CHAPTER VII

THE EXTENDED IMAGE
Intruder in the Dust came towards the end of Faulkner's literary career. Critics' response at this stage seemed to be shaped by the commitment to the author. Several reduced it to a social pronouncement or a second-rate thriller; while others viewed it as a revised version of the initiation theme. Though each of these appraisals may be justified, to use them as more than indicators would be to ignore the linguistic virtuosity of the novel. Intruder in the Dust which came after a hiatus in Faulkner's career marks a new phase in stylistic experimentation. The creative process begins to show a greater concern with the authenticity of language rather than with the authenticity in experience.

Intruder in the Dust ranks among the best of the Faulkner canon. In this work the author appears to use a generative vocabulary for simulating the evolution of experience. His use of motif and movement indicates a widened spectrum. The novel excels in the perfect coordination of vision and voice, for here the language appears to be induced from the experience itself.

Despite the gap between the publishing of Go Down, Moses and Intruder in the Dust, one finds that certain designs


earlier used and projected with greater clarity in the later novel. The image of the doe-woman in *Delta Autumn* is an image of nature telescoped into the human form. The woman appears to represent the time-transcending motif. In *Intruder in the Dust* there is a simulated correspondence between the image of the pines and the image of the black man. In this novel, the t - t motif is not identified as one by a superimposition of one image over another. Here the resemblance is achieved by a fusion into a similar texture of experience.

The use of Lucas as motif incurs a reference to the author's vision of the social structure of the South. Some critics see the novel as Faulkner's attempt to absolve himself of the taint of segregation. Elizabeth Hardwick interprets the image of Lucas as the author's endorsement of "the moral superiority of the victim". She reduces Lucas to a literary abstraction in her definition of the artist's intent:

The Negro must be saved, Faulkner seems to be saying, so that the white man can become his moral equal, be relieved of the bondage to his terrible mistake. 107

Hardwick appears to be reducing Lucas in stature by viewing him as the embodiment of a moral statement. Unlike

Hardwick who reads the novel as "a tract, a polemic", Andrew Lytle diverts the critical focus from moral to sociological considerations. He believes *Intruder in the Dust* to be comparable with *Bleak House* with the distinction that Dickens restricts himself to a single institution whereas Faulkner's is an engagement with a whole society. He asserts Lucas to be:

... the basic symbol of the Southern predicament.

He never actually performs as a character; that is not to say he is not characterized. He is the hone upon which all is sharpened. He is the society, both black and white.

Andrew Lytle's approach to the novel encompasses a broader base, in the attempt to relate the author's point of view to his stylistics. But he appears to imply that Faulkner's art is guided by the socio-historical condition of the South. Though Lytle makes a reference to the treatment of time in the novel, he fails to relate the images that contribute to the inner unity of the novel. His view of Faulkner's use of time is restricted for he claims that:

The center of the structure depends upon the treatment of time. A very narrow limit is set for the physical action, but the physical action, while performing
at its own level, releases the flow of reverie and comment which becomes the embodiment of the intrinsic meaning. Lytle's interpretation tends to reduce the image of time in the novel to a structural device. Besides he fails to associate the recurring pattern of Lucas-Chick confrontations to the controlled pace of 'the flow of reverie and comment'.

The treatment of Lucas in *Intruder in the Dust* is an index to the writer's aesthetic concerns in the novel. The image of Lucas is resuscitated on each occasion by an inference of the time-transcending motif. In his reiterated stance of intractability, in that 'calm speculative detachment', is implied an image of timelessness. And it is to this spirit of timelessness that Chick responds, on every encounter with Lucas. The superb control over the language sets the pace for the degree of response. The temporal is evoked in the attempt to place Lucas against a primeval habitat. It is implied in the road which appears as 'a savage gash' and the surroundings of the house which look like 'a terrain in miniature out of the age of the great lizards' and the paintlessness of the house, the fence, the gate and the gallery. The stasis which Chick confronts within the home

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is deftly outlined to contrast with the dignity of Lucas' stance. As he sits disrobed before the fire, "enveloped in the quilt-like a cocoon", he finds himself overwhelmed by:

...that unmistakable odour of Negroes - that smell which if it were not for something that was going to happen to him within a space of time measurable now in minutes he would have gone to his grave never once pondering speculating if perhaps that smell were really not the odour of a race nor even actually of poverty but perhaps of a condition: an idea: a belief: an acceptance. And in recognizing the condition, Chick learns to appreciate Lucas' repudiation of it. The impact of the first vis-a-vis still remains when at the point of leaving Lucas' home, he attempts to repay the kindness in cash. What Chick looks for in this moment while he offers the money is a reaffirmation of the stance. Even within an instance of his extending the money, driven by an involuntary act he "watched his palm turn over not flinging the coins but spurning them downwards ringing on to the bare floor"; and in this gesture he found the "'spurning'" to be directed at neither the man nor the coins but at his own wavering. The anguish of this experience is projected into fantasy. The boy is haunted

by the image of the coin, in gigantic form, held in suspension:

... fixed at least for ever in the black vault of his anguish like the last dead and waneless moon and himself, his own puny shadow gesticulant and tiny against it in frantic and vain eclipse. 110

The coin appearing to be "fixed at last for ever" signifies the boy's recognition of what the coin represents and the words "gesticulant" "frantic and vain" qualify the boy's response. The image suggests the acrimony that springs from a recognition of his own involvement. The coin magnifies in proportions to become "the Negro, the room, the moment, the day itself". It pervades over him and "his own puny shadow". The image of the coin, steadily increasing in circumference, appears to represent the vortex of Chick's growing involvement in the stance rather than the man. The conflict in Chick extends beyond the level of the individual versus society to a dialectic tension between a schooled belief and an apprehended commitment. Chick's second gesture in the gift of cigars for Lucas and snuff for Molly is not only directed towards a reversal of role as debtor but mainly to reconfirm the stance. And sure enough on this occasion too Lucas reciprocates with a can of molasses and with greater vigour.

110. Ibid., p.21
this time, for he takes care to have it delivered to Chick's house by a white boy. The interaction between man and motif is exquisitely transposed in the legend Chick recalls of:

... the boy and his pet calf which he lifted over the pasture fence each day; years passed and they were a grown man and a bull still being lifted over the pasture fence each day. 111

The implications of motion and stasis in this image conveys the tension between what the boy perceives and what he believes the image represents. The boy apprehends the disparity between what he would accomplish and what he sets himself to prove, and in every encounter he struggles to acquit himself till the sight of Lucas for the boy becomes a ritualistic absolution. And the greater vehemence with which he asserts his dispensation of Lucas, the more inextricably he finds himself committed to the force that the man represents. On the occasion when Lucas passes by without acknowledging Chick, the boy vehemently pronounces his own acquittal thus: "Because it was over now. He had turned the other cheek and it had been accepted. He was free". But at the same time the boy realises that the silence is an endorsement of the rapport established between the boy and Lucas, for he knows that his consciousness can never be free of this new commitment.

11. Ibid., p.22
The final reiteration takes place when Lucas is driven to the jailhouse in the sheriff's car. The drama enacted in this instance turns out to be a tame show for the anxious crowds, but for Chick it becomes a resurrection of the motif. The act is trivial for as Lucas stoops to step out of the car, his hat gets knocked off and it is the sheriff who adroitly recovers it from the pavement. As Lucas stands erect, dusting the hat on his sleeve, it is the motion "rapid and light and deft as you stroke a razor" and the face "intractable and composed" which spatializes this moment. Once more the boy's spontaneous response is: "He saw me. And that's all". This time the commitment is irrevocably pronounced in Lucas statement, as he addresses Chick while being whisked away from the onsurge: "You, young man, tell your uncle I want to see him". Once Lucas is jailed, the interaction with the black man forces itself on the boy as a commitment to a cause. And it is only the imaginative apprehension of the pines on the hills, "just beyond the Nine-Mile branch", that revivifies the stance.

The boy's first exposure to the pines marks its indelible impress on the consciousness. Just as Ike brings back from his first venture into the wilderness
"a sense of the big woods", what strikes Chick even before they begin to climb the hills is "a sense of the pines. Like Harry's experience of the wild palms from the jail window, Chick feels that "the strong constant smell of pines was coming down on them with no wind behind it yet firm and hard as a hand almost palpable against the moving body" is reminiscent of Chick's initial encounter with Lucas. The intention in drawing the parallel is not to establish a likeness in any other area except in the texture of experience. The response is further intensified as the trio made up of the white boy, the aging stately spinster and their black aide Alec Sander, proceed on their venture, accompanied by the horse. The kind of experience suggested in The Wild Palms, is evoked with greater clarity in this novel. As the party mounts the hill at a faster pace, the feel of the pines makes an overwhelming impact on Chick, described as though:

... the strong heady vivid living smell of the pines which did something to the lungs, the breathing as (he imagined: he had never tasted it. He could have - the sip from the communion cup did not count because it was not only a sip but sour consecrated and sharp: the deathless blood of our Lord not to be tasted, moving not
downwards towards the stomach but upwards and outwards into the Allknowledge between good and evil and the choice and the repudiation and the acceptance forever—at the table at Thanks-giving and Christmas but he never wanted to) wine did to the stomach. 112

The impact of the pines here, is not merely significant in the levels of response, as the pines did something to the breathing as "wine did to the stomach"; it delves further to involve itself in the dialectical tension between a veneration of ritual and dedication to experience. The conflict has been most subtly implicated in the instance of the sip from the communion cup, which being "the deathless blood of our Lord not to be tasted" and yet which invariably comes to him as "only a sip but sour consecrated and sharp". Even the stance is indicated in a rising motion of the wine "moving not downwards towards the stomach but upwards and outwards into the Allknowledge". The heightened tension that Chick becomes aware of here is comparable to the trauma that every confrontation with Lucas poses for him. With Lucas, in each encounter, the boy tries to wrench himself free of the stance, and finds himself more deeply involved in it. In the experience of the pines, he attempts to exercise

112. Ibid., p.98
a controlled response, only to discover the same polaric tension. The venture turns into a revelation in the uncovering of an empty grave and vision of a human form and mule bearing a load. The murder of Vinson Gowrie which could have been so neatly resolved by the conviction of the black man now becomes further complicated by the diversion of guilt. And this commitment to the stance is what Chick strives to acquit himself of. On the journey back home from the nights escapade he hoped that "at least he was out of the pines, free of that looming down-watching sibilance uncaring and missing nothing saying to the whole circumambience: Look. Look: but then they were still saying it somewhere...". The focus here is not on what the pines are saying but on the tension in the pines projected through such attributives as "that looming down-watching" and "uncaring and missing nothing"; it indicates that the boy anticipates the forces that he must inevitably face, on return home. The extent of the boy's awareness is evident from his apprehension of the night's adventure which he wills to obliterate yet which he recognises to be as "inexpugnable a part of his memory and experience and breathing" and he makes its assertion against constraint that assumes various forms. The breach does not come as a disillusionment but appears as corollary
to the apprehension itself. As far as his mother is concerned he had known that "there would be always ineradicable between them the ancient green and perennial adumbration". Chick's isolation from the family is subtly implied. Sitting at the breakfast table that morning, as Chick analyses his father's rage, he envisions the gap that lies between them:

... seeing watching his father's noise and uproar flick and vanish away like blown smoke or mist, not merely revealing but exposing the man who had begot him looking at him from beyond the bridgeless abyss of that begetting not with just pride but with envy too.¹¹³

It is Chick's apprehension of the timeless that provides with an added perspective from which he reviews the present. Old and familiar relationships appear in transmogrified versions when placed in the context of his recent experience. With reference to his uncle his new awareness of time enables him to decipher that "it was his uncle's abnegant and rhetorical self-lacerating which was the phoney one"; from here Chick begins to draw the line between language and experience.

Chick's isolation is further insinuated in his growing consciousness of the crowds gathering at the square,

¹¹³. Ibid., p.129
viewed by him as "a moil and mass of movement, one dense pulse and hum". What he discovers is that the crowd dispels its vitality in its very motion. The volume in the numbers is deliberately exaggerated to contrast with the ephemerality of this aggregate. As he watches the crowd "gathering, condensing, not expectant nor in anticipation nor even attentive yet but merely in that preliminary settling down like the before-curtain in the theatre", the fraudulence of their stance comes to him in a flash, "where upon something like a skim or a veil like that which crosses a chicken's eye and which he had not even known was there went flick, from his own and he saw them for the first time". At this moment Chick realizes that the crowd had thronged there not to witness justice in the court operations but to be present at the lynch, "to see that Beat Four should not fail its white man's high estate". This experience generates the process in dissociation in Chick. A recognition of the crowd's posture helps the boy to purge himself of the initial emotional reactions. In the first emotional upsurge he had almost been divested from commitment to a stance to loyalty to an individual, driven by a hatred for his community and a sentimental attachment to an individual.
But the recognition of an innate vacuity in the crowd's gesture seems to resuscitate Chick's commitment to the stance rather than to the man. The process in dissociation becomes complete during the last visit to the region of the pines. The image of the old man Gowrie and his sons caught in the frantic activity of digging for the dead, revives in Chick the same sense of dissociation. Irony is subtly diffused to insinuate the hierarchy of responses among various characters in the scene. At one level the old man's frenzy to repudiate the outrage of his son's death evokes tremendous pity; at the same time the pathos is under-cut by the implication of dehumanization in the murderer as the agent and the old man as the victim of it. The fact that the murderer happens to be one of his sons is an extraneous event that contributes to the cumulative effect; the focus here is directed at the grotesque image of the father and the absurdity of his stance. The association with Lucas comes at once to Chick, as he stands by:

... watching, even following the old man as he cut straight across all this and he thought suddenly with amazement: Why, he is grieving: thinking how he had seen grief twice now in two years where he had not expected it or anyway anticipated it, where in a sense a heart capable of breaking had no business being: once in an old nigger who
had just happened to outlive his old nigger wife, and now in a violent foulmouthed godless old man who had happened to lose one of the six lazy idle violent more or less lawless a good deal more than just more or less worthless sons... 114

The irony implies that the old man’s frantic gestures are in ironic inversion to the stance in Lucas. As Chick listens to the old man’s voice, "the high flat voice again immediate and strong and without interval, inflectionless, almost conversational", he realizes that the distinction between the two men lies in their responses to time. The vibrations in the old man’s voice "strong and without interval, inflectionless" denotes a sense of continuity whereas Lucas gesture of repudiation stands in the realm of the timeless. At this moment Chick turns away from the scene to face the direction of the pines. What Chick seeks in recompense from the pines is a reaffirmation of Lucas’ stance. By reimbibing that exhilarating "sense" of the pines, the boy recovers. It seems to him that:

... there came down from the hills the ceaseless strong murmur of the pines but no other sound yet although he strained his ears listening in both directions along the road, not for the dignity of death because death has no dignity but atleast for the decorum of it... 115

114. Ibid., p.156
115. Ibid., p.170-171
The act of digging and hacking and unearthing in itself is in inversion to the boy's experience. As the dramatic action rises to a crude climax, the dialectical tension in the boy is further heightened as he strains towards the pines', listening harder than ever with something of the murderer's own frantic urgency both ways along the road though there was still nothing". The process of dissociation becomes complete on return to the Square. Chick and his uncle, the sheriff and his company stand by to witness the instant dissolution of that innumerable crowd, on discovery of Lucas' innocence. Chick apprehends that the impact of this acquittal would result in the paradox of Lucas "now tyrant over the whole country's white conscience" and Lucas as the butt of the community's kindness. Chick reviews his own gift of tobacco as a symbolic gesture of charity which he visualizes would become a communal one. He anticipates that:

... Lucas will ultimately get his can of tobacco; they will insist on it, they will have to. He will receive instalments on it for the rest of his life in this country whether he wants them or not and not just Lucas but Lucas: Sambo since what sets a man writhing sleepless in bed at night is not having injured his fellow so much as having been wrong ...

116. Ibid., p.192
Chick dissociates himself from the gesture for he realizes that it refers to Lucas as an epitome of the black race rather than to Lucas as an individual.

The evocation of timelessness in Lucas' stance is a tremendous artistic accomplishment. The association with the pines is suggested rather than stated. Chick's responses during a series of confrontations with Lucas is subtly resonated in his experience among the pines. The boy's preliminary encounter with Lucas is significant in its reiterations of the stance as "intractable, composed". Again and again the boy tries to define his responses to the man before him and to what:

... looked out through it or from behind it not black nor white either, nor arrogant at all and not even scornful: just intolerant, inflexible and composed ... 117

The dignity of Lucas' stature does not spring from self-pride but self-sufficiency. He appears to Chick as the Man, among all men, because he does not need to rely on others to prove his selfhood. His gestures are not an assertion of superiority but expressions of integrity. The essence of Lucas' stance is reaffirmed in the image of Lucas at the end. The closing scene is one of the

117. Ibid., p.14
finest in the Faulkner canon, remarkable for its terseness of language. The action is limited to the exchange of a paltry fee of a dollar and a half. The amount is paid by Lucas to Chick's uncle towards legal advice provided during the criminal proceedings against the black man. The scene is hilarious for the very amount in itself renders Lucas' gesture ludicrous. Besides the coins exchanged, at the symbolic level, is a mockery of tragic unity for it was an exchange of coins that initially spurred Chick on to this involvement in Lucas. But the scene appears to implicate meanings beyond the symbolic act of exchange. The focus here appears to lie on the face which Chick recognises to be:

... the same face which he had seen for the first time when he climbed dripping out of the icy creek that morning four years ago, unchanged to which nothing had happened since not even age ... 118

Chick's confrontation with Lucas is transformed into yet another experience in timelessness for what he identifies with is:

... that inevitable memory awareness of having once been alive which exists forever still ten thousand years afterwards in ten thousand recollections of injustice and suffering ... 119

118. Ibid., p. 232
119. Ibid., p. 235
By this exposure Chick is once again reassured that Lucas' stance operates outside mere social strictures. He realizes that Lucas can never be reduced to 'Lucas: Sambo' and that the white community can never find absolution through him.

The landscape in *Intruder in the Dust* appears to encompass a wider arena of experience. The sustained ambivalence in the boy's attitude to his community is cultivated to alleviate the experience. The purpose of the tale is not to trace the development in Chick from a spontaneous rejection of his culture to a rationalized containment of it. The sense of continuity in the landscape is matched with the sense of progression simulated in the boy's consciousness. There is great artistry behind the parallels in the boy's increasing involvement with words and its relevance to experience, and his growing commitment to the timeless and its relevance to human responses. In *The Bear* the backdrop is restricted to the wilderness setting. The surface of the urban scene provides a more plastic environment in *Intruder in the Dust*. Authenticity in the hunt experience itself proves to be a limitation in *The Bear* for it tends to restrict the level of experience to the mythic. The landscape as a texture of responses in
Intruder achieves greater excellence. Here authenticity is induced in stereotype human endeavours and equally trite responses. The process of dehumanization which assumes an increasingly defined form in the triad is wrought in the subtle variations of the landscape in Intruder in the Dust.

In its most representational form, the engagement with time is perceivable in several sketches of the scene. From the start, Chick sickens at the stasis of his condition. As he stands at the Square to witness the movements of his community, it appears to be reduced to robot-like gestures guided by the chime of church bells. In that parade of colours controlled by an insistent ringing, he visualises the bells as "groundless denizens of the topless air too high too far insentient to the crawling earth". What repels him is the faith with which men respond to this call, thereby reducing the act to a ritual. This vision is further enhanced by the continual frustration Chick faces in an interpretative approach to dialogue. He confronts the situation which reveals to him that not only in the individual but "within his whole type and race and kind a few simple cliches served his few simple passions and needs and lusts". The scene at the Square
opens up for Chick a sense of time in linear progression against which the memory of one human endeavour assumes a striking posture. The boy's apprehension of the landscape contains the dichotomy of time in evolution which turns into history, and time in experience which surpasses it. The image of the Confederate soldier which stands in the centre of the Square against the backdrop of the line of stores, and the courthouse with its four-faced clock "those four fixed mechanical shouts of adjuration and warning" and the jail, one of the oldest buildings in the town, representing "a county's a community's history". The frozen motion of the statue, "the slender white pencil of the confederate monument" appears as a veering away from these sombre temporal limits as a "looming in columned upsoar" with a quality as intransigent "as the glow of a firefly". Chick recognises the statue to be an exaggerated imitation of that stance that he had earlier envisioned in Lucas. The experience at the Square for Chick is reconfirmed in the scene that follows. The author exaggerates the statue's posture in order to simulate a resemblance with the image of Lucas. The temporal perspectives in Lucas' stance is frozen in the statue's pose. His visit to the jailhouse and the sight of the niggers in the bullpen and the overwhelming "stale breath of all
human degradation" is yet another exposure to life, enervated to its lowest ebb. The dignity of Lucas' stance is commemorated against this mass of blacks 'lying there immobile orderly and composed under the dusty glare of the single shadeless bulb as if they had been embalmed'. Lucas is a continual referent for Chick, because to the boy, he functions as an abstraction and the source of a dialectical tension, as well as, a human being and an agent of repudiation. Each confrontation with Lucas becomes transformed into a polaric strife in the boy's mind, evident in the scene at the jailhouse. The conversation that precedes is an exchange between the convicted and his uncle who comes in answer to a call from the black man. The lawyer comes knowing that the case is almost hopeless because almost grudgingly he finds himself responding to something in the man, and more so because he happens to be black. But as his uncle pulls the lever on the oak door of the prison cell and it closes on Lucas, Chick glances backwards to find himself facing the black man across the barred window and what accosts him is a sense of:

... that ultimate cosmolined doom itself when as his uncle said man's machines had at last effaced and obliterated him from the earth and purposeless now to
themselves with nothing left to destroy, closed the last carborundum - grooved door upon their own progenitorless apotheosis behind one clockless lock responsive only to the last stroke of eternity... This indicates that the boy's venture, ceases to be crusade against tradition and society but becomes an engagement with time. To Chick, Lucas appears as the sole, image of timelessness in a 'Purposeless' 'progenitorless' world society in which man's machines had effaced and obliterated him to a state 'responsive only to the last stroke of eternity'. In upholding Lucas, Chick seems to find redemption from this condition of stasis.

The unravelling of the murder mystery which Chick undertakes, proves to be the process in the crystallisation of an emotional impulse into an experience in time. And when he attempts to translate into words the truth, for the benefit of his uncle who challenges the efficacy of his method and not the mission, the boy is once again frustrated with the utter "'paucity, the really almost standardised meagreness not of individual vocabularies but of Vocabulary itself". The dilemma that he faces in the proposed night's adventure is not the exposure to

120. Ibid., p.64.
physical danger nor the invitation to social invectives, but as a passage in time, which is his to outspan and yet of which "he couldn't see past and beyond". In order to ward off the boys of the Beat Four region he had to out-do time in the night's venture. He could either bypass it by sleeping over those hours in the security of home and "let the wreckage of midnight crash harmless and impotent against these walls", or he could plunge into the present and allow this moment to become an experience in truth, not the truth that one knows but the truth that one realises in apprehension. For various reasons, each member of the party had for the moment put reason far behind; the nigger-boy because it interfered with servility, Miss Habersham because the present evoked in her a purely emotional response and instinctively she knew it would lead somewhere, and for the boy because:

... thinking it into words even only to himself was like the struck match which does not dispel the dark but only exposes its terror - one weak flash and glare revealing for a second the empty road's the dark and empty land's irrevocable irremittable negation...

For Chick, truth, when recorded, ceases to function as truth. The dark and empty land represents the community's

121. Ibid., p.93
myopic vision. The lit match reveals not, ignorance, but fraudulence and cunning in the "irrevocable immitigable negation". The experience is evoked in temporal perspectives. It is internalized in Chick's thrust into the present from the state "of a witless foetus"; it is depersonalized as the black people's weapon "since theirs was an armament which the white man could not match nor - if he but knew it - even cope with: patience"; and it is frozen into an instant of eternity in one act - "one irremediable invincible, inflexible repudiation, upon not a racial outrage but a human shame". If Intruder had been an enactment of the initiation theme then Chick's night adventure and its findings could represent an act of rebirth. The novel appears to be an exploration of the shifting responses in a reverberating sensibility, for the variation in Chick's second journey to the scene, is located in the consciousness. The distillation of response is projected through the landscape as envisioned by Chick and the dialogue between the boy and his uncle, as they journey to and from the region of the pines. This time the trip is made in daylight and the surroundings are no longer dark and empty' but appear in the image of "the enduring land". And with the depleting intensity, the temporal
and spatial dimensions are discerned with greater clarity. What the boy sees in the pattern of geometric furrows of fields and what he senses as "the still white roll of eyes" of negroes behind barred doors in the paintless Negro cabins is time in linear progression, the backdrop provides him with a sense of continuity. And this is further enhanced by the superimposition of the image of "the land's living symbol" on the landscape. As his uncle's car speeds down the road, the boy is struck by the vision of "the beast the plough and the man", for the man happens to be black and the only Negro to be out on that Monday morning. For a moment Chick believes the man in motion to be a resurrection of the stance, but the glance backwards "through the rear window" is a review of the image in the inocuity of its monotonous gestures:

... the man and the mule and the wooden plough which coupled them furious and solitary, fixed and without progress in the earth, leaning terrifically against nothing...

The image which remains "fixed and without progress" stands as the symbol of the communal stasis. As the car winds its way up the hillside, the view opens out to a spectacular arena "like a map in one slow, soundless explosion", manifesting its unique features in the fields.

122. Ibid., p.143
the woods, the great River and the rich bottom land, in one physical boundary with the North and yet remaining aloof from the North, "not north but North, outland and circumscribing and not even a geographical place but an emotional idea". The physical distancing achieved by the plateau from where the boy looks down acts as a perspective to the boy's heightened sense of dissociation. The vision of the Southern land as constricted by "an emotional idea" is Chick's challenge of the concept of freedom for he perceives it to be a slavery to time. His roused sensibility responds to the need for a vocabulary that can pick up every vibration, as he discovers himself to be an alien amidst faces that resemble his, with names that resemble his and speaking a language which he knows to be his own.

Chick's apprehension of the landscape is followed by a moment of stasis, in the dialogue between the boy and his uncle, as they move toward the scene of action. The intellectual drill here is a revised version of the one that takes place in section IV of The Bear. The uncle's voice ceases to function as a point of view but comes as an extension of the individual consciousness, so that the discussion reads as an intellectual exercise. The process
in ratiocination has been insinuated in the dialogue itself:

... whereupon once more his uncle spoke at complete one with him and again without surprise he saw his thinking not be interrupted but merely swap one saddle for another.\textsuperscript{123}

Here one discovers a far more subtle use of language than in The Bear. The conversation traces a changing attitude from the defensive upholding of a region, The South, to the upholding of a world culture. The creative force is inhered in the process of homogeneity from that at the level of the individual, to the race, to the nation. Just as the geography of the scene moves from The South 'the umbilicus of America' to 'the uttermost rim of the earth itself', the process in ratiocination follows the shift from dissociation to an integration with a larger culture. The transformation is delineated through perspectives arising from the car's upward climb along the hills. At one stage the boy apprehends his condition as though placed on:

... a curving semicircular wall not high (anyone who really wanted to could have climbed it; he believed that any hoy. really would) from the top of which with the whole

\footnote{123. Ibid., p.148.}
vast scope of their own rich teeming never-ravaged land of glittering undefiled cities and unburned towns and unwasted farms so long secured and opulent you would think there was no room left for curiosity, there looked down upon him and his countless row on row of faces which resembled his face and spoke the same language he spoke and at times even answered to the same names he bore yet between whom and him and his there was no longer any real kinship and soon there would not even be any real contact since the very mutual words they used would no longer have the same significance and soon after that even this would be gone because they would be too far asunder even to hear one another... 124

It is Chick's apprehension of timelessness that places him on a higher plane so that he finds himself looking down on the "countless row on row of faces which resembled his". The temporal perspective widens the breach between the boy and his community. In the disparate responses to time he believes the rift to be "too far asunder even to hear one another". Chick's disengagement from the society marks his greater involvement in time. At this point his uncle interjects to review the Southern resistance to desegregation as no longer a defence of "our politics or

124. Ibid.
beliefs or even our way of life" but as a bid to preserve "our homogeneity". He qualifies that the essence of homogeneity lies in a reckoning with time, for:

"Only a few of us know that only from homogeneity comes anything of a people or for a people of durable and lasting value the literature, the art, the science, that minimum of government and police which is the meaning of freedom and liberty, and perhaps most valuable of all a national character worth anything in a crisis." 125

Chick's accreting consciousness responds to the word "homogeneity" which appears to him to be the process in the distillation of individual apprehensions. In the understanding of the word "homogeneity" the process in dissociation for Chick becomes complete, for his commitment to an individual is finally transformed into a commitment to a stance. The stance is reaffirmed in the reiterations of uncle Gavin whose voice acquires new volume as it resonates with Chick's consciousness. He remarks that:

"... the whole chronicle of man's immortality is in the suffering he had endured, his struggle towards the stars in the stepping-stones of his expiations." 126

The upward incline in Lucas' act of repudiation against time is defined with clarity in "his struggle towards the stars". It is the embodiment of the time-transcending...

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125. Ibid., p.149
126. Ibid., p.150.
motif in the image of Lucas that distinguishes him from the community's state of passive endurance. The process of integration into a larger culture for Chick is underlined in the uncle's words:

We - he and us - should confederate: swap him the rest of the economic and political and cultural privileges which are his right, for the reversion of his capacity to wait and endure and survive. Then we would prevail; together we would dominate the United States; we would present a front not only impregnable but not even to be threatened by a mass of people who no longer have anything in common save a frantic greed for money and basic fear of a failure of national character which they hide from one another behind a loud lip service to a flag.  

The act of homogenizing conveys a continual process in the distillation of apprehension. Besides the cultivated rhetorical flourish, in its very tone, suggests that this journey in time is significant as a detour from the mainstream of dramatic events.

The most impressive evocation of time in landscape appears in the image of the white community, projected in linear progression in the increasing momentum with which "the faces myriad yet curiously identical",

127. Ibid., p.151
move in the direction of the Square. The dramatic evocation of the mob is accomplished in crescendo-like effect, wrought in chronological sequence, from a slow dribble to a mass upsurge, followed by a quiet dispersal, and perfectly synchronised with the line of events. It records the spreading suspicion on the black man, reaching towards its climax, in an anticipated lynching, and the final noncommittal response to the discovery of his innocence. The accreting consciousness is projected in the boy's apprehension of the crowd and the changing vision records the shift in approach. The initial response is an attempt to gauge the potency of numbers in terms of single man and single motive. The transformation is envisaged in the scene at the Square where Chick, his uncle, and the sheriff and his party, convene to disclose the sensational news of Lucas' innocence. The filtering of apprehension in the boy is subtly transposed into the tremendous impact of this visual motion, in the onrush in the direction of the Square and the sudden veering away in withdrawal, as if with "the turn of a tide". As the car wends its way toward the Square, the crowd which Chick had looked on as "faces myriad", at first sight, now appear in retrospect, as "not faces but a face", an expression "hanging suspended face to face with him just
beyond the glass of the back window". And as his reason, prompted by this vision of the community's sense of outrage and its quest for mitigation gropes for further definition in reappraisal, Chick finds that he confronts a state of negation, as the street empties itself. The boy's witnessing of the disintegration of the crowd marks the moment when he begins to comprehend Lucas' gesture as an individual's bid to overcome the temporal. The motions of the mob precipitates the process of dissociation in Chick. Uncle Gavin's reflections on the growth and dissolution of the mob underlines the process in homogeneity. He conjectures thus:

Or may be it because man having passed into mob passes then into mass which abolishes mob by absorption, metabolism, then having got too large even for mass becomes man again concepible of pity and justice and conscience even if only in the recollection of his long painful aspiration towards them, towards that something anyway of the serene universal light.128

These words indicate that the timeless image of, the man among men, still stands despite the corroding forces of dehumanization. The state of becoming 'man again concepible of pity and justice and conscience' is not

128. Ibid., p.194
accomplished by remaining in isolation but can only be possible by an integration with the mass. But even in assimilation with the mass, the man, would never be bereft of individuality for his striving would be transformed into a combined struggle towards that "one serene universal light". To interpret these words as the author's endorsement of patriotism would be too facile a reading. The syntax used here appears to simulate the convolutions of Chick's consciousness. The word "confederate" conveys a sense of assimilation and the phrase "we would prevail" marks the distinction between temporality and timelessness. In its isolation, the transcendence of time in Lucas has no relevance. It is only by acknowledgement, by identification and by incorporation into a larger culture that the timelessness in Lucas becomes meaningful. Individual prejudices and interests invariably lead to the disintegration of a community, a race or even a nation. Faulkner appears to use the words "United States" as symbolic of the world culture. The implications of uncle Gavin's words extend beyond the immediate context as they register in Chick's consciousness. The author is obviously not using the uncle as a mouthpiece. The true significance of the passage lies in the assimilation of experience into Chick's thought process. To Chick, the words infer that the pursuit of
homogeneity is the way to an universal culture "a
front not only impregnable but not even to be threatened
by a mass of people". In the context of Chick's
experience, the crowd's act in its very negation is a
reassertion of the community's consignment to the decrees
of time. The reaffirmation of this experience in time is
what the boy seeks on his return to the deserted Square,
accompanied by his uncle, on that Monday night, the day
of Lucas' acquittal. The telescoping of the boy's
apprehension of time and the uncle's appraisal of the
intent combines to reconstruct the event in a new context.
The boy here reiterates with fuller comprehension what
his uncle had foreseen years before and expressed in the
utterance: "It's all now you see. Yesterday won't be over
until tomorrow and tomorrow began ten thousand years ago". Ch
cK recognises Lucas' gesture to be an assertion of
the present against the tide, for Lucas now functions as
an abstraction of the moment etched into the linear form
of time: "since yesterday today and tomorrow are Is:
Indivisible: One". This recognition is not followed by
a sense of disenchantment and an extrusion from the
community. The experience heightens the extent of the
boy's engagement with time without affecting his commitment
to the community, and this containment is achieved in the
reconstruction of the act. The experience is verbalised
in the exchange between the boy and his uncle. But its final definition lies in the analogy with the act of eating, the process of tasting, masticating and digesting reality, in order to realise it as truth. At surface level Lucas appears as one form of "the ten thousand Sambo avatars" who has the capacity to endure suffering, absorb it and survive; but what Chick comes to acknowledge is Lucas Beanchamp, as the man, who does not merely live in time for he "can survive his past without even needing to escape from it "but who exists by "that capacity to survive and absorb and endure and still be steadfast". The experience of rejecting the former image of Lucas and imbibing the stance that he represents, fortifies the boy to the extent that he can once more relate to the society, not to identify with the community but to contain it by:

... eating it into to be annealed, the proud vainglorious minuscule which he called his memory and his self and his I-Am into that vast teeming anonymous solidarity of the world from beneath which the ephemeral rock would cool and spin away to dust not even remarked and remembered since there was no yesterday and tomorrow didn't even exist so may be only an ascetic living in a cave on acorns and spring water was really capable of vainglory and pride. Chick now comprehends the significance of Lucas "annual and necessary visits" to the Square in town, as after his

129. Ibid., p.200
wife's death and his daughter's marriage, he was living in hermitage "solitary, kinless and intractable". He realizes that Lucas' trips to town symbolized the black man's efforts to relate his timeless gesture to the context of the present. The boy endorses Lucas' stance by seeking diffusion with the aggregate, so that he may readjust his own pitch from the pace of the common spiel. In a reconstruction of the experience Chick attempts to define in words an apprehension that defies concretization. It is his exposure to the constrictions of everyday usage that makes him see how words tend to reduce all activity to ritual. He perceives that the "paucity" and "meagreness" that he had read into the vocabulary earlier are lapses rooted in the shallowness of man's responses. Chick's apprehension of language is reaffirmed in the final scene when the boy and his uncle find themselves once more reviewing the sensational event. On this occasion, it is no longer a backward glance through the rear window of his uncle's car but a "looking down" onto the Square from his uncle's office. The day is Saturday and instead of the human throng of men, women and children on a pleasure cum shopping outing, what Chick apprehends is the rapid pace of dehumanization that constantly strives to keep astride of success, projected in the motion and noise of automobiles and radios. An acknowledgement is implied in the vertical image of the
boys as he stands overlooking the impenetrable mass of cars "moving steadily processional". It is a reenactment of the linear progression of time, as it effaces its own intent in the motion of circumambulating the Square, and the inocuousness of the gesture underlined in the sound of radios blaring "louder than ever through their supercharged amplifiers to be heard above the mutter of exhausts and swish of tyres and the grind of gears and the constant horns". For Chick, language is revivified in the experience, the innate dehumanization of man being evoked in "the mutter of exhausts and swish of tyres". Therefore when his uncle once again attempts to verbalise it by such a conclusive statement: "Because the automobile has become our national sex symbol", Chick's retort appears to be noncommittal. Chick's rejoinder, "I still don't believe it", is not a negation of the assessment but a reiteration of his commitment to time. The boy's recent journeys to the pine hills has taught him to review the automobile as a mock image of the time-transcending motif. It stands in ironic inversion to the image of Lucas. In the automobile the object and the function operate in isolation for it is solely in usage that it appears to outspeed time. But in Lucas' stance Chick recognizes the spirit of
timelessness, an image of time which appears to be integral to any meaningful experience. The perfect alignment in thought between the boy and his uncle is confirmed in the uncle's endorsement, "That's right", his uncle said. "Dont. And even when you are fifty and plus, still refuse to believe it". In this last interlude Chick's commitment to timelessness in experience moves out of its isolation to merge with the temporality of existence.

In *Intruder in the Dust*, the landscape delineates the extended experience in Chick. The temporal dimensions of the land's geography are exquisitely projected in the vacillations of the community. In the use of the black man as the image of the time-transcending motif, Faulkner succeeds in providing an abstraction with a dynamic form. The novel appears to be the author's boldest venture for it disengages itself from any conventional genre. The generative use of language liberates the theme from its social confines and transforms a personal endeavour into an universal endeavour to resolve the limits of experience in time.