CHAPTER-V

COMMUNITY IN NARRATION

Narrative structure keeps the intersection of individual and community, whether harmonious or not, constantly in view. It especially emphasizes the desire and need of characters to talk to one another, to pass back and forth information about themselves and others. No individual can adjust fully. In one way or another he is always at odds with his community. The struggle between preserving one's integrity and trying to conform to social standards fosters a constant tension between community and individual, which subtly underlines most of Faulkner's novels. Moreover, the individual is nearly structure show a gradual evolution in Faulkner's treatment of the individual Narrative's usually evoke the individual place in a society through character perspective the external narrator's scene setting commentary and the hearer-teller relationship. Faulkner's novels define certain laws which regulate the individual role in the community. In Light in August the community for the first time became a primary element, serving for all particle purpose as a major character." In Light in August Faulkner defines the individual not only from the individual viewpoint but the ways of other people - members
of the background against which Faulkner portrayed the Sartor is and Ben bow clans. In The Sound and the Fury and Sanctuary, the community, though always in the background does not play a major role. (Talking is a means of self-expression, a way of confirming one's identity and significance as a human being, his membership in the human community. Communication gives the community self-awareness and delineates its place in history, the foundation on which it is build; it enables the community to explore its environment. Similarly, directed narration portrays the individual in his natural setting among the other individuals with whom he naturally belongs. A speaking character's narratives inevitable reflect not only the marks of his individual consciousness but of his social consciousness as well.

Generally, internal narration through focal character explores the nature of individual Experience. More objective reportorial narrative, which also relies on internal perspectives, explores the community. Character narrator express their personal interpretation of events, but because their knowledge often comes from different community source, they too may represent a community viewpoint. Many of Byron's report to Hightower are based on community viewpoint; many of Byron's reports to Hightower are based on
community information: so is the Mottstown citizen's account of the Hines couple in chapter 15 there is at least one representative character in the novel of each social, economics and racial class in Yoknapatawpha Country; the sheriff and his deputies stand for Iwaaw and government, Armstid and the countryman for the farmer; the Churchman for the Negro community; Hines Hightower, and his former parishioners for organized religion, the doctor, Mrs. Beard and the railroad stickman for the middle class; the planning- mill workers for the laboring class: Joanna Burden for unwelcome but tolerated intrudes. Significantly, the community's diverse composition identifies it as a cohesive group of citizen who may respond similarly to such an event as Joanna Burden's murder, but who also may react in widely varying ways. For instance, the community never suspects the possibility of Christmas's Negro blood until Brown first suggests in chapter 4 (p. 91). After Christmas has lived the notion, but sheriff Kennedy hesitates, preferring to call Christmas "that fellow" instead of "nigger." Even those who believes in his blackness find in difficult to explain because he does not behave, as the community believes a Negro should. They are forced to call him a 'while neigger'' (P. 3.26) to claim the "He don't look any more like a nigger that I do" (p. 330)
and "it was like he never knew he was a murderer, let alone a nigger too" (p. 331). Opinion is hardly unanimous." 2

Jefferson proves surprisingly tolerant of variation in character and behavior. Hightower and Janna live relatively unmolested lives there, once they have paid the price for violating the community's standards, even Lena, pregnant and unwed, receives comfort and help. Christmas, however, enjoys no such treatment. He is neither black nor white - social roles created and demanded by the community. The resulting confusion, in his own mind as well as the townspeople's destroys him. Hence, the community is generous only to a point, when race becomes and issue, it becomes viciously inflexible.

At critical points on the narrative the community itself "speaks" in a group voice most apparent in Chapter 13, in the crowd's response to Janna's murder. When the sheriff finds a black man to question about the recent tenants of the Burden cabin, the crowd coalesces in a single, unfired response.

It was as if all their individual five sense had become one organ of looking. Like an apotheosis, the words that flew among them wind-or-air-engendered is that him? Is that the one that did it? Sheriff's got him... the drying the roared, filling the air through not louder that the
voices and much more unsourceless by God, that's him, what are we doing. Standing around here? Murdering a white woman the black son of a (P. 275)

The great irony of his passage lies in how the community's attitude towards Joanna has changed. Only her murder by a black man could so arouse the crowd's protective scorned. Here the community reacts as an organic entity, ready to lynch and innocent man out of an abstract desire for retribution, a quite different response for the one which leads to Grimm's murder of Christmas. (At points in intruder in the Dust, Chick Mallison "hears" of imagines a similar communal voice, another unified response to the supposed crime of a black man against a white.) the communal voice speaks again in chapter 18 when Byron imagines It reaction to his behaviors with Lena.

In a different way the community speak also in the eulogy for the dead Joe Christmas at the end of chapter 19. because the community serves as focal character, the translated intrusion can look to its past as well as its future. As Christmas dies, the transition from external narrative to elegiac benediction occurs abruptly. The concluding narrative dramatically characterizes the dead man's impact on the town's consciousness - not merely as a flesh and
blood man but also as a legend: "The man seemed to rise soaring into their memories forever and ever. They are not lose it ...... it will be there, musing, quiet, steadfast, not fading not particularly threatful, but of itself alone serene, of itself alone triumphant" (P. 440). The antecedent of "it" is Christmas's "pent black blood," whose release the entire novel has prepared for. News of his man has passed from mouth to mouth in the community, in traditional legend- making manner, with individual such a Byron Bunch serving as bard or town historian. In a sense too eulogy parallels the town's transformation of Christmas into legend by likewise translating him into art. It richly symbolizes the theme of the individual intersection with the community. It also is a tribute paid by the town and the novel to the figure of Joe Christmas. Though three weeks after Christmas's death the furniture dealer can speak of him only as a "nigger" that "they lynched" (p. 470), chapter 19's conclusion suggest that his agony has indelibly marked the community consciousness, Hightower receives a similar tribute at the end of chapter 2, but it is laden wit irony and far from laudatory, confirming his essential weakness." 3

The novel's design also reflects the eminence of another important theme, the meaning, the individual experience. Focal characters and characters narrators express subjective, internalized
interpretations of reality; irony and external perspective provide a counterbalance by which the reader may judge their views, certainly, Christmas's own perspective does not explain his character adequately; conclusion, which the reader bases only on his perspective, without the perspective of others characters and the community, must be inherently unreliable. Christmas's life assumes meaning and importance because of the way other character react to it, because of the narrator's ability to order and represent their perspectives objectivity. Finally, however, all perceptive combined fail to explain his satisfaction. The enigma he represents, like the enigma of every human being, lies beyond explanation. As the archetypal individual -in conflict with is heritage, nature, time, society, himself- he remains at the end the selfsame mystery he was in the beginning.

In a larger sense the community spokesman are also archetypal individual, sometimes distantly removed from the novel's action, nevertheless deeply involved in one way or another. The furniture dealer unknowingly enmeshes himself aware. Yet even as symbols there characters continue to speak fallibly. In fact, their limitation are what make them representative. When the Negro parishioner of chapter 14, section 2, reports Christmas's rampage through his church, the narrator carefully qualifies what the says:
"That was what he told because that was he knew" (p. 307) an apt appraisal of each character's cognitive limitations, of the novel's insistence upon them.

**Faulkner** may also very perspective reintroducing as a total stranger a character who has appeared previously, often in a prominent role. Such reidentification shocks the reader into an awareness of an individual's true personality by its almost clinically objective descriptions. It strips away whatever attitudes the reader has already formed and especially discourage him from sympathizing with a character too strongly. In chapter 16, for instance, the Hines couple, described at some length previously in the narrative. Enter Hightower house: "Byron leads them into the study a dumpy woman in a purple dress and plume and carrying and umbrella, with a perfectly immobile face, and a man incredibly dirty and apparently incredibly old, with a tobacco stained goat's beard and mad eye. They enter not with difference, but with something puppet like about them, as if they were operated by clumsy spring work." (pp 348-49). This cold, indifferent, description portrays the Hines couple from a ruthlessly external perspective, reinforcing earlier implication that neither the old man nor his wife is quite sane. Hines engages in recertification by characterizing himself with third persons pronouns
as if he is discussing a person separate from himself. But his schizophrenic perspective in intensely subjective. Its irony and its narrator's insanity combine in a characterization more bizarre than any other in the novel. When Hines stop his ranting, the reader, along wit Byron and Hightower, can react only with "quiet and desperate amazement" (p. 361). Faulkner frequently employs reidentification as a means of characterization to describe Benjy in the fourth section of The Sound and the Fury, or to portray Temple Drake and her father in the Luxembourg Gardens scene at the end of Sanctuary.

Because the perceptions of focal characters provide much information about events in this novel, the narrator must be present to correct, or at least to identify, mistaken information. Focal character, reacts to events instinctively and impulsively; because they are not narrators, they do not attempt to order or objectify their experience, a fact which may or may not affect their reliability. The narrator may counterbalance the focal character's subjectivity in several ways, most commonly by distancing himself or by recertification. His presence proves especially important to the portraiture of on individuals whim proves especially important to the portraiture of individuals whom the focal character views only from
the outside. Such externally viewed characters are seen precisely as
the focal character, with all his flaws and limitations, see them.

Intruder in the Dust (1948) is Faulkner's most provincial novel.
It is, in fact, the only novel that he wrote can be classified as a
regional novel. In this book, his vision does not penetrate beyond the
specific Southern problem. Faulkner here limits himself to an
exploration of the soul - rending dilemma of the intelligent, sensitive
white Southern who recognized the Negro and equal human being
but who cannot free himself from the racial prejudice of his southern
heritage.

Faulkner's analysis of the Southern consciousness illuminates
the complex psychological and social that make the intelligent white
southern a unique phenomenon of the twentieth century. But
because Faulkner treats his subject as a special regional problem -
everyone not born white southerner is an Outlander - the significance
and value of his book a white southern is an outlander - the
significance and value of his book as are in minimal. Of even more
importance, perhaps, in accounting for the failure of the novel as a
work of art is Faulkner's assumption of role of spokesman for the
south. He scarifies his art to social analysis and preaching. The result
in propaganda novel. The melodramatic plot in which two boys - a
n Negro and a white - and a old woman open a grave to prove that the Negro, Lucas Beauchamp, about to be lynched for the murder of a white man, is innocent, is too slight to a story to sustain the weight of rhetoric Faulkner heaps upon it. Aside from the sensitive and brilliant analysis of the young hero's racial consciousness, the only scenes which have artistic merit are those in which Faulkner creates the lynch atmosphere of the town. There scenes are superbly rendered.

'Intruder in the Dust' combines two types of stories, both Faulkner favorite - the myth mystery and the transition of a young boy to adulthood. The young protagonist's role in the mystery dram precipitates his maturation. At the end of the novel, southern boy has come southern man. This regional drama of social maturation has three stages. The first begins when the twelve - year - old Chick Mallison, indoctrinated since birth into the traditional code governing race relations, encounters Lucas Beauchamp. In the second stage, chick saves Lucas from being lynched and rejects his society and its racial code. In through third stage, the young man is reconciled to his society and his heritage.

The central conflict is psychological rather than social. Chick is form between the impulse of his heart and his allegiance to the racial code. The truth the heart reveal is the Negro as equal being; the
his own sense of moral obligation and to ascertain the truth, Charles defied the white community and not only disturbed the dust a specific grace but uncovered a hidden truth. In describing the southern reaction towards such a defiance of traditional attitudes, Lillian Smith used the word we alienated reason; made strangers of knowledge and facts; labeled as 'intruder' all moral responsibility for out acts.

According to Faulkner's account of the development of the story, it originated in the idea of a man in jail, just about to be hung, who "would have to be his one detective" because the "he couldn't get anybody to help him. Then the next thought was, the man for that would be Negro." As soon a Faulkner though of Lucas Beauchapm, "then the took charge of the story" and gave it a new shape.

Intruder in the Dust represents a very curious mixture of literacy excellence and faults. But its essential faults are not those that in the past have come in for rough handling by the critics. These letter tend to disappear, once the reader handling by the critics. These latter tend to disappear, once the reader has put aside a few misconceptions, such objections centre around the character a Gavin Stevens and some of his talk on the race problem. It led Edmund Wilson, in his review of the book in the New Yorker, to treat the novel as "a kind of counter blast to the anti lynching bill and to the civil
and benefits. He is made ware of the family's role in the history and life of the community. For being inextricably woven into a spider's web. Southern boy is bound in a tight mesh of allegiance and loyalties. Every child, of course, is; but the web encasing the southern child is tighter and more intricate. Its design is inspired by that sense of vanished glory which intensifies a need for communal and familial justification.\textsuperscript{4}

The continuation of the story of Lucas Beauchamp in 'Intruder in the Dust' shifts from the relationship between Lucas and his white relatives to that between Lucas and the white community. But Lucas is the centre of concern, not the central intelligence as he was in "The Fire and the Health," chapter 1. Charles Malison is the hero of the murder - mystery - detective story and the story of initiation, in both of which the narrative content is fully Gothic. The adolescent Charles is an extraordinary effective central intelligence because his state of tension and excitement and the dream quality which suffuses both the thoughts and his actions heighten the Gothic atmosphere.

The title of 'Intruder in the Dust' is the least obvious in meaning in Yoknapatawpha fiction. It may refer to Charles as the intruder who disturbed the dust of Vinson's grave. But a sentences in Lillian Smith's Killers of the Dream suggest a broader meaning. To satisfy
code proclaims the Negro inferior. The two are irrevocable, for once the assurance of white superiority is shattered, the prescription of the code are illogical, immoral and unjustifiable. The sensitive Southern, like Chick, is therefore torn between an unshakable allegiance to a tradition and a conviction that the tradition is justifiable.

Charles Mallison, Jr., who is identifies by narrator only once or twice throughout the novel, is southern white Boy, brought up ion society in which the servility of the Negro is not merely a pattern of racial relationship but a doctrine. The childhood comparison of southern white boy, in this and a number of other Faulkner novels, is a Negro Boy, the white child adapts very early in life, therefore, to the dichotomy of southern social existence. The child, incapable of logical distinction, unquestioningly accepts these irreconcilables as the natural order of things. By the time he achieves maturity, he is impervious to logic. In Go Down, Moses, Faulkner, describes that critical moment when southern white Boy and his Negro friend realize that the code supersedes friendship. Inevitably for a boy like Chick Mallison the racial code is an invisible aspect of his personality. As southern boy, his character is naturally shapes by a sense continual with the past and a string feeling of belonging to his community. He is nourished on stories of his ancestor's lives, their actions attitudes,
rights plank of the Democratic platform." and other reviewers made much the same point.

Most readers find it impossible not to condescend to Gavin Stevens. They can scarcely by blamed and in itself the condescension does no harm to the novel. What is of damaging consequence, however, is that many readers are quite certain that Faulkner admires Gavin Stevens, regards his as a kind of projected image of himself and means to use his as is mouthpiece. But as the earlier chapter of this book should have made plain, Gavin Stevens occupies no privileged position in Faulkner's novels; sometimes he talks sense and sometimes he talks nonsense. Doubtless, what the says often represents what many southerners think and what Faulkner himself - at one time or another - has thought, but Gavin is not presented as the sage and wise counselor of the community. His notions have to take their chances along with those of less "intellectual" characters."

The surcharges atmosphere in which the novel has been read played all sorts of tricks on its reviewers. Elizabeth Hardwick, writing in the partisan revies."6 said that "the bared situation of the novel is brilliant.' and went on to specify why." an old Negro, Lucas Beauchamp, a man apart, not arrogant, not scornful, just intractable
and composed,' pretends to be a murderer, wants to be innocently lynched, to all his own blood to the south's dishonor, as his last act of contempt for his oppressors." But Lucas Beauchamp does not pretend to be murdered, and he was not the least desire to be lynched. He sends for a lawyer and tries to get a private detective. Thought the situation looks black, he does not give up his case. To depend upon a boy's ability - not to mention his willingness - to check up on the bullet wound in a body now buried in an out-of-the way cemetery is to rely on a forlorn hope, but Lucas does not dismiss it contemptuously, he plays it for what it is worth, and when the opportunity offers, he makes his appeal to the boy.

Other readers have not gone so far as to say that Lucas wants to be lynched, but they are so certain of his victimization that they are led to say that the community was determined to lynch him, whether or not Irving Malin assumes that Lucas is to be lynched because he is "discovered one day standing next to the body of a white man. It does not matter, "he says, "whether he is innocent or guilty."7 But Mr. Malin is too eager to find against the community; even in New York city on Cleveland or Detroit, the presence of a man with a pistol that has just been fired, standing above the still - warm boy of a man who has just been shot, affords a strong presumption of guilt. As for its
not mattering is contradicted by the events. Late in the novel Charles Mallison notes wit scorn the speed with which the people in the crowded square slip away, once they find out that Lucas is not guilt. He observes bitterly: "They ran ...... There was noting left for them to do but admit that they wrong. So they ran home" (p. 197).

How did Lucas manage to get himself in the embarrassing position which he stands, pistol in hand, over a still-warm corpse? Because, as we are to learn, Crawford Gowrie had concocted and elaborate plot to kill brother Vinson and uses Lucas as a scapegoat.

Now we have every right to protest that such a plot is much to tricky and that a would - be murderer, less imaginative than Faulkner but more practical in the way or crime, would have concocted some other way to stop the mouths of Vinson and Lucas, both of whom know that Crawford has been stealing lumber. But if the reader is going to accept the elaborate arrangement that will place Lucas apparently red-handed at the scene of the crime, he has little right to object if people in the community assume, as most people elsewhere would assume under the circumstances, the Lucas is the murderer, in any case, it is essential to our understanding of the novel for us to realize that when Gavin Stevens tells Lucas that he will take his case, he does so in spite of a presumption of Lucas's guilt that
amounts almost to certainty. We must realize too that Charles Mallison, at the beginning assumes that Lucas is guilty of murder.

At this point the figure of Lucas Beauchamp calls for a more careful look. We may be tempted to see in Lucas a champion of Negro rights. In one important regard he is such a champion. But hardly in a programmatic sense. Lucas is basically a strong-minded on his race as to his family. He is obviously very proud of being a McCaslin and he imitates very carefully the stance of his white ancestor, old Carothers McCaslin. Lucas, after all, is the same man whom we met in "The Fire and the Health," he is no would - be Marty; he is no crusader for civil rights; he is the tough and fearless old aristocrat who makes no concessions, who manages to keep his courage and his dignity under the most difficult of situations, and whose enforced passivity are prisoner is be no means to be confused with courting of unjust punishment nor ever the merely stoical endurance of undeserved punishment, Lucas is an old man hustled into jail, an old man who has incredible tale to tell and who is wise enough to know that it will be difficult to get anybody to listen to him, let alone believe his. This is the character that Faulkner renders so convincingly that even in his passivity he counts as a positive forced throughout the novel.
Faulkner does emphasize the fact that many of Lucas' problems stem from the fact that he refuses to behave as the white community expects a Negro too. The author reconstructs for us what has gone on in the minds of through typical; white men in this community: "We got to make him be a nigger first. He's got to admit he's nigger. Then may be we will accept him as he seems to intend to be accepted" (p. 18). It interesting to see how Lucas handles himself in the fact of this kind of truculence, especially when it becomes belligerently hostile.

One such incident when Lucas, at the country store, encounters three young white men, the crew of a "nearby sawmill, all a little drunk." One of them says to Lucas: "You goddamn biggity stiffnecked stinking burr headed Edmonds sonofabitch". Lucas replies: "I aint a Edmonds. I don't belong these new folks. I belongs to the old lot. I'm a McCaslin" (p. 19). This is not precisely the soft answer the turneth away wrath, and it is not meant to be. The young ruffian at once threatens Lucas because of "that book" on his face, to which Lucas retorts: "Yes, I heard that idea before, and I notices that the folks that brings it up aint even Edmonds" (p. 19). The young white man snatches a club to bash in Lucas head and is barely restrained by the proprietor's son. But Lucas refuses to run. He finally
moves towards the door "without haste", and goes out calmly eating his gingersnaps. The terms of Lucas' retort are significant: they suppose his dignity not as a Negro but as a McCsalin; they involve not his race but his family. (They probably are, as such, the more infuriating the underbred drunken white man. But we are concerned here with Lucas' conception of himself, not with that aspect of the matter.) Lucas is not consciously fighting for a cause. He is being himself, though in daring to be himself the undoubtedly promotes the cause.

There follows the very sensitive handling of the white boy's sense of embarrassment at his faux pas, the sudden from shame to anger as he hears the rejected coins ring on the cabin floor, and then as the weeks pass, the boy's bafflement and resentful frustration at the way in which the old man parries his every attempt to discharge the obligation. By countering each preset sent by the bow wit a present of his own, Lucas manages to keep the boy is his debt. Typical of Faulkner's sure touch is the way in which he handles the boy's sense of relief when on day Lucas meets his on the street and looks straight at him without recognition, seeming to have forgotten him completely. But later the boy learns that Lucas' wife has died not long before this encounter, and thinks with a kind of a amazement
"he was grieving. You don't have to not be nigger in order to grieve" (p. 25). So the boy has to make another test, and this time, when Lucas again passes him without a sign of recognition, the boy says to himself: "He didn't even fail to remember me this time. He didn't even know me," and experience a sort of peace in believing that "it's over" and that he is now free of any debt to the ole man, since Lucas has not "ever bothered to forget me." But when the shocking news of Lucas' arrest for murder reaches him, the boy finds that Lucas has not forgotten him and that he is not at all free. His first impulse had been to evade responsibility by getting out of town, but he cannot really do this, and finally, in fascinated horror, he finds himself in the crowd watching Lucas being taken into the jail.

He then realizes the Lucas is looking at him and addressing him directly: "You, young man. Tell your uncle I want to see him" (p. 45)

Once Charles has conveyed this surprising information to his uncle, his job is basically done, but not so with Miss Habersham's. For it turns out that Gavin, in spite of his earlier confidence that Lucas will be safe in the jail and that there will be not lynching, now, perhaps because he is at last conscious of the fact that Lucas is innocent, finds that he is not nearly so confident that three will not be
jail delivery. Accordingly, he makes his strange request of Miss Habersham. Deputies guarding the jail are "just men with guns.........

But if a woman, a lady, a white lady ....." Miss Habersham understand him and agrees, though she puts a little barb into the lawyer as she does so: "So I'm to sit there on that staircase with my skirts spread or may be better with my back against the balustrade and on foot propped against the wall of Mrs. Tubbs' kitchen while you men who never has time yesterday to ask that old nigger a few questions and so all he had last night was a boy, child-"(p. 18). But Miss Habersham does not push her advantage further. She is eminently practical: she asks him to drive her home first so she can get her mending. If she is going to have to sit there at the jail all morning. She wants something to do with her hands otherwise, she points out, Mrs. Tubbs, the jailor's wife, 'will think she has to talk to me" (p. 118).

Gavin Stevens is plainly puzzled at the turn of events. He is willing to admit his own moral bankruptcy: "it took and old woman and two children..... to believe truth for no other reason than that it was truth, told by an old man is a fix deserving pity and belief, to someone capable of the pity even when none of them really believed him" (p. 126). Then bewilderment takes over, for her asks his
nephew, "When did you really begin to believe him? .... I want to
know, you see. May be I'm not too old to learn either". But the boy
tells him honestly", "I don't know."

Up to his point in this novel, the poor white and the yeoman
whites who live in best four have been depicted a pities and
vindictive. They constitute the basic thereat to Lucas and to the law.
When the sheriff and Gavin and Charles drive to the little country
graveyard and prepare, now by daylight, to open the grave once
more, old Mr. Gowire, the father of the dead man, comes out to
challenge them, he answered fully to our expectation of what the
head of the Gowried clan should look like and ho he should act.
Consequently it is a brilliant stroke on Faulkner's part to reveal to us
- though the revelation to Charles - that old Mr. Gowire is wracked
with deeply human grief. Charles, watching the old man's face,
"thught suddenly with amazement: why, he's grieving: thinking how
he has seen grief twice now in two years where he had not expected
it on anyway anticipated it, where in a sense a heart capable of
breaking had no business being: once is an old nigger who had just
happened to outlive his old nigger wife and now in a violent
foulmouthed godless and man who had happened to lose on of the
six lazy idle violent more or less lawless sons" (p. 161) the
enlargement of the boy's sympathies thus works in two directions to include the chief of thy lynchers to be well as the man in danger of being lynched.

Because the novel has to do essentially with a young boy's growing up into manhood, and because, in any case, lucas, by his situation, is prevented from taking very much action, much of the novel properly occupies itself with what is going on inside Charles Mallison's head - with his conflict and discoveries and dubieties and decisions. The general parallel between this novel and the Unvanquished or "The Bear" is rather close. The tension in both cases is between a boy's ties with the community - his almost fierce identification with it - and his revulsion from what the community seems committed to do. Thus, from the very nature of the book, Charles Mallison's conflict of loyalties and his relation to his own community must come in for a prominent part. This is one of the justifications for the occurrence in this novel of the long tirades by his uncle, Gavin Stevens.

Gavin is the person who would naturally talk to the boy about the problems are disturbing him, and the adult's notions about the community, the Negro, and the nature of the law and justice represents for the boy at once a resource and an impediment, it is
against these that his own developing notions must contend and its is these views which he must accept repudiate, or transcend. As for the merits of Gavin Stevens 'theories as such, the reader who is interested in them may consult the discussion of them to be found in the Notes, page 420. but as far as the novel itself is concerned, they are subordinate to the main matter; Charles Mallison's development towards wider sympathizer and a sharper ethical conscience.

The boy's attitude toward his homeland and toward the North, therefore, is on the importance. The composition reader may be surprised - and even appalled - at the notion that this southern boy could see in his mind's eye the Northerners as consisting of 'countless row on row of faces which resembled his face and spoke the same language he spoke and at time even answered to the same name he bore yet between whom and him and there was no longer any real kinship and soon thee would not even be any contact .... because they would be too far as under even to hear one another" (P. 152). But this vision is not an argument out forward by the author, it is simply a fact, part of a cultural situation that has to be taken into account.

It is because of his fierce patriotism and his resentment of the outlander's eagerness to believe to worst that he feels so thoroughly
betrayed by the action of his own people. They have been willing to believe Lucas a murderer, and now when they have found out that he is innocent, they rush home for fear that they may have to buy him "a package of tobacco" as a peace offering. Such is his bitter observation. But the bitterness is a function of his close tie to his people. Indeed, the whole experience, in which the boy meets a test of courage and experience a deepening of his moral sensitivity, is conditioned by this tie. The particular experience that Faulkner describes is, apart from this tie, incompressible.

Much of the material that bears upon Charles's lover's quarrel with his community occurs in the tangled and difficult chapter 9 it is a lover's quarrel; this is how one has to describe Charles 'jealous anxiety with regard to Jefferson. We are told of his 'fierce desire that {his people} should be perfect because they were his and his was theirs, that furious intolerance of any one single jot or little less than absolute perfection - that furious almost instinctive leap and spring to defend them from anyone anywhere so that he might excoriate them himself without mercy since they were his own and he wanted no more save to stand with them unalterate and impregnable" (p. 209)

As the begging of chapter 9. Charles and his uncle have just returned from the cemetery in beat four where the sheriff has opened
the greave and confirmed the fact that Vinson Gowire is not buried in it. Charles has now gone twenty-four house without sleep, and the suspense about Lucas and the intolerant excitement of night's foray are beginning to tell upon the boy. He feels "something hot and gritty inside his eyelids like an dust of ground glass" (p. 180). There is a tremendous compulsion to let go and slip off into forgetfulness, and yet he is too keyed up to be able to go to sleep. For one thing, he is very much concerned with how the town going to take the discovery that they have made about Vinson Gowrie's murder.

Charles' thought, therefore, as they dominate chapter 9, are those of a person lightened form fatigue, and lack of sleep, and the play of his thoughts occasionally takes on the quality of hallucination, indeed, some of his reveries - for example those on the spectacle of the crowd sweeping into the square and then later suddenly surging away from the jail and out of town are tinged with more that a touch of hysteria. At one point Charles hears himself laughing and then discovers that the tears are pouring down his face. It is in this context that he has his vision of the face and later on, when he ruminates bitterly on the fact that the crowd seems to his to have fled, afraid to face the fact that they were wrong about Lucas, Charles has another vision, not of the face but of "the back of head the composition one
back of the Head one fragile mush filled bulb indefensible as an egg yet terrible in its concorded unanimity rusting not at his but away."

Charles is appalled at the apparent unanimity with which the citizenry have acted, first in coming into the town to witness - he fears a lynching, and then, with an equal unanimity, suddenly jumping into their cars and pouring out of the town squares and into the rods leading to the country. The air of hallucination which this exodus takes on arises from the boy's fatigue and sleeplessness, but Charles obsession with image of composite Faces and Heads reflects his basic concern; the notion of a community is dear to him. He does not think of himself as a member of a mere collection of people who happens to live in a place called Jefferson. Instead, he belongs to an organic society that shares basic assumptions. The proof of its organic unity is that its members can, without thinking or prior consultation, suddenly move together is a consultation action.

Such fights of fancy mingle in this chapter with the more serious issues that luck below Charles's immediate consciousness. The serious concerns energy quite clearly when the boy talks to his uncle about why the crowd poured back out a Jefferson as soon as it learned had been found in the Beat Four cemetery. Charles insists that the members of the crowd ran to avoid admitting they had own
explanation of the meaning of their unanimous flight. Gavin sees the crowded as something quite other that a mob: his shrewd surmise is that, in the first place there were too many of them to constitute a lynching mob. Gavin evidently finds in the unanimity of the community something of hope rather that menace.

As an account of the importance of the community, this whole section of intruder in the Dust ought to be compared with Light in August. The tone is different and focus is different. Whereas in Light in August the community constitutes the necessary background of much of the action and gives that action its significances but in itself almost invisible, in Intruder in the Dust the meaning of community is uppermost in the minds of Gavin and Charles and constitutes the chief topic of their speculation and dialogue. Whatever we may feel about Gavin's disquisition on the subject, the boy's sense of identity with his people and his desire to protect them from themselves is in itself eloquent.

After Gavin has suggested of Lucas that he owes a debt to Miss Harbersham and should take her some flowers, Lucas delivers the flowers and returns of the lay office. Once more, he roaches question: "I believe you got a little bill against me. But Gavin denies that Lucas owes him anything, and when Lucas propose then to pay
something to Charles, Gavin threatens to have (them) both arrested, (Lucas) for corrupting a minor and (Charles) for practicing lay without a license." This is a bargaining maneuver, which Lucas can appreciate and relish and be more that rises to the occasion. There must have been at any rate some expanses; he will at least pay the expenses. "Name your expenses," Lucas says, "At anything with reason and let's get this thing settled". So Gavin tells him about breaking his fountain pen while writing down some information given him by Lucas. It colts Gavin two dollars "So Lucas opens his coin purse and carefully counts out two dollars, the last fifty cents in pennies, explaining "I was aiming to take them to the bank but you can saw me the trip. You want to count um?" Gavin says that he does indeed want them counted, but that since Lucas is doing the paying, he will have to do the counting Lucas assures the lawyer that "it is fifty of them, "but Gavin insists on the counting with: "This is business," and watches while Lucas outs the pennies on the desk and make his tally. After showing the fifty pennies across the desk however, Lucas keeps his seat, and Gavin and forced to say. "Now what? What are you waiting for now? And Lucas has, indeed, the last word: My receipt."
Through narrative perspective constantly reveals the imperfections of speaking characters, the readers naturally tends of identity and sympathize with them. Yet he must never forget that they are characters, human beings with finite capabilities. Gavin Stevens, more than any other character, has frequently been identifies as "Faulkner's spokesmen." He is an amiable, gregarious, likeable figure. In intruder in the Dust, worried over the harm which "outlander North East and West" might cause by forcing racial integration on the south, he expresses the hopes that his region will grant the Negro equality without outside interference. In several; essay and public letters, Faulkner expressed similar sentiments, though with more elegance and less bombast."8 still, Steven's was not his spokesman. He merely expressed, on one occasion, comparable views. And he often expressed, on one occasion, comparable views. And he often expressed other opinions, in Intruder and elsewhere, which definitely did not belong to his creator. Faulkner emphasized at the University of Virginia that he did not identify with any of his characters, and he also commented on Gavin's mistakes and imperfections."9 Stevens is no more and ideal than Ratliff or Flem snopes of jow Christmas of Popeye vitally. He is simply another human being more educated and articulates that most perhaps, but still limited in what he knows,
and rather out of touch wit the reality of his world. He fails to achieve his goals, however low or lofty, for the same reasons all human beings fail - their own inadequacy, bad luck, inability to adapt to change or community standards, to confront oppressive condition which requires common sense, courage and moderation to be overcome. Narrative structure emphasizes his individual sensibility while simultaneously stressing his imperfections. In this sense, characters imperfections constitutes a major element of Faulkner's narrative realism.

Composed of individual human beings, communities also are inherently flawed and imperfect. The community's aspiration to certain ideals and virtues gives meaning to its existence. Participation in the community is a requirement of the human condition. Yet social standards often conflict with individual ambitions, and characters frequently must struggle against the community whether they desire to live in it or not. Horance Ben Benbow's effort to save lee Goodwin in Sanctuary is a cause in point, as is chick Mallison's quest to prove Lucas Beauchamp's innocence in intruder. Characters who try to withdraw from the community inevitably doom themselves. Joe Christmas, in not sense an ideal struggling against a prejudiced conformist community which would
reject him for his blackness and embrace his for his whiteness. They very fact of his misanthropy makes him the focus of community concern, reflected in the perspective of the numerous people who talk about him. Others characters, such as Snopes and Sutpen, try to conform to the community but are rejected because of their methods or because they are outsiders. Gavion Stevens and the reporter, on the other hand, seem socially well adjusted. They pride themselves on their knowledge of their societies and human nature. Yet what they believe they know is often totally wrong. When they put their "knowledge" to work in relationships with other character, the result are harmful. The individual's place in a social and historical context in another of the inescapable given of his condition. Narratives usually evoke this context through character perspective, the external narrator's scene setting commentary, the hearer - teller relationship, the transmission of knowledge and the problems which various character confront. Faulkner's novels define certain laws which regulate the individual's role in the community, first, the individual must conform to a certain extent, retraining potentially destructive impulse in favour of the greater social good, at times even making personal sacrifice. Social responsibility itself is an ideal to which the character ever wholly measures up. Second, individual who seek top
dissociate themselves from society, in some way to ignore their social obligation, forfeit their identities and the possibility of a harmonious relationship with other people and even with nature. Jow Christmas again provides an example, along with charlone Ritenmeyter. Harry Willbource and the tall convict of the wind relationship with society imposes an unnatural, unconscious barrier between himself and his environment. The social impulse an unnatural barrier between impervious to intellect or logic. To become too aware of it, to seek manipulate it, is to disrupt it. Gavin Stevens and Isaac McAslin ponder over their social obligation so intensely that, to large degree, they destroy their effectiveness as community members. Faulkner's most satisfied, well-adjusted (and least ambitions) characters have no desire and make no effort, to understand their society or world.

Though the community invest the individual wit and identity and enforces rules and laws which protect as well as restrict his freedom, it does not guarantee him satisfaction. In the end he must rely upon his own resource for support and sustenance, a necessity reflected in structural emphasis on individual character perspective rather that general community viewpoints individual perception, emotion and experience are the only way of knowing the world. Reliance on ways
of knowing which interfere with individual perception can be
dangerous. The ideal they establish may so formalized extensions of
his neighbors of what began with one individual's genuine sensibility.
But when they interface with another individual's ability to perceive
and respond humanely to the world, they become harmful. Simon
McEachern's fundamental Protestantism gravely warps Joe
Christmas's personality. Sam fathers was born into his ritualistic
worship of nature, the "big woods", but his mystical asceticism
proves unless to the problems, which like Mescaline tries to solve.
Cora Tull's piety isolates her from Addie Bundren, whose basic
problems is estrangement. Yet and individual sensibility can merge
harmoniously with such a system of knowing as Christianity. Dilsey,
of The Sound and the Fury, comes close to such a synthesis,
through her religious faith her to accepts suffering and servitude too
blindly as necessary condition.
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3. Faulkner in the University, P. 75.


5. Faulkner's Reply to the civil rights program, 15 (1948)


8. Intruder in the Dust (New York; Random Houses 1948).

9. Faulkner in University, P.P. 25-26