CHAPTER I

INTRODUCTION

(i) Concept of History in the South

The striking feature of history of the South is that it is a mingling of both fact and fiction. History as it actually happened and history the South believed happened, i.e. history as actuality and history as perceived, are the facts of greater importance which govern the concept of history in the region. The later fact springs from the earlier one and acquires the form of myth. Southern history to a certain extent is saturated with myths the people of the South created in order to counter the actual experience of history. The South’s experience of history is far different from its Northern counterpart; it is varied and complex in nature. “For southern history”, Woodward comments, “unlike American, includes large components of frustration, failure and defeat”1. The region has undergone through the experience of military defeat and military occupation, radical reconstruction and humiliation, age-long experience of poverty and suffering. The uniqueness of the story of the South’s past experience is fully realized if it is compared with story of the North’s history. The history of the North is a story of innocence and social felicity, of success and abundance. The North’s story of innocence and social felicity is born out of the legend of early
origin, the legend of American innocence. According to this legend, the Americans have achieved innocence by coming out of the wicked old world while shaking off the evils of it. As for the story of success, the Americans have never known the bitter experience of defeat. American history is the story of success. Closely related to this story of success is the story of economic abundance in American life which makes the Americans the people of plenty. Thus the story of the North’s history in all its aspects provides the counterpoint to the history of the South.

The history of the South to a unique degree is a story of evil and social ostracism, of defeat, poverty and suffering. In its attempt to understand history, the South is preoccupied with evil and guilt. The region feels guilty over its act of making the fellow-human slave. It is a great social evil that the region had intimately lived with. Moreover, central to the South’s idea of history is the event of the Civil War that it had lost to the North. The Civil War was a traumatic experience in the life of the South disrupting the solid structure of economic, social and political life of the region. The South’s history is a story of age-long experience of poverty and suffering, and these are doubled by the conflict with the North. Many Southerners believe that the purpose of the war is the organized destruction of life and property of the Southern people. Being the battlefield, the South lost its property in the destruction perpetrated by invading forces of the North. The region was
left only with its land but there was no one with money to buy it. The South was paralysed economically, by the blows of the war. It became the poor section in a nation of fabulous wealth. People lived in log cabins, or unpretentious frame houses. The region was thrown back through centuries of progress to what Savage, Jr., calls "the frontier status of their ancestors". In addition to poverty and suffering, the defeat gave humiliation to the people of the South. The defeat in the Civil War damaged the pride of the region born out of its being from chivalrous race, and even put question on its manhood. The code of chivalry demanded gallantry from individual in protecting land and women. The Southerners failed in meting out the demand of the code and surrendered to the enemy at Appomattox. The very act of surrender was considered as emasculation of the South that brought humiliation and shame to the region.

The humiliation of the South was further increased by the change the Reconstruction brought in the structure of socio-political life. By newly formed reconstruction acts the blacks were enfranchised and the former white leadership class was temporarily disfranchised. At the same time the law appointed the former slave class in government offices protected by Negro troops. The white Southerner who had pride in superiority of his race regarded it a deliberate humiliation of white people. The changing structure of socio-political life of the South had
become a constant reminder of the failure of the Confederacy formed to protect that structure. The South fought fiercely to defend the Confederacy but failed and the dream of Southern republic faded away. The history of the South thus includes one more component, the component of failure along with frustration and blasted hopes. All its components taken together, the South's history remains tragic which gives way to different ideas of the past in the region. Of course, the defeat of 1865 is crucial here which gave the South a conception of the past finer, in its own opinion, than its present.

The South in its defeat and humiliation remembered the glamour of the past. The remembrance of the past, the days before the Civil War, acquires the status of myth in the South. In its new conception of the past, the South considers the Old Age as golden age and the old society as mature society based on long-established and well-formed customs, traditions and institutions. The superiority of the old society and its way of life are foremost in the new vision of the past. The Civil War was considered to have fought to protect the Confederacy formed to sustain the South's way of life. The military tradition of the Old South was glorified and the Confederacy was seen all dash and gallantry. The past surrounding the Civil War was thought as a series of great and wonderful deeds of the ancestors of those living in the South today. Thus the history acquires personal relevance in the South and so is
inspiring for Southerners. It was a heritage to be preserved, a pattern, a way of life to be lived by, and mores to be adopted. This legendary vision of the past greatly owes to the literary men in the South who developed it in their works.

(ii) History and its Relationship with Literature

The relationship between history, not as a separate discipline of studies but the past, and literature is traceable as far back as to the classical times. Homer used historical or traditional subject matter in his epic poems and its use is seen in a great proportion of major works from his time to modern times. Homer found usable material for his works, *Iliad* and *Odyssey*, in early Greek customs, in practices of war and government, in marriage and in the methods of seafaring. Homer as well as Virgil mingled history and fiction to produce an opulent literature. The study of the classical works proves that the relationship between history and literature is complementary in that the former providing rich material to the later, and the later brings the earlier into focus, making the former's discovery possible. The relationship between these two issues becomes more vital as the terms 'historical' is being used to describe the literary types, such as drama and novel. Shakespeare used history in his certain plays which are called 'historical' plays. His *Julius Caesar*, *Richard III*, *Coriolanus*, *Antony and Cleopatra* have subject and characters from history. Characters
from the past and events of history offered rich material to Shakespeare for literary use. Till the advent of eighteenth-century, which produced the new literary types called novel, the use of past for subject in literature was confined to poetry and drama only. The eighteenth-century novelists like Fielding conceived the writing of the novel as writing history or past; for him Tom Jones was a "history" for he titles the novel The History of Tom Jones: A Foundling. The early decade of the nineteenth-century marked the period of 'historical' novel from the pen of Sir Walker Scott.

The new literary type 'historical novel' is a synthesis of history and fiction used to produce literature. Scott used certain events of by-gone ages enkindling in his contemporaries an avid interest in history. History is reproduced through this new literary type in a more live way. Commenting upon this new form of literature Arthur Tourtelot says that "the historical novel attempts to supplement history with fiction, making history more alive, more real, and much nearer to the reader"³. Historical novel achieves the reconstruction of the past while offering philosophical comment on it. The novelist tries to make the reader believe that he has actually had a living experience of the dead past. He takes the reader not to the actual past but to what Allen calls "a drama arranged by the author about the past"⁴. The historical novel thus has capacity to produce an illusion of reliving the past, giving the
reader a more vivid, adequate, and significant apprehension of past epochs. The material of the past that the novelist uses is subjected to alterations, for he achieves the artistic effect. He shapes meaningless raw data into a form and pattern which have human meaning, rich in emotional and philosophical values. In his task of shaping the raw material, the novelist can not hope, or nor does he want, to reconstruct an entire epoch. He just concentrates upon that things which appeal to him. Using history as material for literary purpose, the literary men give the past life vitality and importance for its own sake. He also interprets history fully acknowledging the existence of his subjective attitudes. The discussion on historical drama and historical novel so far reveals that in these new types history and literature casually meet. The relationship between these two issues is as visible in nineteenth century literature as it is in the previous century.

Nineteenth century brings Romantic Movement to poetry and the poets of the movement treated remote and medieval subject matter in their poetry. Among the Romanticists John Keats was one who used Greek mythology as medium to express his ideas. His odes and poems are based on Greek mythology. Keats combines medievalism and Hellenism making his poetry unique among the Romanticists. His ‘Ode on a Grecian Urn’ has a complex relation to history, existing simultaneously as a testament of the past to the present. The Romantic
poets' fondness for strange and remote subject in time and in place made them to treat subjects from the past. Twentieth century has produced literary men who have used history in literature for its relevance to the present. Similarly these men are more interested in theories of history and such schematic theories of history approach myth in modern times. According to Harvey "theories interpreting historical process take mythical shapes when they enter literary imagination." It is true of Joyces's *Finnegans Wake* which describes Vico's version of the myth of historical recurrence. The past is conceived within a mythical framework in modern literature. Yeats in *A Vision* and Eliot in *The Waste Land* use myth of past to parody or to parallel or to intensify human experience. The works of these great men express the idea of history as conceived by them. Yeat's vision of the gyres is a mythical reading of history. His poems in *A Vision* are based on a highly schematized mythology which explains the putative working of historical process. Eliot's *The Waste Land* reveals the poet's preoccupation with past and present. We can say that history provides the modern writers with an attitude to view the present.

History is implied in modern literature and it is an internal principle within literary work. J. Morse sees the integral relationship between history and literature as time is involved in utterance of words one behind another in literature. To him history is "an ordering semiotic
principle governing the presentation of time in literature”⁶. History is the part of time in language. The language used in literature has sequence so that it incorporates time. Even plot, situation, character develop in the passage of time in language. Seen in this light, history is there to read in any text, not to mention the text of novel. The demands of realism required the novel to incorporate the past in its text. Frank Kermode says that “a degree of “Historical” fidelity is something most people still ask of novels”⁷. For factuality, literature depends on the past. Novel makes possible for the past to possess contemporaneity while being used in it. Therefore it must be admitted that the relationship between history and literature has been vital since classical times and more visible in worldwide literature. In American literature, for instance, the relationship between history and novel is quite traceable. Nathaniel Hawthorne used the Puritan past for material in his novel The Scarlet Letter bringing fact and fiction together. He read extensively in New England history to provide himself with subject matter for his stories. As a result, his novels develop from a situation or incident which lies somewhere between fiction and fact. Stephen Crane treats the Civil War history in his novel The Red Badge of Courage. Although the novel is a succession of a number of episodes on the battlefield, its concern is to focus on the experiences, sensations and actions of a young man on the battlefields of the American Civil War. In
other words, the novel concentrates on the impact of the war on the central character's immediate consciousness. The impact of the past around the Civil War on the Southerner's consciousness is elaborately treated by William Faulkner in his novels. He is the pioneer in the Southern culture who initiated the necessity of the use of the past in Southern literature. In all his novels, Faulkner used the legend of history suggesting the writer's dependence on the past for subject in Southern culture.

The Southern literature unlike the Northern literature expresses emotional grip and power of history on the Southern men of letters. It is because the South has a unique experience of history which the Southern literary men try to come to terms with and that makes them to deal with the past in their literary works. In the words of Holman, "It is the attempt to come to terms with their past that leads most Southern novelists to deal with history". The obsessive concern of the Southern writers with the history of the South establishes the vital relationship between history and literature in the Southern culture. The writers in the South deal with history, often explicitly as well as implicitly, in various ways. In the Southern novels history is handled in the writer's treatment of fictional character. The central character in the Southern novels is usually obsessed with a personal, family or regional past. The character's obsession with the past has to do either with his attempt to
live by the past or to understand it and forget it. In the first case, the character views history as mores which are valuable in the present to be lived by. He sees the past deeds of his ancestors who lived by the code of chivalry as the standard of behavior. Living by that standard of behavior set by his ancestors, the Southern hero lives the past in the present. History is expressed through the action - static or dynamic - of the character in the Southern novels.

History is explicit in Southern protagonist's attempt to understand the meaning of the past that he is burdened with. The Southern novels are saturated with the protagonists who undertake quest into the past in order to understand it. In his search for meaning of the past, the protagonist in the novel makes backward inquiry in time past. In a sense, he reconstructs the past in order to reach truth of it. The Southern novels in general tend to reconstruct the history of the South. The reconstruction of history is achieved through the use of the technique of detective story in the novels by the Southern writers. In the detective story a special attention is given to the interpretation of the past, and to the understanding of indications available in the present of what had happened in the past. The forward action of the detective story consists of the activities of the detective as he discovers clues which point to the true story of the crime that occurred in the past. At last when he is able to reconstruct that story, his task is complete. The
protagonists in the Southern novels play the role of detective interpreting the pattern of events happened in the past which he tries to understand. The Southern novels seek meaning of history different from those of historians. Literature contributes to understanding of history in the Southern culture. Similarly, history provides the Southern literature with substance necessary in making of it.

The Southern literary men, particularly the novelists, use history for creative purpose. In their search for subject, they turn to the history of their region which provides them with a usable mythology. It is available for them because of the nature of the Southern past which is constituted of two elements; the legendary past and the actual past. The Southern novelists handle the legendary past in novels. History of the South becomes a modern myth, a collection of traditional tales which are timebound yet possess contemporary relevance and emotional force. Unlike Yeats, Eliot and Hemingway who invented mythology of their own, the Southern writers like Faulkner, Warren, Welty, O’Connor and Ellison have mythology available in the past of their region. Myth of Lost Cause, for instance, persisted in Faulkner’s novels; he recognized the strength of the legend by showing how it could prepare modern-day character into disaster as well as into some favorable situation. The Southern writers have just listened to old servants or neighbors for mythology. The old kins communicate the memories of the old days
which they have either experienced or heard about. The remembrance of memory is treated as historical reality in modern Southern fiction. The Southern writers have selected and shaped those bits of history into a usable past. History in the form of myth or memory is used as substance in the Southern literature. The legend of chivalry which is the main of the legendary past, is exploited to its utmost point in the Southern novels. The portrayal of the protagonist as the Southern gentleman is built upon the code of chivalry which he tries to live by. In his attempts to live by the code, the protagonist, in many cases, brings about his fall. In the rise and fall of the Southern gentlemanly protagonist, the novelists in the South symbolically show the rise and fall of the Old South. The availability of the usable mythology for Southern writers in their region’s past mainly caused the Literary Renascence in the South. History is the impetus behind the creation of the Southern literature so it is implicit in every character, in every formal device - place and time - used by the novelists in the South.

The old characters in the Southern novels represent the past and their presence is the reminder of the past’s existence in the present. The protagonists in Southern novels have old kins like grandfather and aunt who influence their present lives in many ways. Although these old characters remain flat characters, they form a part of setting in which the main character develops. Time and place as the major parts of the
setting have been used in Southern novels for their symbolic significance in the South. Many times the recent past is used as backdrop for action of the novel in order to show the extent to which the protagonist is influenced by it. Whatever times, present or recent past, the novels are set in, the past is always the part of the present in Southern context. It is because of Southern character's sense of time which is in turn related to his sense of history. To him, the present is an extension of the past and thus feels past's presence in his present life. The device of time in Southern novels is always governed by the protagonist's sense of time past and this sense helps the writers in the South to treat history in their novels. Similar is the case with the device of place used in Southern novels. Whichever place the novels are set in, it is always associated with the past events happened there. This is due to Southerner's sense of place which the Civil War has strengthened more. The place can be an old mansion or house, town or neighboring spaces that shared history and tradition. For the Southerner the place is an on going physical symbol of the past, the holder of memories, storehouse which has an almost magical power to attract. The Southern literature gives an elaborate treatment to the place as it intends to treat the history of South.

History plays a large role in the Southern literature; it is involved in the making of it on both the thematic and artistic level. The Southern
writers evoke history through the use of various metaphors and devices interlinking literature with history. Southern literature without its reference to the South's history is inconceivable. Such a congenial relationship between history and literature can not be found elsewhere as it is in the Southern culture. The testimony of the development of vital relationship between these two issues is seen in the use of history in the Southern fiction.

(iii) Use of History in Southern Fiction

The Northern writers let go much of the past but the Southern writers at their best have used it in their fictions. A sense of the past, of the immanence of the past in the present makes the Southern writers to use history in their fictions. Using history in fictions, the writers in the South concentrate upon the continuity and authority of the past in the individual consciousness. Or their concern is the meaning and value of the past to the Southern characters in present context. There is a tradition of fiction writers in the South who have used history in their works. Among these writers, and who may be taken as specific in their use of history in fictions, are William Faulkner, Robert Penn Warren, Eudora Welty, Flannery O'Conner and Ralf Ellison. Faulkner's novels are loaded with history for they are concerned with characters who are obsessed with a personal, family or regional past. He avoids the direct use of the history of the region in his fictions; his use of history is more
symbolic and allegoric. He is concerned with the individual character's vision of the past and its presence in the present lives of the characters. Faulkner explores the private life, the personal consciousness of the individual character through which history is always filtered. He creates the characters who have their own vision of history. Past exists in their memories and speculations thus making it a matter of individual concern in the South. A selection of *The Sound and the Fury*, *Absalom, Absalom! Flags in the Dust* and *The Unvanquished*, for special scrutiny will help to explore the use of history in fictions by Faulkner. These four novels are chosen as representatives of Faulkner's use of the past.

The central character of the *The Sound and the Fury*, Quentin Compson attempts to recover the time past. He exemplifies Faulkner's concept of the time past, for him the past is never lost. The novel unfolds the nature and dimensions of the writer's historical vision. On the narrative level, it relates the history of the Compsons and of the South. Thematically, the novel is about a haunting meditation upon the time past, and its relation to the individual man. The family history which is interwoven with the history of the South is discovered and interpreted from the point of view of the members of the Compsons family. Using the circular narration, Faulkner extends different views of the past, one is held by Quentin himself. He is haunted by the past,
trying to live in accordance with that past. His taking refuse in the code of chivalry is a part of this attempt which makes him senseless in the present. On the other side is Caddy, his sister, who has adopted a different way of living. She doesn't mind losing her virginity and stepping out of the code. Seeing Caddy's failure to conform to his idea of virginity, the ideal he tries to defend, Quentin withdraws into himself. The withdrawal is no longer possible, he, wrapped entirely in his thoughts, walks through a suburb of Cambridge trying to avoid the shadows which remind him of the past. He realizes he can not ultimately escape into his own private world. The tombstones, documents, and other objects from the past have the power to evoke history in his mind. This is further underlined in the character sketch of Benjy.

The presence of Benjy, the idiot, in the novel *The Sound and the Fury* is much essential thematically. He is betrayed by his consciousness consequently he does not possess any memory, even cannot distinguish between the past and present. He provides the contrast to Quentin's characters as well as implies that the experience of the past is the product of human consciousness. Since Benjy has no consciousness, he experiences no past. He has no code at all. Quentin has code but his commitment to it is emotional hence lost its connection with reality. Quentin Compson commits suicide because he neither can repudiate
nor fulfill the claims of the code of honor. In *Absalom Absalom!* , too, Quentin Compson along with his friend Shreve is fascinated with the past. Faulkner uses history in this novel in order to tell how the Southern men can respond to the terrible facts of the Southern past. The characters of Quentin and Shreve with their different attitudes towards the past execute Faulkner's intention in the novel. Their fascination with the few events of Thomas Sutpen's life and death leads them to reconstruct his character. Their doing it, in a sense, is the act of reconstructing the past. They try through inference and guesswork to ascertain what manner of man he was. Apparently the novel seems to be concerned with the meaning of Sutpen's career but deep down it is concerned with the nature of history and with the problem of how one can know the past. Quentin's and Shreve's different attitudes to the past explicitly show the theme.

Shreve is a man who has little sense of the past. Although the past of the Old South fascinates him, it is not because it percolates through his consciousness but because it is melodramatic, better than the theatre. The story of the Suptens family is irrelevant to him and it is easy for him to cast it out from his mind. His approach to the past is a result of education that he is having. He is a medical student and his concern is with the human body that can be described scientifically. To Shreve, truth is laboratory truth and history, as he sees it, doesn't affect
man's future. Quentin Compson, on the other hand, is obsessed with the history of the lost war and family disaster. He confronts the family and regional pasts in order to interpret and understand them. For interpretation of the past, Quentin uses eyewitness testimony, historical documents and imagination. Shreve dismisses the past in a cavalier fashion, Quentin lets the past to rule him. The past clutches Quentin so hard that release from it seems impossible. The development of the novel shows that Quentin wishes to avoid Sutpen story but it keeps welling up in his consciousness. The events like Rosa's last visit to Sutpen's Hundred and his father's letter announcing her death, overtake and dominate the consciousness of Quentin even if he has not witnessed them. The Sutpens legend impinges more directly and movingly upon Quentin because of his close connection with his family and his region. His attitude to the past is different from Shreve's because the former has the sense of the presence of the past, the later doesn't have. At the end of the novel both dissolve their partnership; Quentin retreats to the world of past while Shreve reveals to the amusing summarising of the Sutpen story. Quentin Compson's legacy is retained by the young Bayard Sartoris of *Flags in the Dust*.

The question of how young Bayard Sartoris responds to his past while living in the present reveals Faulkner's use of history in *Flags in the Dust*. The first part of the novel reveals young Bayard Sartoris's
obsession with the past, particularly with his brother’s death. He is so much obsessed with it that his present activities make one doubt whether he is fated to repeat his twin brother’s demise. He is immature as well as confused so that he neither accepts nor rejects the model of Sartoris behavior which his brother represents. It results in his isolation from his family and its past, his wife and friends. The narrator of the novel describes him as an alienated figure who has engaged himself in coming to terms with the past. This fact makes him different from his brother John who had what Miss Jenny’s Jeb Stuart and the Carolina Bayard had. The World War First is a godsend for John as the Civil War had been for Carolina Bayard. In this light, young Bayard’s obsession with his brother’s death is a subconscious attempt to attach himself to the Sartoris’s heroic legend. A curious fact about his behavior is that he never confronts directly his family’s past. It is only the members of the older generation showed an active and conscious interest in preserving ancestral past. Instead of taking conscious interest in his family’s legendary past, young Bayard rather attempts to incorporate himself into rhythms of the land - through farming, his marriage to Narcissa, and his final trip to the Mac Callums. But all these attempts failed to restore peace to his rootless soul. Just after his automobile accident, he goes to his room, picks up his brother’s canvas hunting coat, smells it whispering his brother’s name. After that he burns the coat and other
things of John’s childhood and youth in a futile effort to destroy the hold of his brother’s memory over him.

Young Bayard differs from the Caroline Bayard and John III who responded instinctively to the situations in which they met their deaths as if they were merely acting out their parts in some pre-established design. Young Bayard doesn’t respond instinctively to that design consequently he is tormented and destroyed by his half-hearted commitment to it. *The Unvanquished* delineates mature Bayard Sartoris in his recollection of the past - his youth and early manhood in the Civil War and the Reconstruction - and his improvement on it. The novel becomes a retrospective narrative as Bayard searches the past to recover the stages by which he develops into the persons he has become. In a sense, the novel seems to attempt a comprehensive view of historical process. It reworks the Sartoris story in which the past events are recreated in the original vitality and in the chronological order. They are placed in their contemporary context and in relation to Bayard’s own biography. As a result, we get a portrayal of the past which is also an account of Bayard’s development from childhood to manhood. At first Bayard Sartoris seems to be a detached observer of the past than the active actor in it. His detachment may be due to his ability to evaluate his heritage from a somewhat removed stance. But he no more remains passive observer when he kills Grumby, the killer of Granny. In
the act of killing, we see Bayard fulfilling the revenge code of his society. Later he discloses that he suffers from the guilt of having taken a human life. Ringo does not suffer from such a feeling because he has fully accepted the revenge code. Bayard rejects the pattern of a succinct and formal violence, still he has taken on the burden of being "The Sartoris", of inheriting his father's legacy.

*The Unvanquished* presents the past in both its legendary and factual aspects. Bayard Sartoris is used as the focal point of historical process. He is formed by the code of the Sartoris past yet manages to change it and prepares his family for present and future. In his novels, Faulkner remains concerned with what history means for his central characters, with their individual vision of the past. This concern makes Faulkner to use history in his fictions. Robert Penn Warren, on the other hand, uses history in his fictions to affirm the enduring value of the past and tradition in establishing the continuity of human identity in the present, and for the future. The Warren character without past is a lost soul. When it comes to the self-definition, the past for the character is valuable in providing the line of continuity. Past is wanted and also wanted the interpretation of it. Warren's use of history in his fictions is not limited just only to historical setting and event but goes beyond that. His purpose is to search a meaning for life by placing man in time and history. For this purpose, he uses history in *All the Kings Men*,

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Night Rider, and Band of Angels. In its juxtaposition of the characters of Jack Burden and Cass Mastern, All the King Men reveals the past and its burden the characters carry in their present lives. Jack's preoccupation with the past is revealed when he meditates upon the word 'history'. His name testifies to the burden he bears of the past in his mind. As a historian he is conscious of the impingement of the past on the present. He is engaged in a doctoral dissertation, the journal of Cass Mastern. At the same time he undertakes the another project that of digging up of the dirt on Judge Irwin. Jack's commitment is to the past so he is not afraid of searching the human past. Doing his job, Jack reconstructs his own past and of Willie Stark by undertaking search into the past.

Jack's search into the past of Judge Irwin is linked to his growth towards self-knowledge. It reveals the Judge as a bribe-taker and the aftermath of his suicide uncovers him as an adulterer. Judge Irwin, like Cass Mastern, had committed adultery with the wife of a trusted friend, Ellis Burden. When the judge kills himself, Jack's mother tells Jack that she is leaving her present husband for she knows she always loved the judge. Her present act gives Jack the past which establishes his own identity. In All the King's Men the knowledge of the past is closely linked with the self-knowledge. For Warren the knowledge of the past is essential for establishing one's identity and equally essential is liberation from the past otherwise it may paralyse the action. It is
illustrated in the episode of Jack and Ann where Jack undresses Ann but fails to sleep with her. For him doing it means neglecting the past companionship. Jack’s sentimental attachment to the past pralyses his action. Percy Munn of *Night Rider* is projected by Warren as a disintegrated man for he is obsessed with the need to know himself. Munn’s longing is for self-definition, for integration of self. Thus the past is recaptured in *Night Rider* to establish the identity of the central character, Percy Munn. Throughout the novel, he turns to others to know himself. He goes to his wife for an explanation of who he is but she can not help him. In his other attempt to define himself, Munn makes affair with his elderly cousin Miss Ianthe. But she neither has memory of the past nor has any desire to remember it. Like Ianthe, Munn tries to protect himself by denying memory. He fails to know that self-knowledge is dependent on a sense of continuity with the past and faith in future. So that his affair with his cousin does not prove fruitful.

In his last attempt to define himself through action, Munn embarks on a career of violence and lawlessness. He decides to kill Senator Tolliver because the act of killing, he thinks, will give him the integrity of self as Captain Todd possesses. The captain has about him the air of conviction and confidence which Munn attributes to his life of action. Captain Todd had heroically fought the Yankee during the Civil War, and after Appomattox captured and hanged guerrills who preyed
on the defeated South. Munn sees in the life of the captain the possibility of fulfillment in action; he won the meaning from the past. Munn tries to learn about himself but he fails. His failure in grasping the meaning of the past for present living seems to lie in the sin of abstraction. For him the Association has become the incarnation of the idea, a means for salvation beyond the flux of history. History is too much with Amantha Starr, a Mulatto girl of *Band of Angels*. The fiction describes her inner conflict on the journey to self-acceptance through past-acceptance. Amantha is bound to the past in more ways than one, and her attempts to free herself from it is central to the story of fiction. She repudiates her past as she realizes that her father is responsible for her life of slavery. After her father's death she is declared a piece of property, a chattel of Mr. Starr because her mother was a Negro slave. She is handed over by the Sheriff to Mr. Marmaduke to whom her father owned money. Amantha has no manumission paper from her father to argue for her liberty. She feels betrayed by her father who treated her as white but did not manumit her. She repudiates her father and the past related to him because these are responsible for her present misery. Amantha experiences an inner conflict; what she was.

In her life as a slave Amantha is sold and resold by each owner till Hamish Bond sets her free on papers. She is haunted by the past in spite that she is freed from slavery and is the wife of a gentleman. Even
her confession to her husband of her past life does not relive her from the past. What Amantha misses is the acceptance not repudiation of the past will relieve her from it. At last, she finds it in the man Lounberry who can honor his father in spite of the fact that he rejected his son Lounberry. She follows the example of Lounberry and accepts her father though he is dead and gone. Amantha’s acceptance of her father redeems her from the past providing her with an identity. The character’s struggle with the past is as much common in Warren’s fiction as it is in Eudory Welty’s fiction. The use of history in her fictions is geared to her technique of using place metaphor, memory and character’s move into the past. The men and women in her fictions have close association with the place, particularly houses which are containers of the relic from the past. They are moored to the past by the place where they do live. Her characters struggle to come to grip not only with the human past but also with the house as an on-going physical symbol of the past. It is the reason of Welty’s wide use of place metaphor and its importance in her fictions. The characters in her fictions move into the world of past in order to understand it and get relieved from it. It is a way by which history enters her fictions, and use of memory is the other way. Memory renders the past. It is treated as domain of history which may otherwise be forgotten. It is a means through which the past can be captured. Using history in her fictions,
Welty enriches them. Her use of history in *The Optimist's Daughter*, *Robber Bridegroom* and *Losing Battles* keeps her up with the tradition of the Southern writers who use history in fictions.

Welty’s *The Optimist’s Daughter* projects the struggle of a daughter, Laurel MC Kelva in making sense out of her own past as well as her parents’. First she tries to comprehend why her father took for a second wife, and secondly, she attempts to interpret her own marriage. Laurel develops her own version of the past as something precious and must be protected from, she thinks, outside incursion. It disturbs her when friends and townspeople invent a heroic past of her parents that does not conform to her own version. She attempts to protect the dead from the living and thus preserves the past intact. A change in her view about the past occurs in a long night during which she wrestles with her own version. She confronts the past, examines it, and frees it from her chain. Welty’s portrayal of Laurel’s struggle to evade and then finally free the past is highly symbolic. The image of a chimney swift trapped inside the family home symbolizes the past caught in Laurel’s inflexible idea of it. The bird, like the past, pursues her. The next morning it is caught and released. It is symbolic of Laurel’s release of the past. Yet the absolute release comes when she confronts Fay, her stepmother. For Fay the past or relic from the past are nothing of importance. She uses the family breadboard in a reckless manner. To Laurel it is the last relic
from the past which Phil, her husband had lovingly made for her mother. From this confrontation, Laurel learns that she had been foolish in trying to protect her dead father, her mother and the past. The past is a fact no more open to help or hurt like her father in his coffin. The deads are saved by being released into memory. Now Laurel needs no breadboard, no house; she can exchange those lifeless tokens for the continuous. Laurel overcomes the past by releasing it into memory but Clement Musgrove of *The Rober Bridegroom* suffers from the memory of the past.

Clement Musgrove bears in his memory the guilt of the past of pioneering. He is moored to the past and carries the burden of the guilt of the past. He tells Jamie his early life story which is the history of the white settlers in wilderness, pursuing their dream of a new world. Central to the story is Clement’s contemplation of the Indians’s fate. To him the passing of the Indians is the extinction of a human race. This past in the form of guilt lodges in Clement’s heart. He feels the cost of pioneering in sorrow, loss and general estrangement. Both the Indians and Clement are the victims; the former of the pioneering, the later of the implications of the pioneering. To Clement, Jamia provides a contrast in his own person. He tells Clement that guilt is burdensome thing to carry about in the heart and better not to bother with it. Other pioneer left the past behind and forgot all about it. Clement keeps it
with him in the form of memory and uses it to judge his present situation. His memory of the little group gathered around a campfire and the Indians penetrating the circle and bursting the illusion of security helps Clement to understand his present condition. He comes to know that though he has gathered whoever around him for familiarity and protection may not be firm, as it seems. He understands the present in relation with the past. In the course of the time, he learns that his own family circle have left him alone, pursuing dreams of wealth and success. Like the Indians, Clement is pushed aside by time and change; both are victims of the change.

In *Losting Battles*, Welty uses the past in a highly symbolic way. She employs the recurring metaphor of reunion which can hold the past within the present. She invests it with the circle motif. Thus the novel describes the uneducated reunion against the forces of learning led by Julia Mortimer. In the background there is an old tree symbolizing the presence of the past in the poor farmer’s family. The tree presides over the reunion connecting the old with the new. The tree is described as a veteran of all old blows carrying the marks of the past. The family of the farmer remembers its origin not in fact but in legend. The family has mythic consciousness whose center is the recurrence of the ritual, reunion. The circle motif is widely used in the novel. The story of Jack Renfro begins with a gold wedding ring, follows a circular path into the
whole past of the family, and returns to ring itself. This circle motif is
invested with the union by allying the family with the daily cycle of
sunrise and sunset. For the retention of the reunion the family must be
reaffirmed by the annual birthday gathering. So on the evidence of
postcards and entries on the family Bible, the reunion concludes that
Gloria is really Beecham and part of the family blood. Jack becomes a
reincarnation of his uncle Sam who dies young about the age of Jack.
Both of them are loved by the family, are taken out of circle by
government. Both courted red-haired girls with mysterious past, thus
making the circle complete. In the reunion motif, Welty conceives the
time past as retrieval. Welty's treatment of history in her fictions is
more or less similar to the Southern writers discussed here so far, but
the other writer of her sex, Flannery O'Connor uses history in a new
mode.

Flannery O'Connor's view of history is governed by her religious
orthodoxy that affects her use of history in her fictions. She is the only
writer whose religious orthodoxy becomes the central issue in
understanding her fictions. By retaining the tradition of orthodox
Christianity, O'Connor retains the Southern past. She attempts to evoke
history behind the history. To her an awareness of the larger history of
salvation lies behind the awareness of the Southern history. Her fictions
prove that her understanding of the Southern history is closely linked
with her awareness of biblical history. The shaping force of history is influential in life and death of man. The men and women in O'Connor’s fictions are putative Christians who take Christianity through historicist’s memory, identifying it with the self and with history. “Christianity for them,” Desmond comments, “has become only another datum of history” 9. Her characters labor to create the dynamic relationship between the past and the present. They move from the particulars to the universal; from the history of the South to the Biblical history. O’Connor looks at the Southern history as a microcosm of larger universal history. It is reflected in her fictions and short fiction, Wise Blood, “A Late Encounter With The Enemy”, and “Judgement Day”. In her novel Wise Blood O’Connor labors to work out her own vision of history. She depicts Haze Mote’s changing perception of history in course of time. Haze is projected in his quest that is essentially about the meaning of self in history. In his early life, he claims to nihilism and innocence in order to escape history. It is the history of the legacy of original sin transmitted to him and specified in the guilt he feels over the carnival sideshow visit. Haze’s mother and uncle take the condition of guilt as the inborn condition of sin which can only be meliorated by Christ’s redemption. But Haze tries unsuccessfully to repudiate this vision of history and contrarily maintains a commitment to absolute truth. He seeks self-redemption in
a Church without Christ, neglecting Christ's redemptive act. He anticipates that the power of salvation must totally be contained within the self, cut off from the history. Consequently he is left rootless, divorced from the past.

Haze's efforts to escape history are confounded by both internal and external factors; his own integrity of conscience and the outside condition of sin-brokenness, deceit, indifference to truth. The objects and persons around him constantly reflect a fallen condition. The ingrained vision of sin and redemption inherited from his mother is specified in her Bible and glasses he carries with him. The incident which cuts short Haze's flight from history is the destruction of Essex, the car. Thereafter, he turns inward to act out his own integrity and commitment of personal truth by mortification of the body. This choice is associated to the notion of body as not clean. He, too, is linked to man's fallen history. He acknowledges that he is no more innocent but inherits the legacy of the original sin. Inevitability of history in human life is symbolically described by O'Connor in the character of Haze Mote. In her short fiction "A Late Encounter With The Enemy" she shows various aspects of man's relationship with history. The focus is on the theme of death which places, O'Connor thinks, the individual life in the perspective of history - personal, social and biblical. The story describes the death of a wizened Civil War veteran in the context of
history. In a climactic scene, the old man becomes conscious of the presence of death. Having dressed in the Confederate uniform, the old man sits on the stage at his grand daughter's commencement exercises and looks at the black procession forming in front of him. It enters a hole in his head slowly deepening and widening. For many years the past and the future had been the same to him, one forgotten, the other not remembered. He had no use for history because he never expected to meet it again. But at the moment of death, history becomes significant as the past rushed into his mind, and forces his vision into future.

The old man's view of history as a black procession fixes in his consciousness, and brings him to death. Although he is a representatives of history he is not interested in it, consequently he is not conscious of death. "This lack of awareness of Southern history", Feeley writes, "in which he has played a part, evidently precludes, for him, an awareness of the larger history of salvation which lies behind it". O'Connor thinks that the understanding of Southern history extends the understanding of salvation history. The old man's memory of history is as weak as his body. He accepts and revels in the romanticizing of history by a movie. He sums up his philosophy when he muses on history as procession and life as parades, and he likes parades. The theme of man's death in the context of history is reworked
once again in the "Judgment Day". The issue is presented in the form of lost identity in the unknown people and in different place. The problem of physical identity is feared to endanger the metaphysical identity. For the old man, Tanner death among the unknown people is meaningless. He regrets his choice of leaving the South and moving to the North to live with his daughter. Down the South the old man had enjoyed free air around his shack; here in the North the halls are narrow and dark. The old man amuses to see how his daughter, who had shamed him for living with a Negro, has to accept a black couple as neighbors. He tries to exercise his Southern hospitality on the black neighbor, but it turns out disastrous. It questions his identity and his ability to handle Negro.

After the incident of the Negro's grabbing Tanner and pushing him through doorway, makes the old man to think to return to his native place, Georgia. He wants to go there either dead or alive. For weeks he dreams and plans how he might do it. He imagines his Negro friends Coleman's reception of his corpse in a coffin. He worries he might die and be buried in the North that he wants to escape. If it happens, he will find himself among the strangers on the Judgement Day. This knowledge of biblical history makes Tanner restless. When he realizes his daughter's intention to bury him in New York City for economic purpose, he sets out for his native place, the South. He pins a note inside his pocket instructing the finder to send his body express
collect to Coleman, should he die en route. He thinks that his return to the South would maintain his metaphysical identity. O'Connor's working on Biblical history beyond the Southern history is very much special to her. Ellison differs in his use of history in his novels from O'Connor.

Ellison uses history in his works for a special purpose. His concern is a hero's individual responsibility for his role in history. His nameless protagonists consider history as a means to action, a guide to securing full human rights. The question of hero's identity is also related to a knowledge of history. The black characters in Ellisons fiction suffer from self-alienation until they realize their past. The central theme that evolves in his fictions, is the more conscious a person of his past, the more free he becomes. Invisible Man is a superb example of Ellision's use of past in his works for aesthetic purpose. In a quest for self-definition in history, the hero of the novel realizes the meaning and importance of the past in present life. The early life of the protagonist shows him future oriented. He is eager to think ahead and is reluctant to reflect upon past. He doesn't dare even to open the Bible because it makes him homesick. He thinks that the Brotherhood and not the past will provide him with a system of belief which makes individual and political action significant. But his attempt to escape the past and begin life anew, dooms him to repeat his earlier mistakes. He
has realized that he is as invisible as he was in his hometown and at his college. He servers his connections with the Brotherhood. He learns the significance of the past in his present life and identifies himself with it. He becomes aware of the fact that to deny one's past is to deny oneself.

In *Invisible Man* the protagonist's quest for self-definition in history ends in the eviction scene. It occurs immediately after he has lost his Southern identity in a hospital. He encounters an aged black couple being evicted from their home by white city marshals. In their scattered shabby belongings, the protagonist sees "free papers" of an ancestor of one of the old folks. After reading it, he feels as if he is being dispossessed of some painful but precious thing that he could not bear to lose. On that occasion he delivers a brief speech uniting the past and the present in an assertion of black human right. The closing part of the novel reveals that the protagonist at last realizes the value of history.

(iv) The Changing Perspective on History in the South: From the Civil War to Modern Times

History has been the persistent and obsessive element in Southern thinking. The South's sense of past is deeply rooted and it is more passionate and complex. The region's concern with history, truly speaking, is fostered by Scott's works and the Civil War has intensified it. Out of the experience of defeat and humiliation, the South has developed its own view of history. But with passing of times the Southerner's view of history has been changed. Consequently, there are
many perspectives on history rather than one. The romantic perspective on history is the earliest of the series. The Southerner's tendency to idealize things predates the Civil War but the aftermath of the war not only rejuvenated it but also made it a necessary quality of Southern mind. The period after the Civil War with its trauma and scars of defeat was marked by great frustration for Southerners. Since the present is ignominious, they looked back to the years before the war as glorious ones. The romantic view of the past was accepted partly as an emotional requirement of Southerners and partly as a defense against Northern criticism. The romantic view presents an idealized version of the plantation regime. It stresses, specifically, the congenial relationship between the master and the slave. The upholders of this view urged upon their fellows to enshrine the ideals of the plantation regime. Prior to the Civil War, they said, their land was home of culture and refinement. Thousands of slaves cultivated their broad acres and the people lived in ease and plenty.

The romantic perspective of the past owes very much to the Southern men of letters. They presented the Southern readers with the plantation romance. Among those writers the most prominent were Harris and Page. *Red Rock* (1898) by Thomas Nelson Page is an example of romantically sentimental presentation of the past society. The romantic view of the Southern past achieved popularity in the
‘eighties. Even the New South prophets while advocating the new creed gave their allegiance to the romantic view of the past. The romantic perspective, no doubt, worked better to encounter the North’s criticism on the Southern institutions. But the defeat in the Civil War left bitter wounds in the South. Pride and hope were destroyed by the defeat and humiliation was added by the Reconstruction. Under such circumstances Southerners desperately needed a thing to be proud of, to boast of. The only such thing left to the Southerners was their past, intact and untouched by the enemy. They glorified their past up to a level where it acquired mythic value, thus extending the mythic view of the past. When the romantic view of the past was still a ruling force, its complementary view, the mythic view, was achieving the status of what Gatson Calls “an inviolable shibboleth” through other means. Mythic perspective sees the Old time as an age of culture and values. It was the age in which the code of honor, the code of chivalry and the code of manners constituted the Southern way of life. The Old Age is looked upon as an era of chivalrous men and gentle women, of traditional aristocracy representing honor, courage, orthodox religion, respect for women and noblesse oblige to inferiors. The South fought the Civil War, according to this view, for the cause of the Southern way of living epitomized in the Confederacy. The fall of the Confederacy became the Lost Cause and the gentleman planter became the symbol of that cause.
Those who fought and die for the cause became the model heroes, the marble image, the men above men. Thus the mythic view generated the hero worship in the South after the manner of the ancient Romans.

Thy mythic perspective persisted in the South of 1920's as an attempt to preserve the old values against the onslaught of the commercial civilization. The Southern writings in this period insisted on the Southern ways of living. One of the attempts of this kind was made by the twelve Southerners in the book, *I'll Take My Stand*. It recommends the Southern ways of living against the Northern ones, and projects it in terms of conflict between Agrarian versus Industrial Civilization. After a decade, another attempt of such kind was made by a historian, Dr. Douglas Southhall Freeman. His four volume biography of Robert E. Lee contributed to the myth of the Lost Cause. In 30's and 40's the novelists of the South used mythic past as a substance for their novels. The two novels of this period *Red Rose* by Stark Young and *Gone with the Wind* by Margaret Mitchell put history in mythic perspective. These two novelists gave this perspective a way to the Southern Literary Renascence. From 1930's to 1950's each of the Southern literary giants, Faulkner, Warren, Wolf and Welty, produced a series of novels reconstructing the Southern history in every possible perspective. A study of their novels reveals that a single novel can hold more than one perspective on the past and the same author may have
different perspectives as well. Thus the Southern novels and the books on Southern culture are the compendium of the various views on the South's past. In the works of Faulkner different perspectives on the past can be traced. He looks at history from the romantic perspective as he depicts the congenial relations between the master and the slave. The mythic perspective generates its place in his novels soon as he uses the past raising up to the level of myth. Faulkner recognizes the power of the mythic perspective on the modern man by showing how it can force him either in disaster or into some favorable situations.

They mythic view on the past makes place in the novels by Warren who is interested in its negative aspect. He delineates the white male and female characters whose lives are bounded by notions drawn from a remembered mythic past. In the practice of using history in novels, the Southern novelists keep changing their view of the past. While the mythic view is still appealing to some Southerners, the tragic view on history is being adopted. The new perspective is more realistic in its nature than the earlier two ones. Seen from this perspective, the Southern history remains the story of a common suffering of the people of the South. It is no more the story of a glorious past but it is a story of ostracism and tragic experience of the Southern people. The South had fostered and lived with a peculiar institution of slavery. The region fought and lost the Civil War. It has endured the Reconstruction with
humiliation and lived with poverty and frustration as parts of everyday life. Taken together, these experiences make the history of the South tragic and burdensome. The tragic perspective gets free play in Warren's novels. His attempt has been remained to show how Southern consciousness can respond to the tragic fact of history. In *All the King's Men*, Jack Burden, a Southerner, attempts to take a definite stance on his past. He realizes that past can not be approached sentimentally but realistically. Southern history for Jack remains a burden to be borne, guilt to be accepted and expiated.

In the hands of Faulkner, the South's history of defeat, frustrations and guilt has been transformed into what Simpson calls "a universal myth of the human condition." Faulkner is engaged in depicting how the tragic perspective affects the Southerner's outlook on his life. Quentin's attitude differs from Shreve's in *Absalom, Absalom!*. The former has a sense of past and through it a personal access to a tragic vision. In 1960 the tragic perspective on history gets an elaborate treatment in Woodward's book *The Burden of Southern History*. The writer perceives the Southern history as a sum of "un-American experience" which constitutes the burden for the Southerners. Southerners' obsessive concern with the past results into different perspectives on it. They view history in terms of time giving way to temporal perspective on past. According to this view, history is an
extension of the present into the past. Time past becomes the essence of time present. The temporal perspective on the past is elaborately treated in Southern novels. It facilitates the Southern writers to choose subject matter related to the present or recent past without loosing their sense of past. For them past remains a part of the present, or a dimension of the present. Many Southern novels describe the importance of the past in the present lives of the characters. Faulkner’s novels, for instance, reveal how the past pervades the present of the Southern characters. Past breathes all around Pickett, a character in *Intruder in the Dust.* For him it is not yet two o’clock on the July afternoon in 1863; the brigades are in position behind the rail fence waiting for Longstreet to give the word.

The temporal perspective is presented in other ways too, in the Southern novels. Time past, present and future seem to constitute one dimension. However, the focus is on the time past; it is the producer of the present and shaper of the future. Jack Burden in *All the King’s Men* uses the spider web metaphor to relate the past to the future and the present to the past. In so doing, he shows how the past, the present and the future are interrelated. Burden’s sense of time is the sense of totality, of the whole, the typical of the Southerner’s. By this the Southern novelists remind us that man is not free in his present, and the past is part master. The time past in inescapable how much one tries to avoid
it. The temporal perspective on history keeps the past alive in the lives of the Southerners. It is not surprising when we see the past monitoring the present lives of the characters in the Southern novels. Past, present and future form one dimensional time in Southern literature. The other perspective reflected in Southern literature is artistic perspective on the past. It is evolved from the writer’s act of viewing history in artistic terms rather than philosophic one during Southern Renascence. The European writers view history on the philosophic plane; the Southern writes, on the other side, see history in terms of perception, consciousness, or apprehension of self. Explaining the issue McCormick writers that the Southerner “treats history through art rather than through philosophy.”

History for Southern writers becomes recent and urgent. It is seen in the dilapidated mansions, hovering over the statues of the Civil War heroes. Burden tells us that he can see a little chunk of history right there in front. History, as this perspective holds, becomes a matter of expression rather than reflection.

History as a matter for reflection is held by Flannery O’Connor in 1950’s. She sees the Southern history from philosophic view point. To her an awareness of the larger history of salvation lies behind the awareness of the Southern history. O’Connor looks at the Southern history as a microcosm of larger universal history. Her characters move from the history of the South to the Biblical history. The understanding
of Southern history, to her, extends the understanding of salvation history. Lack of awareness of Southern history precludes an awareness of the larger history of salvation. This philosophic interlinking of Southern history with the Biblical history is special to O'Connor extending philosophical perspective on history. The other writers after '50's like Percy, Foote and Ellison offer changing perspectives on the Southern past. They also retain the earlier perspectives presented by the predecessors. The Classical view of history is initiated in the novel of Faulkner and Warren and it is retained by Percy and Foote. Classically understood, history denotes knowledge – knowledge of past, present and future. History preserves knowledge of conscious living for the future generations. "History was exemplary knowledge", Gross comments, "preserving for future generations what might otherwise sink into oblivion."\textsuperscript{15} History for the holders of this perspective is a guide, a form in an age of permanent crisis. This is tightly held by Aunt Emily in Percy's \textit{THE MOVIEGOER}. She insists that the knowledge of history can guide men in moments of life such as success, failure, marriage, and death. The classical view of history is countered by the cynical perspective on past.

The cynical perspective views history as no longer useful in present times. The past is no more a nourishing tradition but rather a storage of bygone style. There is nothing in it worth to imitate. Its worst
side is that a preoccupation with the past and its customs may make one's life empty. In the words of Hoffman, "A mere preoccupation with the past and with its relations to custom and human ceremony may very well lead to rather empty life". This perspective is reflected in Binx's ambivalent stance toward the past in *The Moviegoer*. To him, Aunt Emily's manners and grace seem to be worthless. When it comes to live by the past without being oppressed by it, the Southern characters take either ambivalent stance or keeps ironic distance between themselves and history.

(v) A Brief Survey of Works on Past and Fiction

The relations between past and fiction have been discussed since the classical time. It has become the core issue of discussion among the literary critics during the nineteenth century. Scott and his followers used the past for subject in fiction giving topic for critics of the relations between past and fiction. Since then, from time to time, the works outlining the relations between these issues have been published. A brief survey of such works is made here in order to mark the growing interest in the relations between past and fiction, particularly in the South.

Alstair Mac Donald Taylor's article "The Historical Novel: As A Source in History" in *Sewanee Review*, XLVI, (1938), discusses the complementary relationship between past and fiction. He tells that the
writers like Scott used the past for subject in fiction making the forgotten past known to the readers. His view is that the fiction writer contributes to bringing the past to the present. The main thrust of his article is that the historical novel is playing a source in history. The relations between past and fiction appeared in historical fiction is commented by Arthur Bernon Tourtellot in his scholarly article, “History and the Historical Novel: Where Fact and Fancy Meet and Part” in Saturday Review, Issue 18, Vol. xxvii; (Aug. 24, 1940). He remarks that historical fiction is a hybrid form of art springing from history and fiction. Historical fiction attempts to supplement history with fiction making history more alive and more real. Harvey Allen’s article “History and the Novel” in The Atlanta Monthly. Issue 2, Vol. 173 (Feb. 1944) focuses on the writer’s use of history in fiction, but more on his creation of illusion of the past in historical fiction. Historical novel’s capacity to create an illusion of reliving past is the chief virtue on which the fiction type stands. Using historical material, Allen writes, for fiction, the writer alters literal historical facts for artistic purpose. Edmund Fuller holds the view that the character from history and events of the past offer rich material to the writer in his article “History and the Novelist” in American Scholar, Issue 1, Vol. 16 (Winter 1946-47). Refuting the charge of lacking invention in historical novel, he says that the use of historical or traditional subject matter is evident in major
works from Homer to modern times. The writer's measure, Fuller adds, has nothing to do with the fact that he uses them; it will lie in the use he makes of them. In addition to these scholarly articles, there are a number of books by renowned writers fully devoted to the relations between past and fiction.

_Southern Renascence_ (Baltimore: 1953) by editors, Louis D. Rubin and Robert D. Jacob comprises two articles which perceive the intimate relations between past and fiction. The first one "The Southern Temper" by Robert B. Heilman comments that the Southern character's sense of the immanence of past in present makes the writers to deal with past in fictions. The second article, "Time and Place in Southern Fiction" by H. Blair Rouse makes a statement that time as the essence of all that has happened in the past dominates the Southern fictions. _Fiction Fights the Civil War_ (Chapel Hill: 1957) by Robert A. Lively, is a work solely devoted to the subject of past and fiction. It states that the novelists present the fictional view of history to the reader. Novel has become a medium of telling history of the South. _The Burden of Southern History_, Revi, ed, (Baton Rough: 1977) by C. Vann Woodward, acknowledges a vital relationship between past and fiction. It admits that the characters in Southern novels try to come to terms with their family past. They are drawn as an inextricable part of a living history and community. They are attached to, and determined in a thousand ways, by other wills and
destinies of people they have only heard about.

*Southern Writings in the Sixties: Fiction* (Baton Rough: 1966) edtd. by John W. Corrington, includes some notable articles on past and fiction. The book discusses how Southern literature to this day still flushes out the ghosts from past and how it is moved by their specters, their dreams. *Three Modes of Southern Fiction* (Athens: 1966) by C. Hugh Holman, observes how in Southern fiction past is seen as symbolized by the timeless, by a series of events named Shiloh, Vicksburg and Gettysburg. For the characters in fictions, past lives with passion and enormous demands. They grew to manhood among phantoms, side by side with a ghost. *The Myth of Southern History: Historical Consciousness in Twentieth Century Literature* (Nashville :1967) by F Garvin Devenport, Jr., reveals that the novelists in the South make past an essential element in fictions. They view that the tragedies and horrors of the present lives of the characters are rooted in the past. History is treated as the part of the present. *The Art of Southern Fiction: A Study of Some Modern Novelists* (Carbondale: 1967) by Frederick J. Hoffman, is a remarkable work on past and fiction. It traces out that history plays so large a role in Southern fiction even when there is no explicit reference to its history, the Southern character is assumed in terms of a regional history. *The Contrived Corridor: History and Fatality in Modern Literature* (Ann Arbor: 1971) by Harvey Gross,
proves the fact that history becomes a radical reality in modern literature. Myth has been used to order the facts of history in literature. The historical findings are supported with a mythical framework in literature. The book also reveals the burden imposed by historical knowledge on Southern literary men. *Death by Melancholy: Essays on Modern Southern Fiction* (Baton Rouge: 1972) by Walter Sullivan, asserts that the Civil War has become a dramatic symbol in Southern fiction. For it is the pregnant moment in Southern history which contains all that has gone before. The war is always understood as the climax of Southern culture, the last moment of order in a traditional society.

attempt to come to terms with their past. *The Future of the Past* (New York: 1989) by a prolific writer C. Vann Woodward, examines how southern novels are loaded with history. Even when Southern fictions treat the contemporary subject or period, the past is always a part of the present, shaping or haunting it. Past is indeed an essential dimension of the present. *The Fable of the Southern Writer* (London: 1994) by Lewis P. Simpson, offers an elaborate comment on the past and fiction. It develops a thesis that serving witness not to the actual historical event but to the remembrance of it is a force that shapes the vocation of the Southern novelists. The metaphysics of remembrance is being equated with historical reality.

(VI) Critical Works Available in Print on the Use of History

The use of history in Southern fictions has been remained a subject of great interest among the literary critics. They intend to know how the Southern writers use past for subject matter. In fact they are engaged in a critical task that gives an approach to the study of Southern fictions. The range of the critical works on use of history corresponds to the range of the novels written at a time. From Faulkner to Ellison, a great many novels have been written and that is followed by the critical study of each novel. A review of such critical works will help to locate the areas that the critics have successfully dealt with and the area which are not dealt with. In order to have a proper review of
the critical works, it is necessary to approach those works under each individual writer.

*Three Modes of Southern Fiction* (Athens: 1966) by C. Hugh Holman, is a critical study of the use of history in Southern fiction, including the fictions of Faulkner. The book develops an argument that Faulkner uses history in novels to create the material of a cosmic fable. *American Literature 1919-1932: A Comparative History* (London: 1971) by John McCormick, offers a point that Faulkner uses history in order to construct a literary idea about the past. *Mississippi Quarterly*, xxv, Sup. (Spring: 1972) includes two notable articles on Faulkner’s use of history. The First “Faulkner and History” by Cleanth Brooks argues that Faulkner uses history in order to understand it. His thoughtful characters often speculate about its meanings. The second article, “The Firmament of Man’s History: Faulkner’s Treatment of the Past” by Michael Millgate corroborates Brook’s findings in Faulkner’s fictions. *Versions of the Past: Historical Imagination in the American Fiction* (New York: 1974) by Harry B Henderson, III, reveals how Faulkner uses history in his novels laying emphasis on the social and individual past. *Uses of the Past in the Novels of William Faulkner* (Ann Arbor: 1974) by Carl E. Rollyson, Jr., is a scholarly analysis of use of history. Its finding is that Faulkner uses history in order to interpret the past and the capacity of interpretation stems from character’s awareness of past
events.

*William Faulkner: The Yoknapatawpha County:* (Baton Rouge: 1990) by Cleanth Brooks, offers some arguments that Faulkner uses history in order to dramatize the process of constructing Southern character. Faulkner intends to know how we can “know” the past. *Robert Penn Warren* (New York: 1964) by Charles Bohner, offers critical judgement on Warren’s use of history as background against that the character can identify himself. It also comments on the nature of the impingement of the past on the present. The *Contrived Corridor: History and Fatality in Modern Literature* (Ann Arbor: 1971) by Harvey Gross, investigates Warren’s purpose of using history in his novels. The purpose is to interpret it, to understand it. *Robert Penn Warren: Critical Perspective* (Kentucky: 1981) edited by Neil Nakadate, includes an article, “Robert Penn Warren: The Conservative Quest for Identity” by Chester E. Eisinger. It develops a critical argument that like a historian Warren seeks the meaning of the past to establish a concept of identity. *Robert Penn Warren’s All the King’s Man* (New York: 1982) edited by Harold Bloom, consists of some notable articles on the use of history. The first “The Assumption of the “Burden” of History in All the Kings Men” by Murray Krieger, proves how Warren’s characters try to come to terms with history in order to free from the assumed burden of it. The second article “The American Novelist and American History: A
Revaluation of *All the Kings Men*" by Richard Gray, expresses an opinion that Warren uses history to reformulate the past in the light of present recognition of it. *The Novels of Robert Penn Warren* (New Delhi: 1985) by Sr. Cleopatra, provides a critical perspective on the use of past in Warren's fictions. The central point developed in the book is that the problem of identity depends upon history for its solution.

*A Still Moment: Essays on the Art of Eudora Welty* (London: 1978) edited by John F. Desmond, includes two articles on the use of history in Welty's fictions. The first article "Time in the Fiction of Eudora Welty" by D. James Neault, reveals that Welty uses voluntary memory as a means of recapturing the time past. The second article "Metronome and Music: The Encounter Between History and Myth in *Golden Apples*" by Douglas Messerli, argues that time which is seen as occurring either in a linear or cyclical pattern may be experienced either as history or as myth. *Eudora Welty's Achievement of Order* (Baton Rouge: 1980) by Michael Kreyling, locates Welty's use of history in her novels. The book comments that Welty sees past as retrieval, as a circle where past and present meet. *The Past in the Present: A Thematic Study of Modern Southern Fiction* (Baton Rouge: 1981) by Thomas D. Young, offers criticism that Welty uses past to make her character realize that no amount of nostalgic longing can make the past much different from the present. *Flannery O'Connor: Voice of Peacock* (New

cultural and national history the freer he becomes. *Invisible Criticism: Ralf Ellison and the American Cannon* (Iowa City: 1988) by Alan Nadel, reveals how Ellison advocates that the perception of past is possible not by a static view of it but by a dynamic view of it. *New Essays on Invisible Man* (Cambridge: 1988) edited by Robert O’Meally, contains an article “The Meaning of Narration in *Invisible Man*” by Valerie Smith. It tells that Ellison uses history in his novels because it is a guide to learn about the present. History is closely involved in man’s everyday affair and escape from it is impossible.

The critical works reviewed so far deal with the issue of the use of history in Southern novel. These critical books concentrate on the writer’s need to use history and the way he adopts to its use. In conclusion we may say that history is used in Southern novels in order to understand it and to transform it to literary artifacts. But the issue of history and individual consciousness remains to be discussed fully. In Southern culture history is a matter of mind. To put it in another way, individual consciousness is a domain of history in the Southern culture. This issue is very much important and needs to be explored fully.
ENDNOTES


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