, *Playing in the Dark* 80–81.

<sup>66</sup> Toni Morrison, *The Bluest Eye* (New York: Plume, 1994) 174. The writer indicts the American society institutionalized by the fraudulent idea of “whiteness as privileged place in the evolutionary ladder of humankind.” (Morrison, “Unspeakable Things Unspoken: The Afro-American Presence in American Literature,” *Toni Morrison: Modern Critical Views*, ed. Harold Bloom [Philadelphia: Chelsea, 1990] 216).

<sup>67</sup> Asked by an interviewer, “*Beloved* is dedicated to the 60 million who died as a result of slavery. A staggering number—is this proved historically,” Morrison replied, “Some historians told me 200 million died. The smallest number I got from anybody was 60 million,” criticizing the “national amnesia” in general American society about the past hideous system. (Boni Angelo, “The Pain of Being Black: An Interview with Toni Morrison,” in *Conversations with Toni Morrison*, ed. Danille Taylor-Guthrie [Jackson: UP of Mississippi, 1994] 257).

<sup>68</sup> Toni Morrison, *Tar Baby* (London: Picador, 1981) 2.

<sup>69</sup> The “time on the cross” is a phrase from the title of the book, *Time on the Cross: The Economics of American Negro Slavery* by Robert William Fogel and Stanley L. Engerman (Boston: Little, Brown, 1974), a book that, re-examining the economic foundations of the slavery system, presents a new portrayal of America’s time on the cross.

<sup>70</sup> Morrison, *Tar Baby* 308.

<sup>71</sup> Morrison, *Tar Baby* 45.

<sup>72</sup> Morrison, *Tar Baby* 45.

<sup>73</sup> Linden Peach, *Toni Morrison*, 2nd ed. (London: Macmillan, 2000) 95.

<sup>74</sup> Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994) 162.

<sup>75</sup> Peach 101.

<sup>76</sup> Nellie McKay, “An Interview with Toni Morrison,” in *Conversations with Toni Morrison* 150.

<sup>77</sup> Thomas LeClair, “The Language Must Not Sweat: A Conversation with Toni Morrison,” in *Conversations with Toni Morrison* 122.

<sup>78</sup> Trudier Harris, *Fiction and Folklore: The Novels of Toni Morrison* (Knoxville: U of Tennessee P, 1991) 116.

<sup>79</sup> Harris 11.