

TIME AND GENDER IN WILLIAM FAULKNER'S "WILD PALMS"

By

JAMES STEPHEN HILL

Bachelor of Arts

Southwestern Oklahoma State University

Weatherford, Oklahoma

1975

Submitted to the Faculty of the Graduate College  
of the Oklahoma State University  
in partial fulfillment of the requirements  
for the Degree of  
MASTER OF ARTS  
July, 1979

Thesis  
1979  
H646t  
cop. 2.



TIME AND GENDER IN WILLIAM FAULKNER'S "WILD PALMS"

Thesis Approved:

A handwritten signature in cursive script, appearing to read "Peter Sal", written above a horizontal line.

Thesis Adviser

A handwritten signature in cursive script, appearing to read "William Mills", written above a horizontal line.

A handwritten signature in cursive script, appearing to read "Mary Robinson", written above a horizontal line.

A handwritten signature in cursive script, appearing to read "Norman N. Durham", written above a horizontal line.

Dean of the Graduate College

1031845

## PREFACE

Understanding William Faulkner's use of time and gender in "Wild Palms" is essential to an adequate interpretation of this important work. My thesis helps to explain the connection between time and gender in Faulkner's work, a connection, to my knowledge, which critics have failed to explore.

I especially thank Dr. Clinton Keeler and Pat Hundley, who helped me with this thesis in its early stages of development. A special thanks to Dr. Peter Rollins for his persistence and patience. Also, I thank Mr. and Mrs. James D. Hill, my parents, who have always supported me in my work. Finally, I thank Sarah Glidewell, who patiently endured the many hours of proofreading, typing, and evaluating that were spent in this study, and Charlene Fries, who typed the final draft.

TABLE OF CONTENTS

	Page
TIME AND GENDER IN WILLIAM FAULKNER'S "WILD PALMS" . . . . .	1
A SELECTED BIBLIOGRAPHY . . . . .	26

## TIME AND GENDER IN "WILD PALMS"

In William Faulkner's "Wild Palms," two crucial techniques of his fiction are fused together: the complex use of time and the portrayal of the "female principle." Both of these Faulknerian techniques are crucial to an understanding of his fiction, and both are uniquely combined in "Wild Palms."<sup>1</sup>

The essential characteristics of Faulkner's women, usually his pregnant women, embody what Faulkner refers to in his fiction as the "female principle." The "female principle," according to Thomas M. Lorch, "is the passive but sustaining and indomitable life forces of nature."<sup>2</sup> Karl Zink in his thorough study of Faulkner's women has stated that many of the women in Faulkner's fiction such as Eula Varner in The Hamlet and Lena Grove in Light in August "are akin to the 'fecund' earth, like the earth itself potential sources for renewal and development, for physical continuity within the continuous process of Nature."<sup>3</sup> In addition to their instinctive rapport with Nature, Faulkner's pregnant women, according to Cleanth Brooks, "seem to possess a wisdom, a kind of instinctive knowledge of reality, which men must win to by effort."<sup>4</sup>

Because most of Faulkner's males must learn by trial and error those things which women "know" instinctively, most men construct abstract codes of behavior to guide their lives.<sup>5</sup> These codes of behavior are usually the result of an attempt to intellectualize human experience. Such abstract codes are incapable of adjusting to a dynamic and changing world.

Quentin Compson and Thomas Sutpen are the most notable examples of this intellectualized approach to human experience.

Quentin Compson in The Sound and the Fury is obsessed with his idea of honor. Of course, Caddy destroys Quentin's code by her sexual promiscuity; therefore, Quentin's attempt to intellectualize human experience into a code fails because he cannot adapt to the real world of time and change. Thomas Sutpen is typically masculine in his fanatical attempt to rigidify human experience to fit his plan.<sup>6</sup> Sutpen's design is heroic, but it unfortunately is so rigid and impervious to human experience that Sutpen fails to foresee and adjust to the natural changes of time and history. Such rigid formulations of experience are frequent among Faulkner's more famous male characters: it is their most vital weapon in confronting a world that is often chaotic and irrational. However, the masculine attempt to force human experience into a rigid code, impervious to time and change, inevitably leads to tragedy. Time becomes man's greatest enemy, and his attempt to control and defeat it brings his ruin. Quentin, after twisting the hands off his watch, commits suicide because his sister's sexuality cannot be incorporated into his code of honor. Sutpen is ironically destroyed by Wash's scythe because his maniacal design for Sutpen's Hundred violates human values once too often.

Women, on the other hand, have the innate capacity to adapt to time and change. Along with blacks and other lower class groups, Faulkner's women are resilient to change. As Rosa Coldfield says in Absalom, Absalom! "female victory . . . is: endure and then endure, without rhyme or reason or hope or reward--and then endure."<sup>7</sup> Many of Faulkner's pregnant women "endure" because they possess this intuitive knowledge of human experience, a knowledge which is naturally akin to their biological

function. These women, especially Lena and Eula, are biologically at one with the cyclical processes of Nature and the earth. They also are able to adapt to the movement of time because they are spiritually and physically attuned to the most elemental natural cycles.

William Faulkner is especially concerned with time and gender in "Wild Palms." Critics have commented on the use of time and gender in the story: for example, Joseph J. Moldenhauer has observed that "the urgent passage of time is linked to [Charlotte's] reproductive function."<sup>8</sup> Moldenhauer also states that "Charlotte offers [Harry] passion and suffering as a means to redeem time and to nullify its mechanical progress,"<sup>9</sup> but Moldenhauer fails to show specifically that Charlotte, as a woman, and Harry, as a man, represent two opposing time schemes. Edmond L. Volpe also affirms that Harry is "a victim of the mysterious female principle that seems to represent uncontrollable forces."<sup>10</sup> Volpe does not associate the theme of time as an essential but different characteristic of Harry and Charlotte, but he does find that Harry and Charlotte "are a man and a woman who are two aspects of the essential male and the female."<sup>11</sup> Olga Vickery elaborates at length about time and character in her study of The Wild Palms, but she does not link the differences of experiencing time with gender.<sup>12</sup> Hyatt Waggoner also notes the use of time in the novel by stating that "time is the key to success in Harry's flight with circumstance."<sup>13</sup> W. F. Jewkes finds that "the problem of masculinity dominates 'Wild Palms,'"<sup>14</sup> but she associates the male problem with sexual union rather than with time and the "female principle." Thomas L. McHaney, in his recent, full length study of The Wild Palms, also comments at length about the "female principle" and time, but he is ambiguous in his statements about Charlotte and her relationship with



Harry. McHaney sees "Wild Palms" as a thorough portrayal of Schopenhauer's The World as Will and Idea and the philosophy of Nietzsche. However, McHaney does state that "Charlotte's sexuality in its most basic, purely biological terms brings Harry back to an awareness of time,"<sup>15</sup> but he also sees Charlotte as a woman obsessed with "bitching" (Charlotte's word for sex) which is her tragic demise.<sup>16</sup> All of these critics have noted either the importance of time or gender in "Wild Palms," but none has specifically shown that Faulkner uses the different perceptions of time as the characteristic separating the two lovers. The present study will show this connection.

Most critics of Faulkner's fiction have viewed his presentation of time as Bergsonian, using Faulkner's own comments about Bergson as support for their views.<sup>17</sup> Faulkner's characters can usually be placed in two rather broad categories of time perception: mechanical or linear time, and cyclical or natural time.<sup>18</sup>

In mechanical or linear time characters perceive time as strictly a unit of measure on a clock, calendar, or other mechanical device. Quentin Compson and Gail Hightower are notable examples of this group. For them the past contains a particularly sacred and unreproducible event; the present and the future are threatening because they force a sacred past into obsolescence. The past is perceived as was rather than is; therefore, a character's identity becomes totally a part of the past which is forever "moving" away from him. Quentin is obsessed with the clock because it forever reminds him that his idea of Compson's honor has been destroyed by the promiscuous Caddy. However, Quentin understands all too well that "clocks slay time" and that "time is dead as long as it is being clicked off by little wheels; only when the clock stops does time

come to life."<sup>19</sup> Another male victim of time is Gail Hightower, who finds himself preoccupied with the confederate past about this Faulkner notes: "time had stopped there and then . . . nothing had happened in time since, not even him."<sup>20</sup> For these men, time is viewed in discrete elements, totally impervious to one another, and time is a threatening process from which they attempt to disengage themselves. The only time they know is the past. Faulkner has stated himself that "there's no such thing as was. That time is, and if there's no such thing as was, then there is no such thing as will be. That time is not a fixed condition."<sup>21</sup> Quentin and Gail's perception of time is linear because once they have experienced human life, it is forever lost in the past. This linear time scheme makes them unable to accept themselves as human beings who can be responsible for their existence. For these male characters time is an inescapable threat.

In contrast to the linear perception of time, those characters who perceive time as circular or "natural" are able to accept all time--past, present, and future--as a manifestation in the immediate present. Time is "natural" because it is similar to the biological rhythms of nature--the seasons of the year, months, and days. Identity with this circular perception of time has continuity: the past is forever present; human life is not sapped or disassociated from vital experiences which have occurred in the past. Chick Mallison sees time as a unified process when he states that "yesterday today and tomorrow are Is: Indivisible: One."<sup>22</sup> The future is not a frightening aspect of human experience; it brings an added and ennobling dimension to the past and the present. The future is also anticipated, and in many respects the future is perceived in an act of precognition. Memory is also important because it functions more or

less as a binding thread which unifies all states of time. Memory provides characters with the opportunity to endure the present and accept the future because the past is integrated into a time perception which is a "natural" process. Dilsey is the most notable example of such a character. She is able to remember and accept the past and the present experience of Compson tragedy while affirming her perception of time in the future through faith. The clock in Dilsey's kitchen is broken: the clock does not signify the loss of past experiences; rather it shows that Dilsey is not bound to the clock as the ultimate measure of human experience.

In "Wild Palms" Harry is the epitome of the "male principle," confronted with a despairing past which he cannot escape, compelled to rigidify human experience, and characterized as equating time solely in terms of the clock or money. Harry quantifies and measures human experience in terms of numbers. Much of his essential maleness is substantiated by the fact that Harry is being trained to be a doctor, a scientist, someone who would focus his attention on discrete quantifiabiles.

Before Harry comes in contact with Charlotte, he has nurtured a rigid, sterile existence because of his linear perception of time. Harry is obsessed with a desire for order which is found in his persistent regularity of paying his sister two dollar installments for his education at medical school. His smoking is even regulated; he smokes only on the weekends, but Harry's real problem is money.<sup>23</sup> He is destitute while at medical school as "he [wages] a constant battle . . . [balancing] his dwindling bank account against the turned pages of his text book."<sup>24</sup> Later, Harry continues to associate money and numbers with Charlotte, but Harry's most serious dilemma is with time. Harry's past is cancerous as it virtually destroys his human existence in the present. His view of

time is linear. On Harry's twenty-seventh birthday, he sees all of his past years as if they were "[floating] effortless and without volition upon an unreturning stream" (p. 34). Harry comes to the despairing realization that his entire life is made up of a conglomeration of "empty years" which are imbued with "dead time" (p. 34). The "unreturning stream" of Harry's past is typical of the linear perspective of time: his memory of the past is despairing.

Also, it is important that Harry associates his present existence as devoid of femininity, without the "passionate ephemeral loves of adolescence" (p. 34). Because of his penury, Harry has been forced to "[repudiate] money and hence love" (p. 34). Harry even sees himself as sexless, looking back on his life "with that peace which a middle-aged eunuch might look back upon the dead time before his alteration, at the fading and (at least) edgeless shapes which now inhabited only the memory and not the flesh" (p. 34). Harry's understanding of memory here is crucially important to his eventual understanding of memory at the culmination of his experience with Charlotte where he learns that memory is a vital element of the flesh, an essential ingredient of the human experience in time. Memory, here, is seen as a sterile abstraction, part of Harry's "dead time" and "empty years" of the past. Harry has not experienced anything in the past worth remembering. Later, however, Harry learns that memory, as well as time, is a part of human experience because of Charlotte and the "female principle." Harry comes to the realization that memory inhabits the heart as well as the mind because time is experienced as essential to an ennobling vision of human life.

Harry is very content with his life: he has "peace" with his past. Harry is frightened of the future and what it might contain that could

demolish his state of "peace." When Flint, Harry's friend, asks Harry about coming with him to Charlotte's party, Harry thinks: "Why not? Why really not and now he could almost see the guardian of the old trained peace and resignation rise to arms, the grim Moses, not alarmed, impervious to alarm, just gauntly and fanatically interdicting: No. You will not go. Let well enough alone. You have peace now; you want no more" (p. 35). Harry has "peace and resignation" with his past because it is a period of time which has passed; it is no longer subject to the vicissitudes of human experience and the movement of time. In short, the past has been extracted from Time because it is viewed as an inert phase of experience which is naturally a process of change.<sup>25</sup>

The details of Harry's past and his perception of time can be seen as a neurotic attempt to withdraw from the world of human experience. He is ultimately frightened of time because it has the potential of bringing new human experience in the future. Harry, as a Man embodying the "male principle," is eventually confronted with Woman: Charlotte, the "female principle." Such a confrontation forces Harry to see time as a natural process of "becoming," and Harry learns that memory is the catalyst for integrating his "empty years" of the past with the future.

Although Charlotte is not the traditional Faulknerian "earthmother," she is very feminine. Harry first sees Charlotte at her party, and in his initial encounter with her, he realizes that he is in the presence not only of a woman, but a person who is "broad, simple, [and] profoundly delicate . . . [a] feminine articulation of Arabian mares" (p. 38).<sup>26</sup> Charlotte is definitely characteristic of the "female principle" even though she has not been able to actualize many of her potential feminine traits. Faulkner even uses the term "female principle" when he refers to

Harry and Francis, Charlotte's husband, as both of the men confront each other before Charlotte and Harry are about to embark on their love affair: "it seemed to him [Harry] that they both [Harry and Rat] stood now, aligned, embattled and doomed and lost, before the entire female principle" (p. 57).

Charlotte's essential problem, however, is found in her past, a time which has been thoroughly dominated by the "male principle" and linear time. This condition is revealed later when Harry and Charlotte have departed from Francis. Harry suddenly realizes an integral constituent of Charlotte's being: Charlotte is not only "alone" (p. 82); she has been constantly nurtured in an environment of males.<sup>27</sup> In short, Charlotte has had her "female principle" masculinized by the male world which has dominated her past. Charlotte has four brothers, and she is married to a man like her brothers (p. 82).<sup>28</sup> Charlotte has lived in a despairing solitude because the male world has forced her life into a rigid, sterile existence characteristic of linear time. Such an existence is strongly implied when Harry first notices the scar on Charlotte's face during their encounter. Charlotte tells Harry that the burn is the result of a childhood fight with her brother where she "fell in the fireplace" (p. 40). Charlotte appears to associate the burn with the male world, for when Harry asks Charlotte why she told him about the incident, she replies: "'About the brothers or about the scar?'" (p. 40). This burn is an essential key to unlocking and understanding Charlotte's personality, her past, and her justification for leaving with Harry. The burn is more than a mere physical scar; Charlotte has been metaphorically "burned" by the male world.

At the end of Harry and Charlotte's love affair, a doctor makes an astute observation about Charlotte's femininity which reveals that Charlotte has been "burned" by the male world. Charlotte is suffering from Harry's botched abortion, but the doctor suddenly becomes cognizant that there is something else wrong with her. He realizes that it is the "race of man, the masculine" (p. 11), or "something which the entire race of men, males, has done to her, or she believes has done to her" (p. 13).<sup>29</sup> Further evidence supportive of Charlotte's enslavement to the "male principle" is found in the description of the environment surrounding the house where Charlotte and Francis live. Harry is aware of the sterility of such an environment when he first meets Charlotte. As Harry is accompanied by Flint to Charlotte's party, he notices the following:

. . . they [Harry and Flint] entered: a court paved with the same soft, quietly rotting brick. There was a stagnant pool with the terracotta figure, a mass of lantana, the single palm, the thick rich leaves and the heavy white stars of the jasmine bush where light fell upon it through open French doors, the court balcony--overhung too on three sides, the walls of that same annealing brick lifting a rampart broken and nowhere level against the glare of the city on the low eternally overcast sky, and over all, brittle, dissonant and ephemeral, the spurious sophistication of the piano like symbols scrawled by adolescent boys upon an ancient decayed rodent-scavengered tomb (pp. 36-37).

Ironically, amid the obvious decay and "stagnant" surroundings, nature still attempts to assert itself and flourish ("the single palm") in the same fashion that Charlotte is attempting to actualize her "female principle" amid the stagnation of the male world. As a "single palm" amid such desolation, Charlotte flees, seeking a more fitting feminine and natural identity.

When Harry and Charlotte leave Francis, Charlotte attempts to affirm a life in harmony with a circular time pattern. Harry, on the other hand, is more or less passive at the outset of the journey. In fact, he is

passively responsive to Charlotte's control of their affair.<sup>30</sup> Harry later learns to assert himself once he can measure time in a circular manner through memory. In the end, though, neither Charlotte nor Harry can fully escape linear time, but Harry does come to the important discovery of memory because of Charlotte and the "female principle."

Charlotte tells Harry that their relationship has "to be all honeymoon, always. Forever and ever" (p. 83). She wants to experience love which will burn with a "gem-like flame." Charlotte has an obsessive love for water, which will not only "wash out of [her] brain and out of [her] eyes and out of [her] blood all [she] ever saw and thought and felt and wanted and denied" (p. 58), but water affirms her desire to leave the past behind because it will purify all that has happened to her in the male world.

When Harry and Charlotte are first in Chicago, Harry is employed at a charity hospital while Charlotte works at making plaster of paris "effigies, elegant, bizarre, fantastic and perverse" (p. 89). Charlotte sells these objects to local stores. Most importantly, though, is the way in which Charlotte works at her art. Charlotte works "with tense and concentrated fury" (p. 90) in periods of "time broken not into successive days and nights but a single interval interrupted only by eating and sleeping" (p. 91). Water is also characteristic of Charlotte's art because water has "motion," "speed" (p. 100) which Charlotte seeks. Charlotte attempts to flee the "fixed" condition of time in her past by her quest for motion in her art.<sup>31</sup> Even when Charlotte talks to Harry after the day's work, she does so as if their present existence "were a complete whole without past or future" (p. 92). For Charlotte time has lost its linear perspective of being divided into discrete elements. Harry still continues to



associate time with numbers; he has been fired from his job because Harry and Charlotte forgot to report to Francis on the eleventh of every month as to their location (p. 93). Harry does not tell Charlotte about his job; but instead he spends all of his time in the park, calculating the amount of money they have and the amount of time they will have before it is spent (p. 94). This behavior is one of Harry's most obsessive preoccupations; but in the Wisconsin woods, he first begins to perceive that time and experience cannot be quantified by measuring them with numbers.

While at the cabin in the Wisconsin woods, an Edenic existence of timelessness, Harry begins to understand the natural processes of time independent of the clock. At the cabin, Charlotte spends most of her time lying in the sun, but Harry soon grows restless. Harry muses in his "foetus-like state" (p. 110) on the passage of time and how it has lost its linear dimension. He can no longer measure time. Harry realizes that "the days themselves were unchanged--the same stationary recapitulation of golden interval between dawn and sunset, the long quiet identical days, the immaculate monotonous hierarchy of noons filled with the sun's hot honey, through which the waning year drifted in red-and-yellow retrograde of hardwood leaves sourceless and going nowhere" (p. 111). When Harry initially comes to the cabin, he awakes on one of the first mornings and finds that he is "lying awake for a moment [and that] it was not the twenty-seven barren years he looked at" (p. 103). Harry is now beginning to experience time which is not as threatening as his past was before he met Charlotte.

Although Harry is learning that time is not threatening, he still attempts to calculate the passage of time in discrete units. He finds himself "constantly [thinking] of the diminishing rows of cans and sacks

against which he [is] matching in inverse ratio the accumulating days" (p. 111). This attempt to calculate time in terms of the food he and Charlotte have become an "obsession," and Harry realizes that he has grown "a little mad" (p. 111) in his calculations. Harry soon becomes "bored," so he makes a calendar to chart Charlotte's menstrual cycle. He thinks that he has to "establish mathematical truth out of the sunny and timeless void into which the individual days had vanished by the dates of and intervals between Charlotte's menstrual periods. . . ." (p. 114). In metaphorical terms, Harry attempts to measure the natural, cyclical pattern of Charlotte's menstrual cycle with a straight line. Lines, though, do not "fit" into circles. After Harry has attempted to quantify Charlotte's femininity, he realizes that such a linear approach to woman and time is fruitless. Harry muses on such an approach:

He sat looking at what he had made [the calendar] in a gleeful and amazed amusement at his own cunning and contriving for God, for Nature the unmathematical, the overfecund, the prime disorderly and illogical and patternless spendthrift, to prove his mathematical problem for him, when he discovered that he had given six weeks to the month of October and that the day in which he now stood was November twelfth. It seemed to him that he could see the actual numeral, incontrovertible and solitary, in the anonymous identical hierarchy of the lost days; he seemed to see . . . that stagnant time which did not advance . . . [*italics mine*] (p. 114).

Harry's "contriving for God" is an attempt to control time, to be master of its movement forward. Harry learns, though, that time, and especially the "female principle," which is a minor embodiment of the continuous processes of "Nature," cannot be calculated because it is naturally "unmathematical," "disorderly," and, especially, "patternless." Because Harry tries to fix an "actual numeral" to Charlotte's menstrual cycle, he again finds that time is "lost" and "stagnant."<sup>32</sup> Harry sees that the numbers used to measure time are "cold, incontrovertible" (p. 85) because he "has

been confounded by numbers" (p. 85). After Harry's attempt to measure time according to Charlotte's menstrual cycle, he burns the calendar, and Charlotte states immediately afterward: "I never saw you look so happy" (p. 115). Charlotte, because she represents the "female principle" and the continuous processes of Nature and time, has forced Harry to see that time cannot be measured and controlled.

Unfortunately, Harry continues to assume that Charlotte wants the "respectable" life, good jobs, and money, but these are the qualities of life which she had with Francis and which she associates with the male world.<sup>33</sup> Charlotte and Harry find this "respectable" existence in Chicago where the "obscure and anonymous life" (p. 120) of eight-to-five jobs begin to dominate their very existence. As Harry writes fictional accounts of female troubles for pulp magazines and Charlotte works in a department store, they both become aware of the linear encroachment of time which is solely occupied with the making of money. Harry finds that their relationship has become the "stinking catafalque of the dead corpse" (p. 139) of love because the clock has wedged its way back into their lives.

After Harry realizes that their life in Chicago is becoming a routine, he makes his first assertive attempt to escape the mechanical aspects of time. Before they depart Harry summarizes his relationship with Charlotte to McCord in a rich condemnation of civilization, progress, and "respectability":

I was in eclipse. It began that night in New Orleans when I told her I had twelve hundred dollars and it lasted until that night she told me the store would keep her on. I was outside of time. I was still attached to it, supported by it in space as you have been ever since there was a not-you to become you, and will be until there is an end to the not-you by means of which alone you could once have been--that's the immortality--supported by it but that's all, just on it, non-conductive dead feet from the high-tension line, the current of time that

runs through remembering, that exists only in relation to what little of reality (I have learned that too) we know, else there is no such thing as time. You know: I was not. Then I am, and time begins, retroactive, is was and will be. Then I was and so I am not and so time never existed (p. 137).<sup>34</sup>

Harry's "eclipse" means that his existence has been obscured or darkened by time that is measured in terms of money or numbers. Harry associates this existence with "space" (Harry realizes that he has been "present in space but not in time" [p. 139]), which indicates that Harry is only a piece of matter, devoid of a consciousness of time that is a natural process. Harry was a "not-you" until he realized in Chicago that time is a "current," a continuous process, which is "retroactive" because it creates the possibility of redeeming the "dead time" of the past through memory ("remembering"). Memory binds together the once discrete mechanical units of time. Harry realizes: "I am" because "time begins." He has some justification for "being" because he is conscious of this own process of "becoming" in time. Harry associates this transformation of time with Charlotte, the "female principle," as he tells McCord that he became part of the "pervading immemorial blind receptive matrix, the hot fluid blind foundation" (p. 138). Although Harry has "waked up in time" (p. 139), he also has the intense foreboding that "this Anno Domini 1938 has no place in it for love" (p. 140). Harry knows that he and Charlotte "are doomed" (p. 140), and much of this doom is implied ironically even as Harry affirms the importance of time as natural process to McCord. While Harry philosophizes about time and Charlotte, there is a clock over Harry's head with its "ubiquitous and synchronized face, oracular and admonitory and un sentient" (p. 131). By emphasizing the clock in this passage, Faulkner seems to be saying that linear time can never be fully circumvented; the clock must be accepted as a necessary construct of

human life even by the most romantic of lovers. The clock will eventually exert its powerful demands; and if man is to endure, he must accept his relationship with the clock without becoming obsessed with its influence. Man cannot live forever outside the confines of civilization and the influence of the clock. He must reconcile his existence in a clock-oriented world (the world Harry and Charlotte encounter); and, hopefully, still affirm a consciousness of time that is not dependent on the clock, but on the changing and enriching possibilities of human experience. Olga Vickery states that "consciousness of time [natural time] and time itself [the clock] must be meshed if the individual is to enjoy a harmonious and fruitful relation with his world and his experience."<sup>35</sup> The real tragedy for Harry and Charlotte is not that they have repudiated societal conventions, but that their passionate ideal of love can never fully escape the foreboding presence of the clock. As the doctor in the cottage tells Harry after the botched abortion, there are "rules and limits" (p. 280) which somehow must be adhered to if human life is to be "successful."

Time also plays an important function in the abortion. Harry has performed the abortion because of Charlotte's persistence, but this could be seen as Harry's ultimate rejection of the continuity of life as well as time. Michael Millgate has stated "the vital question . . . and one which is crucial to our whole interpretation of the book, is whether Wilbourne had been right or wrong in his reluctance to perform the abortion."<sup>36</sup> This interpretation is only partly true. It is imperative to remember that Charlotte has stated that "children hurt too much" (p. 218); and even before Harry and Charlotte leave Francis, Charlotte states "I don't need to think about the children. I settled that a long time

ago" (p. 48). It would appear that Charlotte probably associates children with the sterile relationship which she had with Francis. To have children would mean that she would be bound again to the rigid, linear aspect of time, and this situation is what Charlotte has been fleeing from all along. Harry's performing the abortion should be seen as an attempt, although futile, to affirm their quest to transcend the debilitating effects of the clock.<sup>37</sup>

After the botched abortion, Harry is arrested. He is again faced with confronting linear time in its most harrowing implications--a fifty-year sentence in prison. Even as Harry waits in the hospital for a word on Charlotte's condition, he is reminded of measuring time strictly from a linear perspective; the ringing bells in the hospital designate the passing hours (pp. 299, 303). Harry has only one memory now, and he has the rest of his life to think of it and his past.

Harry's acceptance of his experience with Charlotte and the "female principle" has enlightened his understanding of time; furthermore, Harry learns the importance of memory. Memory is Harry's only salvation, for it has provided him with the binding thread which fuses the past, present, and future into a unified perception of time. Before Harry met Charlotte memory was only an abstract principle; it was not a part of the flesh, the human heart. But through his experience with Charlotte, Harry realizes that "there was just memory, forever and inescapable" (p. 323). And memory is not disassociated from human experience or something which can be measured: memory is a vital construct of the heart, the "flesh" (p. 324).<sup>38</sup>

Harry is initially seen as "doomed before the entire female principle" (p. 57). "Doomed" is a misleading word, if not an ironic comment by

Faulkner, showing the difficulty men have accepting woman and the continuous processes of Nature as well as time. Lorch states that "throughout Faulkner's works, the weight of female nature resists man and pulls him down."<sup>39</sup> On the contrary, the "female principle" compels man to experience time as process, a continuity of past, present, and future, which ennobles man's existence. Although the experience for man is often tragic, it is an experience where Faulkner portrays man struggling with himself and coming to terms with the anguish and complexity of human life. Through the struggle, man comes to accept the awful responsibility of time; and even in prison, the value of remembering.

## ENDNOTES

<sup>1</sup>I have chosen to discuss the section "Wild Palms" in William Faulkner's The Wild Palms due to the important character of Charlotte and her relationship with Harry. She appears to embody the essential qualities of the "female principle," although she is hampered in achieving such qualities because her past has been dominated by men.

<sup>2</sup>"Thomas Sutpen and the Female Principle," Mississippi Quarterly, 20 (1966), 38.

<sup>3</sup>"Faulkner's Garden: Woman and the Immemorial Earth," MFS, 2 (Autumn, 1956), 143. David M. Miller, "Faulkner's Women," MFS, 13 (Spring, 1967), 3-17, states that Faulkner's women can be divided into two groups: "earth-mothers" or "ghosts." Miller states that "Faulkner views his feminine characters according to their sex, rather than species, according to their fecundity and the animal attraction which it begets in man. The degree to which a character possesses this 'femaleness' determines her relationship to plot and to other characters" (p. 3). Miller continues: "to fully understand the effects of Faulkner's women, it is necessary to examine the responses of his men to them" (p. 13). These are pertinent comments which will be taken into special consideration in this thesis, especially in terms of Harry's response to Charlotte, who, while not strictly an earth-mother, does exhibit profound signs of being "feminine" in Miller's parlance.

<sup>4</sup>William Faulkner: The Yoknapatawpha Country (New Haven: Yale Univ. Press, 1966), p. 381. Brooks also notes that "the male's discovery of . . . reality is bound up with his discovery of the true nature of woman" (pp. 127-28). Olga Vickery, The Novels of William Faulkner (Baton Rouge: Louisiana State Univ. Press, 1959), p. 244, also makes a similar statement about Faulkner's women. Irving Howe, William Faulkner: A Critical Study (New York: Random House, 1962), p. 144, states that "as the personification of the reality principle, they [Faulkner's women] contrive to perpetuate the species no matter what dreams or destruction men indulge in." These critics note that Faulkner's women seem to embody a special understanding of "reality," but none associates this "reality" with an instinctive understanding of time. The most dramatic example of Faulkner's women having an "intuitive" or "instinctive" knowledge of reality and the reaction of man to such a knowledge is found in the character Labove in The Hamlet (New York: Random House, 1940), p. 120. Labove is attempting to seduce Eula, and the following captures the essential male before the "female principle": "It would now be himself importunate and prostrate before that face which, even though but fourteen years old, postulated a weary knowledge which he would never attain, a surfeit, a glut



of all perverse experience. He would be as a child before that knowledge. He would be like a young girl, a maiden, wild, distracted and amazed, trapped not by the seducer's maturity and experience but by blind and ruthless forces inside herself which she now realized she had lived with for years without even knowing they were there. He would grovel in the dust before it, panting: 'Show me what to do. Tell me. I will do anything you tell me, anything, to learn and know what you know.'"

<sup>5</sup>Cleanth Brooks, The Hidden God (New Haven: Yale Univ. Press, 1963), pp. 26-7.

<sup>6</sup>Rosa Coldfield associates the rigid, forceful compulsion of her father and also Thomas Sutpen, who abstract human experience into a code, with "the entire male principle" (p. 60), William Faulkner, Absalom, Absalom! (New York: Random House, 1972). Charles Bon later realizes that he was conceived because of Sutpen's coercive desire to make everything, even his first wife, "fit" into his design. Charles Bon sees that "he had been fathered on her [his mother] not through that natural process . . . blotted onto and out of her body by the old infernal immortal male principal of all unbridled terror and darkness" (p. 313).

<sup>7</sup>Absalom, Absalom!, p. 144.

<sup>8</sup>"Unity of Theme and Structure in The Wild Palms," in William Faulkner: Three Decades of Criticism, ed. Frederick J. Hoffman and Olga Vickery (East Lansing: Michigan State Univ. Press, 1960), p. 318.

<sup>9</sup>p. 317.

<sup>10</sup>A Reader's Guide to William Faulkner (New York: Farrar, Strauss and Co., 1964), p. 218.

<sup>11</sup>p. 217.

<sup>12</sup>The Novels of William Faulkner, pp. 226-36.

<sup>13</sup>William Faulkner: From Jefferson to the World (Lexington: Univ. of Kentucky Press, 1959), p. 50.

<sup>14</sup>"Counterpoint in Faulkner's The Wild Palms," Wisconsin Studies in Contemporary Literature, 2 (Winter, 1961), p. 50.

<sup>15</sup>The Wild Palms: A Study (Jackson: Univ. Press of Mississippi, 1975), pp. 91-92.

<sup>16</sup>p. 58. McHaney repeatedly emphasizes that Charlotte's sexuality, her "bitching," is what eventually dooms her as a woman. McHaney notes that Charlotte's real problem is her "sexuality" (p. 86); all of the

action in "Wild Palms" proceeds from Charlotte's "bitching" (p. 99); and "carnality kills Charlotte" (pp. 99-100). McHaney does pay special attention to why Charlotte is especially concerned with sex, but he fails to note that it is the male world which has coerced her into a rigid existence because of her past and her husband. Rather than seeing Charlotte as a woman who is attempting to flee from a male-dominated world and linear time, McHaney devotes much of his criticism to the fact that Charlotte contaminates her relationship with Harry because of her sexuality. McHaney fails to note that Charlotte's quest for natural time eventually leads Harry to the realization of memory. A distinction should be noted here, however, that Faulkner makes an interesting point about Joe Christmas's sexuality, which, in many ways, is similar to Charlotte's sexuality. Faulkner states that "his [Joe Christmas] own life for all its anonymous promiscuity had been conventional enough, as a life of healthy and normal sin usually is" (p. 246), Light in August (New York: Random House, 1968).

<sup>17</sup>The following scholars have used Bergson's theories of time in their analyses of Faulkner's fiction: Donald Tritschler, "The Unity of Faulkner's Shaping Vision," MFS, 5 (1959), 343-55; Richard P. Adams, "William Faulkner's Apprenticeship," Tulane Studies in English, 12 (1962), 113-56; Peter Swiggart, "Time in Faulkner's Novels," MFS, 1 (May, 1955), 25-9; Shirley P. Callen, "Bergsonian Dynamism in the Writings of William Faulkner" (unpublished dissertation, Tulane University, 1962); James D. Hutchinson, "Time: The Fourth Dimension in Faulkner," South Dakota Review, 6, No. 3 (1968), 91-103; Daniel G. Ford, "Comments on William Faulkner's Temporal Vision in Sanctuary, The Sound and the Fury, Light in August, Absalom, Absalom!" The Southern Quarterly, 15 (April, 1977), 283-90; Margaret Church, Chapter 8, "William Faulkner: Myth and Duration," pp. 236-50, in Time and Reality: Studies in Contemporary Fiction (Chapel Hill: Univ. of North Carolina Press, 1963). Faulkner has made several important comments about the influence of Bergson in his fiction in the following: Loic Bouvard, "Conversation with William Faulkner," MFS, 5 (1959), 361-64; Joseph Blotner, Faulkner: A Biography, Vol. 2 (New York: Random House, 1974), p. 1302.

<sup>18</sup>I am indebted to Fran Polek, "Time and Identity in Faulkner," Renaissance, 23 (Summer, 1977), 193-200 for these two categories of time perception. Also, Jean Pouillon's "Time and Destiny in Faulkner" in Robert Penn Warren's Faulkner: A Collection of Critical Essays (Englewood Cliffs, N.J.: Prentice Hall, Inc., 1966), pp. 79-86, has been especially useful.

<sup>19</sup>William Faulkner, The Sound and the Fury (New York: Random House, 1946), p. 104.

<sup>20</sup>Light in August, p. 59.

<sup>21</sup>William Faulkner, Faulkner in the University, ed. Frederick L. Gwynn and Joseph L. Blotner (Charlottesville: Univ. of Virginia Press, 1959), p. 139.

<sup>22</sup>William Faulkner, Intruder in the Dust (New York: Random House, 1948), p. 194.

<sup>23</sup>For a thorough discussion of time and its association with money in the modern world, see Hans Meyerhoff's Chapter 3, "Time in the Modern World," pp. 85-119 in Time in Literature (Berkeley: Univ. of California Press, 1955).

<sup>24</sup>William Faulkner, The Wild Palms (New York: Random House, 1966), p. 32. All subsequent references will be cited parenthetically in the text.

<sup>25</sup>Faulkner made some interesting comments about peace and time: "Maybe man is incapable of peace. Maybe that is what differentiates man from a vegetable. Though maybe the vegetable don't even find peace. Maybe there's no such thing as peace, that it is a negative quality. . . . I'm inclined to think that the only peace man knows is ---he says, Why good gracious, yesterday I was happy. That at the moment he's too busy. That maybe peace is only a condition in retrospect, when the subconscious has got rid of the gnats and the tacks and the broken glass in experience and has left only the peaceful pleasant things---that was peace. Maybe peace is not is, but was" (p. 65) in Faulkner in the University.

<sup>26</sup>Additional support for the extreme feminine quality of Charlotte's personality is found in the following: Harry realizes the "intuitive and infallible skill of all women in the practical affairs of love" (p. 44); Charlotte's handwriting is "profoundly feminine" (p. 81); Harry also sees that "(the entire race of them [women]) employed with infallible instinct, a completely uncerebrated rapport for the type and nature of male partner" (p. 81); Harry, thinking about how people react to failure, finds that for Charlotte failure "brought out in her a quality he had never seen before, a quality not only female but profoundly feminine" (p. 93); as Harry and McCord are waiting in a restaurant for Charlotte, she suddenly comes through the door with her hat "thrust further back" by her "forearm in the immemorial female gesture out of the immemorial female weariness" (p. 124).

<sup>27</sup>Harry also makes a crucial remark about Charlotte which further substantiates the importance of Charlotte's identity in "Wild Palms" and the essential differences between the sexes in regard to time perception. Harry finds that Charlotte "never had a room of her own" (p. 82), a phrase which is a reference to Virginia Woolf's A Room of One's Own (New York: Harcourt, Brace and Co., 1929). At the beginning of Woolf's book, she makes the important statement that "a woman must have money and a room of her own if she is to write fiction; and that, as you will see, leaves the great problem of the true nature of woman and the true nature of fiction unsolved" (p. 4). For a more detailed examination of this allusion, see James S. Hill's "Faulkner's Allusion to Virginia Woolf's A Room of One's Own in The Wild Palms," forthcoming in late 1979 in Notes on Modern American Literature.

<sup>28</sup>The characterization of Francis is rather vague, but there are some interesting points about him as a man that appear to support the contention that he is a representative of the "male principle." When Harry first meets Francis, Harry realizes that Francis is "reasonably insensitive and shrewder than intelligent yet on the whole gentler than not, assured, courteous and successful" (p. 40). Charlotte tells Harry that Francis "is the senior living ex-freshman of the University of Alabama. That's why we still call him Rat. You can call him Rat too. Sometimes he is" (p. 40). Francis also has "the face of a college senior revealing nothing" (p. 54), and he is characterized as being "impeccable" (pp. 54, 56). The sterility of Francis' masculinity is strongly hinted when Harry, Charlotte, and Francis are dining together near the "cold hearth" (p. 42), which is symbolic of the coldness of Charlotte's marriage.

<sup>29</sup>Thomas L. McHaney comments on this passage by stating "Charlotte is deluded in her hateful vision of the masculine. . . . She has no . . . justification for her hatred. . . (p. 35). McHaney also finds that the "veil" referred to repeatedly in the first section of The Wild Palms should be seen in terms of Schopenhauer's "Veil of Maya," which hides "primal reality and prevents the individual from recognizing what is common to himself and those he meets in the world" (p. 29). This interpretation is only partly correct because it totally ignores the importance of Charlotte and the "female principle." The "veil" should be interpreted as being the barrier which separates the male from the female: perception of time.

<sup>30</sup>Charlotte does dominate Harry, who remains passive until he begins to learn the pejorative aspects of time in Chicago. Harry is repeatedly seen as "drowning" in the "yellow" eyes of Charlotte (pp. 41, 81, 87). Harry also realizes that Charlotte keeps their life "balanced" like a "fragile globe" (p. 92). Harry knows that he is actually "clinging" to Charlotte for his existence (p. 84). Harry has totally accepted Charlotte's ideas about love (pp. 84-85), and he tells McCord that Charlotte is a "mother" to him (p. 141). Charlotte, then, functions in an instructive capacity, teaching Harry not only about love, but time.

<sup>31</sup>McHaney finds that "Charlotte . . . wants to arrest life, which is motion, and the result of that is death" (p. 84, n. 14). McHaney misinterprets Charlotte here because he does not find that there is an essential difference between Harry and Charlotte's perception of time. It is Charlotte's quest for "motion" and "speed" which is ultimately the cause of Harry's transformation to seeing that time is natural. McHaney also comments on Charlotte's art by stating that "if the parts are perverse and grotesque, can the whole be sound?" (p. 78). McHaney also finds that Charlotte's art is a "disruption of her life with Harry" (p. 75). McHaney fails to note that it is because of Charlotte's art, her attempt to deny linear time and the male world, which guides Harry to an awareness of natural time and the importance of memory.

<sup>32</sup>Harry's obsession with time is also associated with Nature. Following his concern for the calendar, he accuses the seasonal changes for his

predicament: "It's the Indian summer that did it. I have been seduced to an imbecile's paradise by an old whore; I have been throttled and sapped of strength and volition by the old weary Lilith of the year" (pp. 114-15). Later, Harry accuses Nature again by saying "it was the mild weather. Like time had stopped. . ." (p. 116). The implications of Harry's accusations are directly related to Charlotte, who has caused him to confront time that is natural process rather than linear. Karl Zink in "Faulkner's Garden: Woman and the Immemorial Earth" states "the male's ambiguous fear and hatred and love of woman must be explained in terms of his fear and hatred and love of the old Earth itself, to which Woman is so disturbingly related" (p. 149). More specifically, the male's "fear and hatred and love of woman" is because women, especially in "Wild Palms," not only represents the Earth and its cyclical processes, but she also represents natural time.

<sup>33</sup> Harry continually misunderstands what Charlotte really wants out of the relationship; Harry thinks that he should be the "good husband," but Charlotte wants more than what she found with Francis. At one point Charlotte tells Harry: "If it was just a successful husband and food and a bed I wanted, why the hell do you think I am here instead of back there where I had them?" (pp. 116-17).

<sup>34</sup> Before Harry and Charlotte leave their Chicago apartment, Harry makes a passing remark to the apartment manager after Harry has fully learned the debilitating aspects of linear time. Harry states that "None of us are androgynous" (p. 129). Harry realizes the essential differences between the sexes: perception of time. Earlier, before Harry and Charlotte leave Francis, Harry found that the abstract men and women in books about love were "males and females but without the pricks or cunts" (p. 52). Harry has now learned, though, that there are essential differences in men and women, and it has a significant effect on Harry's understanding of time. McHaney finds that rather than essential differences in male and female characters, Harry and Charlotte appear to be androgynous throughout the story (pp. 147-48).

<sup>35</sup> Vickery, p. 226.

<sup>36</sup> The Achievement of William Faulkner (New York: Random House, 1966), p. 171.

<sup>37</sup> After Harry has performed the abortion on Charlotte, he experiences a unique perception of time: precognition of future events. Harry visualizes a future encounter with Charlotte and Francis and the discussion they are having about Charlotte's relationship with Harry (pp. 222-27). This scene is a crucial indication that Harry's perception of time has transformed to natural time.

<sup>38</sup> Harry muses over his discovery of memory and its relationship to Charlotte at the end of the story. Harry finds that "[memory] did stand

to his hand" (p. 324), which emphasizes his acceptance of time as a vital part of human experience.

<sup>39</sup>"Thomas Sutpen and the Female Principle," p. 42.

A SELECTED BIBLIOGRAPHY

- Abel, Darrell. "Frozen Moment in Light in August." Boston University Studies in English, 3 (1957), 32-44.
- Adams, Richard P. Faulkner: Myth and Motion. Princeton, N.J.: Princeton University Press, 1968.
- Backman, Melvin. "Sickness and Primitivism: A Dominant Pattern in William Faulkner's Work." Accent, 14 (Winter, 1954), 61-73.
- \_\_\_\_\_. "Faulkner's The Wild Palms: Civilization Against Nature." University of Kansas City Review, 28 (Spring, 1962), 199-204.
- Blackwell, Louise. "Faulkner and Womenfolk." Kansas Magazine (1967), pp. 73-7.
- Blotner, Joseph. Faulkner: A Biography. New York: Random House, 1974.
- Brien, Dolores E. "William Faulkner and the Myth of Woman." Research Studies, 35 (1967), 132-40.
- Brooks, Cleanth. "Faulkner on Time and History," in William Faulkner: Toward Yoknapatawpha and Beyond. New Haven: Yale University Press, 1978, pp. 251-70.
- \_\_\_\_\_. William Faulkner: The Yoknapatawpha Country. New Haven: Yale University Press, 1966.
- \_\_\_\_\_. The Hidden God. New Haven: Yale University Press, 1963.
- \_\_\_\_\_. "The Tradition of Romantic Love and The Wild Palms." Mississippi Quarterly, 25 (Summer, 1972), 265-87.
- Broughton, Panthea R. "Masculinity and Menfolk in The Hamlet." Mississippi Quarterly, 22 (Summer, 1969), 181-9.
- Callen, Shirley P. "Bergsonian Dynamism in the Writings of William Faulkner." (Unpublished dissertation, Tulane, 1962.)
- Chase, Richard. "The Stone and the Crucifixion: Faulkner's Light in August." Kenyon Review, 10 (Autumn, 1948), 539-51.
- Church, Margaret. Time and Reality: Studies in Contemporary Fiction. Chapel Hill: University of North Carolina Press, 1963.

- Edel, Leon. The Psychological Novel. New York: Grosset and Dunlap, 1964.
- Faulkner, William. Absalom, Absalom! New York: Random House, 1936.
- \_\_\_\_\_. The Hamlet. New York: Random House, 1940.
- \_\_\_\_\_. Intruder in the Dust. New York: Random House, 1948.
- \_\_\_\_\_. Light in August. New York: Random House, 1932.
- \_\_\_\_\_. The Sound and the Fury. New York: Random House, 1946.
- \_\_\_\_\_. The Wild Palms. New York: Random House, 1966.
- Fiedler, Leslie A. Love and Death in the American Novel. New York: Criterion Books, 1960.
- Ford, Daniel G. "Uses of Time in Four Novels of William Faulkner." (Unpublished dissertation, Auburn, 1973.)
- Fraise, Paul. The Psychology of Time. New York: Harper and Row, 1963.
- Galharn, Carl. "Faulkner's Faith: Roots from The Wild Palms." Twentieth Century Literature, 1 (1955), 139-60.
- Harding, Esther. Woman's Mysteries: Ancient and Modern. New York: G. P. Putnam's Sons, 1971.
- Howe, Irving. William Faulkner: A Critical Study. New York: Random House, 1962.
- Howell, Elmo. "Inversion and the 'Female Principle': William Faulkner's 'A Courtship.'" Studies in Short Fiction, 4 (Summer, 1967), 308-14.
- Hutchinson, James D. "Time: The Fourth Dimension in Faulkner." South Dakota Review, 6 (Autumn, 1968), 91-103.
- Jackson, Naomi. "Faulkner's Woman: 'Demon-Nun and Angel Witch.'" Ball State University Forum, 8 (Winter, 1967), 12-20.
- Jewkes, W. T. "Counterpoint in Faulkner's The Wild Palms." Wisconsin Studies in Contemporary Literature, 2 (Winter, 1961), 39-53.
- Kerr, Elisabeth M. "William Faulkner and the Southern Concept of Woman." Mississippi Quarterly, 15 (Winter, 1962), 1-16.
- Kobler, J. F. "Lena Grove: Faulkner's 'Still Unravished Bride of Quietness.'" Arizona Quarterly, 28 (Winter, 1972), 339-54.
- Korenman, J. S. "Faulkner's Grecian Urn." Southern Literary Journal, 7 (Fall, 1974), 3-23.
- Le Breton, Maurice. "Review of The Wild Palms." Etudes Anglaises, 3 (1939), 313-4.



- Levi, Albert W. Philosophy and the Modern World. Bloomington: Indiana University Press, 1959.
- Lorch, Thomas M. "Thomas Sutpen and the Female Principle." Mississippi Quarterly, 20 (1966), 38-42.
- Malin, Irving. William Faulkner: An Interpretation. New York: Gordian Press, 1972.
- McFarland, Holly. "The Mask Not Tragic . . . Just Damned: The Women in Faulkner's Trilogy." Ball State University Forum, 18 (Spring, 1977), 27-50.
- McHaney, Thomas L. The Wild Palms: A Study. Jackson: University of Mississippi Press, 1975.
- Mendilow, A. A. Time and the Novel. London: Peter Nevill, 1952.
- Messerli, Douglas. "The Problem of Time in The Sound and the Fury: A Critical Reassessment and Reinterpretation." Southern Literary Journal, 6 (Spring, 1974), 19-41.
- Meyerhoff, Hans. Time in Literature. Berkeley: University of California Press, 1955.
- Miller, David M. "Faulkner's Women." Modern Fiction Studies, 13 (Spring, 1967), 3-17.
- Minkowski, Eugene. Lived Time: Phenomenological and Psychopathological Studies. Trans. Nancy Metzel. Evanston: Northwestern University Press, 1970.
- Mohrt, Michel. "Les Prisonniers de Temps." La Table Ronde, No. 59 (1952), 160-5.
- Moldenhauer, Joseph J. "Unity of Theme and Structure in The Wild Palms," in William Faulkner: Three Decades of Criticism. Eds. Frederick J. Hoffman and Olga Vickery. East Lansing: Michigan State University Press, 1960, pp. 305-22.
- Moses, W. R. "The Unity of The Wild Palms." Modern Fiction Studies, 2 (Autumn, 1956), 125-31.
- O'Connor, William Van. The Tangled Fire of William Faulkner. Minneapolis: University of Minnesota Press, 1954.
- Page, Sally R. Faulkner's Women: Characterization and Meaning. Deland, Fla.: Everett/Edwards, Inc., 1972.
- Slatoff, Walter J. Quest for Failure: A Study of William Faulkner. Westport, Conn.: Greenwood Press, 1972.
- Reeves, Carolyn H. "The Wild Palms: Faulkner's Chaotic Cosmos." Mississippi Quarterly, 20 (Summer, 1967), 148-57.

- Richards, Lewis. "Sex Under The Wild Palms and a Moral Question." Arizona Quarterly, 28 (Winter, 1972), 326-32.
- Swiggart, Peter. "Time in Faulkner's Novels." Modern Fiction Studies, 1 (May, 1955), 25-9.
- \_\_\_\_\_. The Art of Faulkner's Novels. Austin: University of Texas Press, 1962.
- Tritschler, Donald. "The Unity of Faulkner's Shaping Vision." Modern Fiction Studies, 5 (1959), 337-43.
- Tuck, Dorothy. Crowell's Handbook of Faulkner. New York: Thomas Y. Crowell Co., 1964.
- Vickery, Olga. The Novels of William Faulkner. Baton Rouge: Louisiana State University Press, 1959.
- Volpe, Edmond L. A Reader's Guide to William Faulkner. New York: Farrar, Straus and Co., 1964.
- Waggoner, Hyatt H. William Faulkner: From Jefferson to the World. Lexington: University of Kentucky Press, 1959.
- Waters, Maureen Anne. "The Role of Women in Faulkner's Yoknapatawpha." (Unpublished dissertation, Columbia, 1975.)
- Williams, David. Faulkner's Women: The Myth and the Muse. London: McGill-Queen's University Press, 1977.
- Woolf, Virginia. A Room of One's Own. New York: Harcourt, Brace and Co., 1929.
- Yorks, Samuel A. "Faulkner's Woman: The Peril of Mankind." Arizona Quarterly, 17 (1961), 119-29.
- Zink, Karl. "Flux and the Frozen Moment: The Imagery of Stasis in Faulkner's Prose." PMLA, 71 (June, 1956), 285-301.
- \_\_\_\_\_. "William Faulkner: Form as Experience." South Atlantic Quarterly, 53 (July, 1954), 384-403.
- \_\_\_\_\_. "Faulkner's Garden: Woman and the Immemorial Earth." Modern Fiction Studies, 2 (Autumn, 1956), 139-49.

VITA<sup>2</sup>

James Stephen Hill

Candidate for the Degree of

Master of Arts

Thesis: TIME AND GENDER IN WILLIAM FAULKNER'S "WILD PALMS"

Major Field: English

Biographical:

Personal Data: Born in Pampa, Texas, March 13, 1953, the son of Irene and James Hill.

Education: Received the Bachelor of Arts degree in English from Southwestern Oklahoma State University in 1975; completed the requirements for the Master of Arts degree at Oklahoma State University in July, 1979.

Professional Experience: Graduate Teaching Assistant, Department of English, Oklahoma State University, 1976-1979.