CHAPTER IV

THE CHIMERA OF TOGETHERNESS

Despite the excruciating crisis of her life (between 1941 and 1946) when she was faced with the exigencies of illness, bereavement and divorce McCullers was busy writing The Member of the Wedding, a novel that was rated to be "honest, true and real, more wonderful than any kind of fiction."¹ Having left this book incomplete for several months, McCullers completed The Ballad of the Sad Café, and later on she published this novel which is remarkable for its "precision and harmony."² The Member of the Wedding has a strong undercurrent of the insistent autobiographical element, and McCullers "proves herself a consistently forceful writer. This probing into a child's deepest thoughts produces a story that is unforgettable as it is unique."³ The lifelong sense of being different from the others, and a heightened awareness of individual isolation is present throughout the book and the main protagonist, Frankie Adams is seen suffering from the same affliction.

The forceful impact of the novel is largely due to the skilful delineation of its main characters. The artistic manipulation of the chief characters, Frankie Adams and Berenice Sadie Brown, and the interaction of the two as
they encounter conflict and turbulent changes, both within themselves and the world around them, makes the novel, "poignant and arresting, amazingly perceptive and exquisitely wrought." McCullers treats the two characters "as a composite of the many unresolved identities within her individual psyche," leading to the complexity of the dramatic action, in this seemingly simple novel. Frankie Adams, the adolescent girl, is thus given the dual personality of a child and an adolescent in every scene. Berenice though appearing vital and domineering (like Frankie), is several selves struggling in a psyche at war with itself.

Like a number of other carefully patterned modern novels such as A Passage to India, To the Lighthouse, The Member of the Weeding is divided into three parts giving a rhythmical quality to the novel. The rhythm follows the journey of childhood stepping into adolescence: "the stirrings of dissatisfaction, jubilant hope founded on misplaced idealism, and disillusionment accompanied by a new wisdom about the limits of human life." Part I of the novel dealing with the gangling, awkward, twelve-year old motherless Frankie Adams, brings out the vague feelings of discontent and monotony that she experiences, in the open. Sitting in the kitchen, "a sad and ugly room" Frankie feels sick and experiences a squeezing of her heart and feels the world to be a small and
sudden place. Being a quick-witted and agile girl, she dramatizes her passion for hopping-John by asking her cousin John Henry to wave the plate under her nose in her coffin, and that if she had even a breath left in her, she would sit up and eat. The trouble starts during "that green and crazy summer when Frankie was twelve years old. This was the summer when for a long time she had not been a member. She belonged to no club and was a member of nothing in the world." This sense of loneliness and separateness, triggers an awareness that she was an 'unjoined person' and as a result the desire to belong, to be a member of something, make the adolescent Frankie restless and she finds that "The world seemed to die each afternoon and nothing moved any longer." This long wait, with time seeming to stand still, ends when Frankie is suddenly aroused at the news of the wedding of her brother Jarvis who is arriving from Alaska to marry Janice of the nearby Summer Hill. The extraordinary effect of this event on Frankie is the sudden sense of exhilaration; she experiences a strong sense of belongingness and in order to share it with the others she walks around confiding to strangers who listen to her in surprise the news of the wedding and her plans to join the bride and the groom. The sense of belonging animates and enthuises Frankie to adopt a new name F.Jasmine to rhyme with Jarvis and Janice so that she feels the world will be all together different when "she will be united in a
Ja trinity-Jasmine, Jarvis and Janice and the lonely Frankie will no longer exist. The old kitchen trio will be dissolved. In its place, the wedding will publicly acknowledge her new identity, exactly as a christening publicly acknowledges the naming of a newly born personality.\textsuperscript{10}

In describing the unformed quality of Frankie's fantasy life in this childhood state of excitement, McCullers adroitly uses a narrative technique similar to the Jamesian point of view in the \textit{Ambassadors}. McCullers faithfully reports what Frankie does and sees and thereby achieves an exceedingly vivid and highly evocative portrayal of Frankie who is abruptly awakened to the prospect of her becoming a member of the wedding. It is a tribute to the artistic skill of McCullers that she evokes sympathy for this adolescent protagonist and at the same time achieves an aesthetic distance. By subtle suggestive strokes of craftsmanship McCullers gives a graphic account of adolescent Frankie's fantastic imaginings about her future and the deep sense of loneliness which makes Frankie long for a new life, a life of togetherness and excitement. Frankie becomes, in the hands of McCullers, a symbolic lonely adolescent seeking escape from her mundane life: "adolescents do not belong anywhere, and thus constitute excellent symbols of spiritual loneliness."\textsuperscript{11}

Frankie is seen bursting with animal enthusiasm to break free from the prison of her loneliness into a radically new life where she could 'belong' and be a 'member'. This signalizes for her a new birth, as it were, so she imagines herself exclaim: "I
love the two of you so much and you are the we of me. Please take me with you from the wedding, for we belong to be together." Thinking of the warmth and conviviality of family life, she imagines people around a hearth talking with 'woven voices'. She dreams and writes little plays about polar bears and igloos, and when she puts seashells to her ear, she has no trouble hearing tides in the gulf of Mexico. And in her finest performance "she sits with eyes half-closed at the kitchen table conjuring up the wedding of Jarvis and Janice in a snow-covered, silent church — the bride and groom with luminous blankness where there faces should be." What imparts aesthetic authenticity to McCullers' portrayal of Frankie is her counterpointing of Frankie with Berenice and John Henry. If Berenice takes her pleasure entirely in the past and John Henry in the present, then Frankie places her fondest hopes on the promising future. At the close of part one she has the temerity to make the tall claim that she will become a member of her brothers wedding.

This remarkable exposition of Frankie's character is largely dependent on the other two characters — Berenice and John Henry. Berenice Sadie Brown, herself a woman of conflicting psyche becomes contrapuntal for Frankie in the novel and confirms, repeats and enlarges the questions of metaphysical import, which Frankie poses, through an adult
perspective. The agonizing process of adolescence, the pompous as well as logically consistent problems faced by Frankie are projected beyond this kitchen trio in a universal amalgamation of the struggles of all adults, by Berenice.

Her little cousin John Henry projects the world of childhood, undisturbed by any stirrings of disquiet and unrest. He engages himself in childish occupations with no concern at all for the future. He draws Picasso-like pictures of the telephone man with one eye measured just above the nose and another just below, or he makes a wonderful original biscuit-man with a little brimming raisin mouth. The kitchen which is threatening for Frankie holds out no terror for him. In this stale, ugly room of a kitchen he realizes his capacity for spontaneous enjoyment. He feels at home, and thus serves as foil to Frankie who is always in a state of unrest because she feels that her final destiny is elsewhere. For her the kitchen is not a sanctuary but a prison.

A significant part of our response to Frankie is controlled by the setting in which the trio are situated. The kitchen where most of the action takes place is most imaginatively conceived and ingenuously executed. In the kitchen there is "a radio, crossing several stations, blends war reports with advertisements and the music of a
honky-tonk band," that is, the kitchen becomes a microcosmic view of the world at large, riven with violence and war. This is a subtle symbolic amalgamation of the personal with the macrocosmic world around. And yet at another level, the violence of the world is reflected in the basic antagonism of Frankie's explosive encounters with Berenice, and the confusion and turmoil that rage in the heart of Frankie. The radio as the most powerful mass media connects the kitchen to the wide world around and thereby suggests the universal implications of the drama enacted in the kitchen. The setting is an integral part of the novelistic scene and by it's symbolic implications, represents and validates the human situation. The ritual of the kitchen -- the protected dinners, the ragged card games, the repetitious rhythmical conversation -- is comforting and disquieting: and the kitchen, very much like the human situation, is both a sanctuary and a prison. Because if the kitchen represents harsh reality, it also offers an opportunity for warm human connection, where human voices "bloomed like flowers."

In the foreground of this setting is the imposing figure of Berenice Sadie Brown. With her hard won untheatrical balance of mind, and cackling full of foxy wisdom Berenice represents the earth principle. She is
ever eager in her encounters with Frankie to exercise gravitational pull. Berenice's clarity and bluntness serve as a genial check on Frankie's foggy romanticism. She has the unerring ability to bring Frankie back from her imaginative flights to the things of the world and she often enough alternates between anger and love; in this she becomes a mother figure. Despite her sense of mature stoicism, she is not devoid of a feeling heart and a profound romantic streak in her character. This black working woman wants a bright blue eye because it symbolizes her powerful desire to break free from the fated conditions of her birth and social position. If Frankie lives in a dissipation, Berenice lives on memory. She often reminisces her vividly romantic past and whenever Berenice recounts for John Henry and Frankie, the romantic saga of her marriage with Ludie Freeman, the children see her transformed into "a colored queen unwinding a bolt of cloth of gold." Her repeated marriages, after her first husband whom she had deeply loved and admired had died, are but symbolically indicative of her unconscious voyage to find his equal in other, less satisfactory men. In other words, she also longs for and needs an intimate, warm relationship or communion with others. Without this communion being accomplished she herself remains unfulfilled although she may have achieved a balanced mind that looks at life steadily and stoically.
At the beginning of part II McCullers shows Frankie's joy as if she were on the threshold of paradise. The familiar, and not the unexpected, strikes her with a strange surprise. Inspired by her new sense of belonging, Frankie finds the day before the wedding magical and unique as Lawrence Graver puts it, "to communicate this 'twisted sense of the astonishing,' Mrs. McCullers relies heavily on a series of fresh metaphors that catch Frankie's bright new perception of an ordinary world." This signifies a radical change in her mental make-up and revives her hope of acquiring a vitalizing new dimension to her personality. It indicates the psychological transformational power of human connection; like the snake she fluffs off her old self and sets out on the voyage of finding fulfillment through intimate relationship with others. No longer will she feel lonely after she has achieved human communion. She feels her heart aflutter and wings begin to grow under her arms. Like an exotic animal set free to wander in places she has never seen before, "she feels the quickness and enthusiasm of a voyager in an enchanted land." Now that she is rechristened F. Jasmine, she is no longer her old self, no longer like uncle Charles's blindered mule. Inspired by the thought of her role at the wedding, Frankie buys fancy orange dress and enhances it with a lipstick and a new perfume. Her wedding frame of mind frees her from the constrictions of her ego so that she feels a new tenderness for the good-hearted widower, her father. The desire for identification with others finds powerful expression in Frankie's poignantly evocative coinage, "you
are the we of me." She finds the world a totally changed place as she had never known before. She is now able to hear music in the noise the little children make, which till then had always irritated her; she feels impelled to talk to strangers and communicates to them the news of the wedding. As she looks into their eyes she feels the "unnamable connection," with them as though they were known to each other. No longer haunted by the fear that she may grow up to be a freak, Frankie is now able to look at the prisoners in the jail without feeling scared. She experiences a heightened sensitivity to every passing object and human being. In this state of visionary intensity and bliss Frankie no longer feels estranged from other people and herself. Her new sociability attracts the attention of a soldier, who invites her first for a drink and then to his cheap hotel room. His sexual advances unknowingly encouraged by Frankie scare her so that she instinctively hits the soldier with a water pitcher over his head in self-defense and escapes. By a deft use of murky atmosphere of silence -- which is the silence of suspense and anxiety McCullers suggests how intractable is the world of harsh reality where healthy human relationship assumes a distorted grotesque form. The soldier represents insensitive mindless passion which can only disfigure and distort human relationship. The ominous silence and the encounter with the soldier is suggestively evocative of what
future has in store for Frankie. This is the first shock of discovery, if not for Frankie, for the reader who is aware of the complexity of human relationship.

The experiences of the night make her in every way see that she has crossed the line and left childhood behind, but she is also perturbed because she cannot maintain her sense of the Jg life. She knows that despite her wish to confide in John Henry she cannot; he would not understand "she might as well argue with cement as try to impress Berenice and John Henry, Frankie thinks." The early morning bliss that F.Jasmine feels because she is no longer separate from herself and from other people proves evanescent and the facts of the ordinary world reassert themselves. As soon as she returns home when"the afternoon was like the center of the cake that Berenice had baked last Monday, a cake which failed," all her attempts at dodging past the truth are exposed for their hollowness by Berenice's incisive comment. It is Berenice who wants Frankie to realize that a person cannot change his nature by changing his name, that things are always accumulating around one's name. The escape is impossible, "We all of us somehow caught. We born this way or that way and we don't know why. But we caught anyhow. I born Berenice. You born Frankie, John Henry born John Henry. And may be we wants to widen and bust free. But no matter what we do we still caught. Me is me and you is you and he is he. We each
one of us somehow caught all by ourself." This adroit counterpointing by McCullers underscores Frankie's incorrigible gift for flight from facts. She is not yet experienced enough to realize that each one of us is alone, and that communication in the sense of intimate relationship is hard to come by. It is a tribute to McCullers' psychological insight into the inner clock work of a thirteen-year old girl who is avidly intent on striking a meaningful relationship with others: "Carson McCullers here joins the ranks of that growing land of fictioneers who explore, with tenderness and understanding the bewildered psyche of the adolescent."

Here, as in the earlier novels, fantasy compensates for reality. Frankie with all the awkward intensity of her age, seeking a love object, is largely unconscious of the implications of her search. She romanticizes her escape from the bondage of self and the boredom of domestic scenario. She would not listen to Berenice's wisdom; she is impatient of the life of boredom in the kitchen which symbolizes the monotonous and sordid world. She keeps her suitcase packed in anticipation of the glamorous goings at Winter Hill and the voyages that she imagines are to follow. But as Oliver Evans suggests, "though she is unconsciously seeking a love object, it is not to a particular person that Frankie wishes to be joined; to something not only outside herself but also bigger than herself and more inclusive. She does not wish to be to a person but to that
which joins all people — to the we of people. For this, a wedding is of course exactly the right symbol. And what she has fallen in love with is an idea, the idea of the wedding. This symbolic idea of joining all people is best expressed by the tramp in McCullers' short story 'A Tree, A Rock, A Cloud': "I see a street full of people and a beautiful light comes in me. I watch a bird in the sky. Or I meet a traveler on the road. Everything, Son and anybody. All stranger and all loved." Similarly, towards the end of Part II Frankie envisioning her future life with Jarvis and Janice articulates in a perfect frenzy of anticipation. Her desire for identification with the world at large is best expressed, when she says "We will have thousands of friends, thousands and thousands and thousands of friends. We will belong to so many clubs that we can't even keep track of all of them. We will be members of the whole world. Boyoman! Manoboy!" And as Frank Baldanza comments:

What Frankie learns, and what Berenice knows only very fleetingly, is a nearly mystical conviction of 'connections' with all sorts of random people seen casually on the street — precisely what Walt Whitman feels on the Brooklyn Ferry and what Virginia Woolf's Mrs. Dalloway feels in her meanderings on London streets. In Platonic terminology, she has begun to experience love as an absolute.
it is only by identifying herself with the world without that she can acquire selfhood but the longing within her remains unnamed; she is not aware of it. Frankie's desire to become a we person is so deeply urgent that she rules out the possibility that Jarvis and Janice will not wish to share their honeymoon with her. As Oliver Evans puts it, "this possibility is so dreadful that, in spite of Berenice's warnings, she simply cannot acknowledge that it is a possibility at all — much as Mick, up until the moment she is obliged to go to work at the dime store, clings pathetically to her dreams of the concert hall, and as Madame Zilensky cherishes her fantasy involving the king of Finland."  

In the third and final movement of the story McCullers dramatizes the eventual disillusionment of Frankie. Her stubborn refusal to accept the inviolablealoneness of an individual, of Berenice's simple equation that me is me, receives a shocking jolt when she is left behind by the newly married couple Janice and Jarvis. McCullers describes the wedding "unmanaged as a nightmare," so that Frankie's participation in the ritual does not find even a limited scope. She is left out dangling; joining the wedding is not possible. As a consequence, her first reaction is tearful and wickedly misanthropic. She attempts a comically unrealizable escape from the humdrum life at home but she soon begins to
realize the childishness of her earlier dreams. She becomes aware that the world was separate from herself. Between her and the world, "there was a space like an enormous canyon she could not hope to bridge across.... She was back to the fear of the summer time, the old feelings that the world was separate from herself." Her glamorous dream of becoming a member of the trinity no longer holds true. The problem now for her is one of accommodation to the world of harsh reality where true communion remains, if at all, only a remote possibility. She has to shed her fantasies and compromise like most other thirteen-year old girls to lead an ordinary, dull, drab routine existence. She is in a manner of speaking disillusioned; she has to strike a new friendship with Mary Little John whom she had ridiculed earlier. She begins to read Tennyson and plans, when sixteen, to take a leisurely trip around the world. Francis is a good deal more reasonable than F. Jasmine but she "seems just a bit too much like everyone else." She seems unconcerned with the fact that John Henry will no longer keep her company nor with the fact that Berenice will no longer work for the family. She is now too much filled with school and friendship. Denude of her glamorous dream of realizing an ideal love life, she no longer evokes our interest and does not engage our attention. May be this is McCullers' way of indicating the drabness of everyday routine existence which constitutes the destiny of an individual. It is also a pointer
to the fact that man is destined to be alone and that abiding love relationship is not possible for most of us. The game, if any, is only negative. The wisdom that comes from experience is more by way of disillusionment.

II

Though it will be true to say that while it lacks breadth, The Member of the Wedding "is a tender subtle little tragicomedy of the no-man's-land between childhood and adolescence," the fact remains that here McCullers' concern is with depth rather than breadth. An adroit use of poetic prose and a symbolic technique helps the author to achieve a kind of intensity that in the words of Marian Murray, "catches up the reader, making him take an active part in her voyage of discovery." The symbols McCullers uses invest the objective facts with a rich network of subjective and thematic associations. The wedding becomes a central symbol in the novel. For besides being a literal event and an emotional idea, it occupies a pivotal position in determining Frankie's frame of mind, suggesting to her the ideal of togetherness and at the same time making for the structural wholeness of the novel. Frankie's image of the bridal couple becomes highly charged so that she remembers them "more like a feeling than a picture." McCullers tosses up this word again and again like refrain in folk music in order to stress and communicate
Frankie's intense feeling for an involvement in the wonderful experience of 'joining' which the wedding has come to represent for her. So skilful is the use of this refrain that the reader is impelled to feel how the wedding becomes an imaginative focus of all Frankie's longings. The repetitive use of the phrase in its varied forms conveys most intensely the suggestive power of the idea to Frankie. It gives her a thrill to speak about it because its very mention promises her not only a refuge from the constrictive confines of the kitchen but also holds out the hope of her journey into the new world of experience where she will become a part of others — the larger world: "The telling of the wedding had an end and a beginning, a shape like a song" or "with the telling of the wedding still sounding inside her, as the last chord of a guitar murmurs a long time after the strings are struck"; evidently this repetitive use of the phrase, with slight variations, images forth Frankie's inmost desire for a complete break from the past into a future where she would be able to "speak over the world radio."  

At the level of the structure, wedding becomes a controlling device indicating the protagonist's journey of experience in a particular direction. This direction as always in McCullers' novels signposts towards the over-
arching aim of love relationship. Because as McCullers views it, only through love can an individual fulfil himself and establish a connection with the community of man, but wishes are not horses and McCullers using enough irony and detachment emphasizes the near impossibility of achieving love. Her dream of 'joining' her brother and bride and thus foretaste the bond she will feel with all man is shattered. In the structural scheme of the novel, wedding comes to acquire an overtone of irony.

Closely aligned with the symbol of wedding is that of Winter Hill, a name which Frankie repeats slowly until it blends"with dreams of Alaska and cold snow" Winter Hill, for Frankie, symbolizes a new tomorrow — the port of departure for her voyage into the world where she hopes to become a part of the community of man. Winter Hill holds spellbinding attraction for her because it suggests to her that her joining the wedding at Winter Hill will put an end to her loneliness. In her imagination, Winter Hill is associated with the ceremony of joining people together. That is why this image has such intense emotional appeal for her.

Similarly 'world' acquires suggestive symbolic implications which are particularly relevant to the thematic
idea of the novel. The image of the world returns time and again, both to Frankie and to Berenice, suggesting that they have a strong desire to establish communication with the community of man. For instance in the following passage Frankie underscores her longing to share the experience of all men: "But who do you want to know? asked Berenice. F.Jasmine answered: "Everybody. In the world. Everybody in the world." As suggested by Eleanor Wikborg "Variations in the basic patterns of the phrases concerning the world help to mark the development of the feelings which the images reflect." In Part I, "the world seemed somehow separate from herself," indicating a dormant desire in Frankie to overcome this separation and be a member of the world. In this part there are varied references to Frankie's deep concern with the world — "She read the war news and thought about the world." "It was the year when Frankie thought about the world." Through the use of such symbolic suggestion McCullers indicates early in the novel how this twelve-year old girl is preoccupied with the idea of joining the others and be a member of the larger world. In Part II, there is a marked development in Frankie's reference to the world. Inspired by the prospect of becoming a member of the wedding, she imagines herself to be very close to the realization of her dream of going into the world, "the world seemed no longer separate from herself and when all at once she felt included." The world emphasizes for Frankie the sense of connection, of
belonging so that she no longer feels alone and alienated.

In Part II of the novel, after the wedding she is shocked to find that "the world was separate from herself." Consequent on her disillusionment, Frankie now plans to go around the world (not into) with Mary Little John. The symbolic implication is most skilfully manipulated. Now that her hope to become a member of the larger world has been shattered, she consoles herself with a minor compensation to go around the world like any ordinary tourist. In the words of Eleanor Wikborg, "The repetition of the word in recurrent patterns of phrases, as well as its use in contexts which do not strictly require it, give to it a suggestive resonance which helps to underscore the meanings conveyed by the image of which it is the name."1

Another stylistic device which McCullers uses in this novel is the repetition of certain words and phrases which evoke Frankie's experience of bewilderment and at the same time help define varied situations peculiar to a growing and developing adolescent. The repetition like the refrain in music, focusses attention on the inner state of mind of a sensitive teenager like Frankie. Also, this device emphasizes the tonal value of the emotional experience. For instance, words such as crazy, queer, strange and peculiar recur persistently in Part I of the novel. These words emphasize
Frankie's reaction to the outside world which she is unable to comprehend or understand. These words repetitively used indicate that Frankie is constantly puzzled and confused. Her impatience with the world around and her inability to enter into any meaningful emotional or physical experience alienates her, not only from others but from herself, that is how from her way of reckoning everything appears queer, strange or crazy to her. This is McCullers' device to indicate how human mind projects strangeness onto others when it cannot properly analyze the world without or the situation in which one finds oneself entangled. The world is not made to the heart's desire, and the adolescent takes a long time to experience and realize this.

Similarly, McCullers uses the words sick, hard, heart, tightness, repeatedly to communicate Frankie's state of frustration and her loneliness. This narrative technique establishes a close link between physical and emotional experience. Tightness and sickness represent sensations of constriction as well as anguish. The emptiness of the kind of life she is leading in the old kitchen makes Frankie sick. It is this life that makes her "sick and tired of being Frankie." In such a childish phrase is expressed the experience, what in philosophical terminology is called the existential crisis. However, it must be admitted that there is no textual evidence to support a suggestion put forth by
some critics that the sickness is veritably the existential
anguish. Nonetheless McCullers makes a successful use of
manipulating words so that they contribute to highlighting
the fierce struggle that Frankie is waging against her
confinement in the narrow world of a kitchen and her desire
to burst out into the open world. In other words, the
technique is a great help in contributing to the light motif
of the novel.

"Though the book does not have the dimensions of a
full novel, being concentrated in time as well as form,
it is a brilliant and discerning piece of writing," 49 one
cannot help but agree, by and large, with this assessment.
But McCullers in this novel is too close to the adolescent
state of mind and, as Diana Trilling comments, she makes
Frankie "too specific for her to be a universal child case." 50
No doubt the novel moves within the limited margins of the
microscopic world so that there is very little interaction
between Frankie's kitchen world and the macrocosmic world
outside. Viewed from another level, McCullers fails to give
wider philosophical dimensions to her thematic concern which
only a Faulkner could do. However, it must be admitted that
there is an almost perfect harmony between the theme of this
book and the prose in which it is expressed, for "the prose is
lyrical and sensitive and always fresh." 51 Viewed from a larger
perspective, the judgment of Ben Field seems hard to controvert:
he remarks, "It seems to me that had the author busied herself more with the forces outside her characters she would have given us a more satisfying novel, one that would have led us to the sources responsible in the main for the growing pains and little tragedies of youth."
NOTES AND REFERENCES


5 Margaret B. McDowell, Carson McCullers, p.81.

6 Lawrence Graver, Carson McCullers, p.33.

7 Carson McCullers, The Member of the Wedding, p.4.

8 Ibid., p.1.

9 Ibid.


11 Oliver Evans, Carson McCullers: Her Life and Works, p.102.

12 Carson McCullers, The Member of the Wedding, p.137.
13 Lawrence Graver, op.cit., p.34.

14 Ibid., p.35.


16 Ibid., p.96.

17 Lawrence Graver, op.cit., p.38.

18 Ibid., p.39.

19 Carson McCullers, op.cit., p.137.

20 Ibid., p.50.

21 Margaret B. McDowell, op.cit., p.84.

22 Carson McCullers, op.cit., p.70.

23 Ibid., p.113.


27. Carson McCullers, *The Member of the Wedding*, p. 112.


31. Ibid., p. 148.

32. Lawrence Graver, op. cit., p. 41.


35. Carson McCullers, *The Member of the Wedding*, p. 27.

36. Ibid., p. 57.

37. Ibid., p. 54.

38. Ibid., p. 90.

39. Ibid., p. 5.
40 Ibid., p.110.

41 Eleanor Wikborg, Carson McCullers: "The Member of the Wedding": Aspects of Structure and Style, Gothenburg Studies in English, 31 (Göteborg: Sweden: Acta Universitatus Gothoburgensis, 1975), p.120.

42 Carson McCullers, The Member of the Wedding, p.21.

43 Ibid., p.20.

44 Ibid.

45 Ibid., p.44

46 Ibid., p.148.

47 Eleanor Wikborg, op.cit., p.121.

48 Carson McCullers, The Member of the Wedding, pp.19-20.


