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MASTERARBEIT

Titel der Masterarbeit

Anachronisms and Otherness:
An analysis of the relationships between anachronic
narrative structures and the characterisation of the
outsider in the novels of William Faulkner, Jean Rhys and
Julio Cortázar.

verfasst von

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angestrebter akademischer Grad

Master of Arts (MA)

Wien, 2014

Studienkennzahl lt. Studienblatt:

A 066 870

Studienrichtung lt. Studienblatt:

Masterstudium Vergleichende Literaturwissenschaft

Betreuer:

Univ.-Prof. Dr. Achim Hermann Hölter, Privatdoz. M.A.

Acknowledgements

I would like to express my sincere gratitude to my supervisor Univ.-Prof. Dr. Achim Hermann Hölter, Privatdoz. M.A., who guided me through the making of my thesis with attentiveness, patience, encouragement and immense knowledge. He provided valuable advice and constructive criticism through the course of my research, always allowing me to work independently, supporting my choices and never failing to motivate me when I needed it most. I could not have imagined having a better supervisor and mentor for the writing of my Master thesis.

Furthermore, I am indebted to my mother and sister, Deise S. M. Guimarães and Bruna S. M. Guimarães Castinheiras. Their constant understanding towards my decisions, support and unconditional love were invaluable throughout my years at university. I would have not gone this far without their trust and care.

Finally, I wish to thank my dear friends and university colleagues, Adrijana Fetaji, Jennifer Lamb and Kyuri Lee for proofreading my thesis and providing constructive feedback throughout the writing process. Helena Wergles and Gabriel Dirma Leitão, for the assistance on the philosophical part of my research related to time and otherness. I am also very grateful to Cíntia Andrade Ribeiro and Leonardo Passadore. Thanks to our discussion on literature, I came across the worlds of *The Sound and The Fury* and *Rayuela*, which I then chose to analyse.

My very special thanks to Dr. Ulrike Schwaninger and Mag. Michaela Zeininger, whose support and guidance were indispensable for my accomplishments throughout my studies. And last but not least, thanks to Virginia Prouvot, for being my other beyond space and time.

Time present and time past
Are both perhaps present in time future
And time future contained in time past.
If all time is eternally present
All time is unredeemable.
What might have been is an abstraction
Remaining a perpetual possibility
Only in a world of speculation.
What might have been and what has been
Point to one end, which is always present.
T.S. Eliot, *Burnt Norton. Four Quartets*.

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Introduction

When William Faulkner was questioned¹ about the literary methods that ignore basic grammar “rules” in Benjy’s and Quentin’s sections of *The Sound and The Fury* (1929), he replied:

I was trying to tell this story as it seemed to me that idiot child saw it. And that idiot child to me didn't know what a question, what an interrogation was. He didn't know too much about grammar, he spoke only through his senses (...) Quentin was an educated half-madman, and so he dispensed with grammar. Because it was all clear to his half-mad brain and it seemed to him it would be clear to anybody else's brain, that what he saw was quite logical, quite clear. ...²

Similarly, he reveals his purpose behind the various italics in Benjy’s section and the sporadic ones in Quentin’s. Faulkner had to choose a method to indicate Benjy’s sense of timelessness and Quentin’s mental breakdown: “(...) [Quentin] was about half-ways between madness and sanity. It wasn't as much as Benjy’s part, because Quentin was only half way between Benjy and Jason. Jason didn't need italics because he was quite sane.”³

Given these points, Faulkner’s arguments in this particular discussion tends to the idea that the distinct narrative devices he used in the three sections of *The Sound and the Fury* are not merely related to aesthetic tools assigned to embellish the story told by the fictional figures Benjy, Quentin and Jason – these devices also relate to the exposition of the many idiosyncrasies featured in their portrayal.

Consequently, it may be also assumed that all three Compson sons in *The Sound and the Fury* will have narrated the Compson family story in the only format they are capable of. Still, why do these figures convey their stories in such a format? What are the relationships between their personal knowledge, world-view, mental state, perspective and their form of narration? Are there any connections between their social and cultural positions within the fictional worlds that they are inserted, and the narrative structure through which the reader experience their stories?

This study aims to analyse within this frame of reference, any possible relationships between *anachronisms* and *otherness* by exploring both the employment of anachronic narrative

¹ Cowan, Michael H. Discussions at the University of Virginia, 1957-58 in *Twentieth century interpretations of The sound and the fury: a collection of critical essays*. Englewood Cliffs, NJ: Prentice-Hall; 1968.

² Cowan (1968), p. 22.

³ Ibid., p. 22.

structures, and the characterization of the outsider-figure in the works of Faulkner, Rhys and Cortázar.

In order to understand well the purpose of this research it is important to be aware that chronological deviations, also known as anachronisms in Genette's terms (1980), may appear in narratives as three different types: analepses (flashback), prolepses (flash-forward) and co-occurrence (simultaneity). Anachronic structures provide for a non-linear storytelling. Such structures belong to (Western) literary tradition and are not a modern invention; these can be found in works like Homer's *Iliad* or Balzac's *César Birotteau* or *La Duchesse de Langeais*.⁴ A great number of twentieth century non-linear narratives deliver an account of events impregnated with free association and the blending of time-planes similar to that, which occurs within the mind in the range of human memory. Consequently, the internal subjective world within a character takes priority over the external objective one. Such texts enable the reader to gain insight into the character's consciousness and voice. These structural literary achievements can be well observed in various forms in modernist as well as postmodernist works, where narrative is mostly discontinued, often characterised by a series of interior monologs and stream of consciousness reports, where time-shifts, timelessness and simultaneity play important roles. As Morrison explains, modern and post-modern works experimenting with time have to be understood "(...) in the context of a broad range of attempts to explore alternate conceptions of time and experience."⁵

In European and American societies of the late 19th and early 20th centuries, modernist writers' experiments with chronological deviations are intrinsically connected to the spirit of an era. It was a historical period when artists were mostly driven by the desire of self-consciously parting with traditional styles and directing their works under the light of unusual ways of expression more coherent to the new responsiveness of their time. More than that, psychological and philosophical implications emerged among thinkers like Henri Bergson, Sigmund Freud and Nietzsche - to name a few - bringing them to question rationalism and give special awareness to individualism, existentialism and the relativity of reality instead.⁶ It was also then when the concept of *otherness* came forth, fascinating leading philosophers as well as psychologists through their studies on subjectivity and identity. With the detachment of Psychology from Philosophy by the end of the 19th century, the study of the mind turns into

⁴ Genette (1980), p. 36-39.

⁵ Morrison (2003), p.32.

⁶ Ibid., p.32-39.

a separate discipline and the mind itself becomes an object of analysis. Published in 1923, Freud's *Das Ich und das Es*⁷ features one structured model of distinct levels of the psyche, namely the symbolic concepts of *Ich* or *Ego* (the conscious "I"), *Über-Ich* or *superego* (the mediator) and *Es* or *Id* (unconsciousness/instinct) as well as the powerful tensions between them.⁸ Freud's structural model splits the human self into three sections giving it a multiplicity of voices that constantly battle to regulate each other. Freud's symbolism traces parallels between both internal/individual and external/social conflicts of *self* versus *other* – if the *Ego* can be positioned at one end as the self and the *Id* at the self's other extreme, as the self's essential, oftentimes repressed by the *superego*, "other".⁹

Meanwhile, the notion of an "other" has developed itself into a widely discussed construct embedded in several discourses. It has reached a broad groundwork area, ranging from philosophy and psychology to social, cultural and political fields addressing matters of gender and sexuality (Simone de Beauvoir, *The Second Sex* [f.e.1949]; Michael Foucault, *The History of Sexuality* [f.e.1978]; Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* [f.e.1990]) religion (Edward W. Said, *Orientalism* [f.e.1978]), race, ethnicity and nationality (Stuart Hall, *Representation: Cultural Representations and Signifying Practices* [f.e.1997]; Peggy McIntosh, *White Privilege: Unpacking the Invisible Knapsack* [essay from Working Paper 189, 1988]; bell hooks, *Black Looks: Race and Representation* [f.e.1992]).¹⁰ The "other", roughly defined as that which diverges from the norm, has been importantly represented in literature in various forms and is to be treated as a central issue, together with anachronisms, throughout this paper.

This present research targets the exploration of the anachronic narrative structure emphasizing its importance as a literary device that eventually leads to the characterisation of the outsider-figures in William Faulkner's *The Sound and The Fury* (1929), Jean Rhys' *Good Morning, Midnight* (1939) and Julio Cortázar's *Rayuela* (1963)¹¹.

⁷ *The Ego and the Id*, first published in English by Hogarth Press, London, 1927.

⁸ For more details see Freud, Sigmund. *The Ego and the Id*. The Hogarth Press Ltd. London, 1949

⁹ The superego is the judgmental/criticizing force that seeks to establish what parts of the Id should emerge to the social ego: "We see in him how one part of the ego sets itself over against the other, judges it critically and as it were take it as its object." The regulations of the superego are rooted in social and cultural norms of a certain community. *The Standard Edition of the complete Psychological Works of Sigmund Freud*, Hogarth Press, London, 1956-1974, cited in Quinodoz, Jean-Michel (2005), p. 150.

¹⁰ Zevallos, Sociology Glossary, "What is Otherness?" in *The Other Sociologist*, last updated 2014, accessed on 22nd Nov 2014.

¹¹ Note abbreviations: *The Sound and The Fury* – TSTF; *Good Morning, Midnight* – GMM; *Rayuela* – R; *Hopscotch* – H.

Methodology

Some of the anachronisms employed by these authors in their respective selected novels are displayed along this study in order to clarify how the subjective perception and notion of time, once transferred onto the narrative and re-arranged at discourse level in a non-chronological way, not only reflects but also elaborates and particularly shapes the fictional figure of the outsider. The works of Faulkner, Rhys and Cortázar are modern and post-modern representatives of the non-linearity narrative style combined with the portrayal of otherness. The main fictional figures in these specific novels are characters that, for distinct reasons, are not entirely synchronised with their environment or social groups in conventional ways. That is to say, in their story worlds, these characters shall be proved to operate as outsiders (cf. 2).

In the first half of this research, a basic theoretical approach to narrativity with emphasis on temporal ordering and anachronisms is thoroughly presented with special consideration to the elements used by Faulkner, Rhys and Cortázar in their texts. Genette's terms of Narratology like *order*, *frequency*, *duration*, *voice* and *mood*, are essential here, for these provide access to a better comprehension of how exactly anachronisms structurally operate in the given narratives. The relationships between events in the story of the pictured world and their alignment within the discourse responsible for articulating them are particularly valuable distinctions to be taken into account in this discussion. Such relationships result in what Genette designates as temporal ordering. They derive from Russian Formalist critics¹² and have been anglicised by Chatman¹³, whose story (*fabula*) x discourse (*sjuzhet*) compound can be equated to the two main targets of investigation in this paper, namely, *otherness* x *anachronism* – where the first substantially operates at story level and the second at discourse level.

According to Cobley, *fabula* “is the raw material of a story”, and *syuzhet*, “the way a story is organized.”¹⁴ In this context, the alterity forms of Faulkner's, Rhys' and Cortázar's characters are understood as key components of this “raw material” which is, together with the other elements of the story, built up and organised by *syuzhet*. *Syuzhet* is considered here, therefore, as the structure, which not only communicates raw material of story to the reader, but also frames, crystallizes and ultimately assembles that which the reader comes to know as being

¹² Herman, David/JAHN, Manfred/Ryan, Marie-Laure (2005), p. 426-27.

¹³ Cf. Seymour Benjamin. *Story and Discourse*. Cornell University Press, New York, 1978.

¹⁴ Cobley (2005), p. 3.

Benjy, Quentin, Jason, Sasha and Horacio Oliveira. Consecutively, this research proposes and carefully conducts an investigation of these fictional figures in order to clarify and better identify which are the idiosyncrasies responsible for these characters' arrangement as outsiders. This is carried out with the support of existing theoretical studies on otherness of various areas. To specify a few: Jean Laplanche's *Essays on Otherness* (1999) is taken into consideration – his essay entitled *Time and the Other* (1992) discusses self's temporalisation and otherness by reviewing Freudian theories of psychoanalyses. Also, J. Hillis Miller is chosen as support. He begins his studies paper *Others* (2001) with an epigraph from Derrida's *Psyché: Invention de l'autre*,¹⁵ where he discusses matters of otherness in Literature. *Others* is Miller's attempt to explain Derrida's idea of the other, wherein he introduces his own concept. Miller's concept of "other" implies, besides the racial, gendered or ethnic other:

(...) something different, an element of the 'completely other' that inhabits even the most familiar and apparently 'same', for example my sense of myself or of my neighbour or my beloved, the 'alter ego' within my own home or culture, or my sense of my own culture as such, or my sense of literary and philosophical works that belong to my own culture. Those are, I claim, other to themselves, as well as to "me".¹⁶

Because Miller's treatment of "the other" tangles multiple concepts of otherness together, his perspective becomes of interest – this research presents not only one depiction of the outsider but five at least. In addition, his statement that "[a] self may find its own depths, for example it's unconscious, other to itself. Or another person may be the other. Or another nation or ethnic group may be the other, though not necessarily in a way that sees them as subaltern"¹⁷, metonymically communicates the smooth yet, far-reaching approach with which the alterity modes of the fictional characters are to be determined in this study. Other thinkers included in this research are Hegel, Heidegger, Simone de Beauvoir, Foucault and Edward Said.

Lastly, having established what the essential elements of temporality in the narrative are as well as having understood anachronisms and recognized the outsider-figure to be worked with, the second part of this study is engaged with precisely demonstrating how this constellation actually shows itself in the analysed novels. The determination of an interdependent relation between the anachronic structures and the characterisation of the

¹⁵ "... l'autre appelle à venir et cela n'arrive qu'à plusieurs voix", translated by Miller as "the other calls (something) to come and that does not happen except in multiple voices". Miller (2001), Introduction, p. 1.

¹⁶ Ibid. p.1

¹⁷ Ibid.

outsider in the selected works of Faulkner, Rhys and Cortázar, lies at the core of interest throughout this research.

In brief, the analytical exposure of anachronisms in the narrative, exercised here, is an attempt to investigate these authors' success in recreating otherness at story level also through the commitment of their outsider-figures to unconventional points of view. Such unconventional perspectives are also reproduced within discourse level through the anachronisms in these figures' narrative style.

1. Narrative

Narratology, or the study of narrative, may be defined as the formalist approach, influenced by Russian Formalism/Structuralism, that treats the novel as an autonomous whole containing any information necessary to its understanding. Some theorists¹⁸ restrict the term “narrative” to designate verbally narrated stories; whereas others¹⁹ have argued that anything conveying a story (novels, plays, films, comic strips, pictures, texts, performance, etc.) might as well be defined as narrative.²⁰ Narrative, as defined by Prince and considered in this research, is to be understood as “the representation of either real or fictive events and situations within a certain time sequence.”²¹

The concerns of Narratology towards narrativity²² have prompted scholars to organise and discuss issues as structures, styles and systems of narrative in order to provide for a better understanding of its functioning. Tzvetan Todorov (1939), Gérard Genette (1983), Roland Barthes (1975), Chatman (1990) and Bal (1985) have contributed with new perspectives in the analysis of how stories are formally organised, emphasising the dimensions of time and the distinct forms of narration²³. Following these scholars' traditions, the analysis of the time-dimension of narratives rests mainly in the distinction between the *what* (story) and the *way of telling it* (discourse) in the narrated text.²⁴

¹⁸ Genette (1988), p. 16

¹⁹ Ibid.

²⁰ Manfred (2005).

²¹ Prince (1982), Introduction, p.1.

²² Prince defines “narrativity” as that, which emphasizes the narrative structure of a text and argues that the degrees of narrativity varies from text to text, making some of them more or less narrative than others. E.g. a text with more time sequences has more narrativity than a text with fewer, for narrative is “the recounting of events occurring at different times rather than at the same time.” Prince (1982), p.146. For more information on the forms of narrativity: Prince, Gerald. *Revisiting Narrativity* in *Telling Performances: Essays on Gender, Narrative and Performance*. Edited by Brian Nelson, Anne Freadman, Philip Anderson, University of Delaware Press, USA, 2001.

²³ Cf. Pradl, Gordon. *Narratology: The Study of Story Structure* (1984).

²⁴ Chatman (1978), p. 9-11.

1.2 Story x discourse

Following the traditions of Barthes, Todorov and Genette, Chatman argues that “story” accounts for the totality of the narrated events, the “what” of a text, which is being narrated – the raw material; and “discourse” refers to the formal narrative, the “way” with which the events that form a story are told. In sum, the act of recounting events of a “story” is the act of narrating – “discourse” is, therefore, the product of narrating.²⁵ The analysis of time in narratives comprises analyses of temporal relationships between story and discourse. Hence, Genette’s investigation of *temporal order* (*l’ordre*), *duration* (*l’durée*) and *frequency* (*la fréquence*) in the narrated text becomes necessary.²⁶

1.2.1 Time of the story x time of the formal narrative

As Genette investigates possible relationships between the time of story (plot) and the time of the narrative (discourse), he develops a system of classification in terms of *order* (events occur in a certain order but may be narrated in another), *pace* or *duration* (the duration of the narrated events and the duration of the narrative), and *frequency* (for example, the narrative may recount once what happened frequently – repetition between events and repetition of the account of these events in the narrative).²⁷

To provide a better understanding of the structures of temporality in the analysed novels of Faulkner, Rhys and Cortázar, a more detailed explanation of Genette’s terms and system is given. *Order* accounts for notions of *flashback*, *foreshadowing*, and beginning in *media res*; *duration* refers to ideas of *scene* (*la scène*) and *summary* (*le sommaire*), it can be roughly measured, for example, through number of pages per duration of event.²⁸ *Iterative* (*le mode itératif*) is Genette’s way of drawing parallels in relationships of *frequency* (e.g. *repetition*). In this sense, narratives can tell once what happened once, several times what happened several times, tell once what happened several times, i.a..²⁹

1.3 Focalization

Genette denominates *focalization* (*la focalisation*) the perspective from which a story is told. *Internal focalization* (*la focalisation interne*) is established when the focus of the narrative happens through the consciousness of a character (the narrator filters information to the reader

²⁵ Ibid.; cf. Genette (1988), p. 13-14

²⁶ Genette (1980), p. 28-30.

²⁷ Ibid., p. 25-32; Chatman (1978), p. 20.

²⁸ Chatman (1978), p. 29.

²⁹ Ibid., p. 78-79; Guillemette and Lévesque (2006), accessed on 22nd Nov. 2014.

and cannot report the thoughts of another character) and *external focalization* (*la focalisation externe*) designs the narrative perspective focused on a character but not through him (the story is presented through a camera lens-like method; the protagonists' actions and moves are observed from the outside without insight into their thoughts). In case the narrator knows more than the characters, the perspective is defined as *zero focalization* (*la focalisation zéro*). Here, the omniscient narrator might know, for instance, the external facts about all of the protagonists as well as their inner thoughts.³⁰

Whereas *Rhys' Good Morning, Midnight* is told solely from inside Sasha's consciousness and presents, therefore, her point of view³¹, Cortázar's *Rayuela* shifts from external, internal and zero focalization: sometimes the reader experiences the story from inside Horacio's mind (R chapters 1, 2, 7, 73, 132,...) yet, some other times, Horacio is presented either more or less objectively through the focalization of an omniscient narrator, which, every now and then, is able to jump into Horacio's thoughts and report them (R chapters 18, 19, 41, 23, 123...). Faulkner's *The Sound and the Fury* has its first three chapters told from inside the consciousness of their respective narrators, Benjy, Quentin and Jason, whereas the last chapter presents an objective view from the outside on these characters through an omniscient narrator which focalizes on Dilsey's point of view and, thus, presents the circumstances of the Compson family more neutrally and objectively.³²

The main focalization mode worked with in the analyses of the three novels is, henceforward, internal. In this sense, it is established that readers of these novels experience accounts of reported events mainly filtered by the fictional characters' minds: the characters select not only with which priority the events are recounted in their stories but, also, which events must be recounted at all and in which way. For the further analysis it is important to keep in mind, therefore, that *what is told* and *how it is told* (story and discourse) of the narratives in question are elements tarnished by and combined together through the characters' mind filtering, due to the method of *internal focalization* employed by the authors. In the frame of the example "[s]uppose that on October 3rd a diarist writes down events that occurred on October 2nd; and that on October 4th, he writes down events that occurred on October 3rd but also some events

³⁰ Genette (1980), p. 11

³¹ Simpson (2005), p. 89.

³² "We may startle at the sudden visibility of character's faces: Jason, "with close-thatched brown hair curled into two stubborn hooks, one on either side of his forehead like a bartender in caricature"; Caroline, "with perfectly white hair and eyes pouched and baffled and so dark as to appear to be all pupil or all iris (323)"; and Benjy, with "skin dead looking and hairless; dropsical too, he moved with a shambling gait like a trained bear (317)." Cf. Matthews (1991), p. 77-79.

of October 2nd which he had not recounted the day before”³³, Prince argues that, it is in the answering of questions like “why did the diarist choose not to write these events down on the 3rd?; or why did he forget to write the down?; or why is he recounting them now?, or what other events of October 2nd has he not described in his diary and when – if ever – will he describe them?”³⁴ – that is to say, questions concerned with the form (*how/way*) of the narrative – that the personality of the diarist (narrator) may be revealed.³⁵ Genette’s *story time* and *narrative time*³⁶ – the established connections between the temporal³⁷ order of succession of the events in the story and the temporal order of their arrangement in the narrative – is the starting point through which the understanding of the non-chronological structures employed in the given novels are to be observed.

Before following with the further analysis of temporal order, however, it is important to acknowledge some distinctions concerning the narrative instance. For these help to identify, more specifically, what kind of roles Benjy, Quentin, Jason, Sasha and Horacio fulfil as narrators of their own stories.

1.4 Narrator

The narrative instance is composed by the *narrative voice*, the *time of the narration* and the *narrative perspective* – that is to say, the *who* speaking in a story, the *moment in time* when the telling occurs and through *whose perspective* the story is conveyed (cf.1.3). Narrators remaining absent from the story told (diegesis or *diégésis*) are called *heterodiegetic* (*hétérodiégétique*) and narrators, which are also characters in the story told, are defined as *homodiegetic* (*homodiégétique*). If the homodiegetic narrator is also the hero of the story, s/he is then denominated *autodiegetic narrator* (*autodiégétique*). Narrator and diegesis are also distinguished as *extradiegetic narrator* (*extradiégétique* – narrator who is completely outside of the story) and *intradiegetic narrator* (*inradiégétique* – narrator within the story, generally as a character).³⁸ Benjy, Quentin, Jason, Sasha and Horacio are homo-/intra-/autodiegetic narrators per definition, as they tell their own stories and are also characters in them. As it has been distinguished (cf.1.3), *The Sound and The Fury* has an additional extradiegetic narrator, who takes responsibility for the last chapter of the novel. *Rayuela* also has, besides the

³³ Prince (1982), p. 30.

³⁴ Ibid.

³⁵ Ibid.

³⁶ Referred by German theoreticians as *erzählte Zeit* and *Erzählzeit*. Cf. Genette (1980), p. 33.

³⁷ Genette refers to it as “pseudo temporal order” since it relates to the “pseudo time” of *Erzählzeit* – a false time standing in for true time. Cf. Genette (1980), p. 34.

³⁸ Genette (1980), p. 244-245.

homodiegetic narrator, a hetero-/extradiegetic one, who interferes with the telling of the story every now and then from chapter to chapter (cf.3.3).

The reader can evaluate any information presented in the narratives by observing distance between narration and story.³⁹ The heterodiegetic narrators of both *Rayuela* and *The Sound and the Fury*, allow the reader to process the stories told by the homodiegetic narrators with aid of a second – or simply, other – perspective. This noticeably does not apply to the case of *Good Morning, Midnight* – where the reader is provided with information entirely coming from Sasha Jansen. In Sasha's autodiegetic narrative, the reader is bound to believe whatever information is given by Sasha, for there is no other narrative instance to certify, contradict or relativise her reports.

1.5 Mood and distance

Narrative texts have a certain *mood (mode)*, which regulates the information conveyed in the story. In order to determine degrees of precision of a narrative as well as the accuracy of the information in it, the distance between narrator and story must be observed, wherein mood can be identified.⁴⁰ According to Genette, approximately four types of discourse demonstrate the distance taken by the narrator concerning the text⁴¹: *Narratized speech (le discours narrativisé)* – character's words and actions are integrated in the narration like others events, creating less distance (She confessed the crime to her friend, telling him about her theft of Dave's money); *Transposed speech and indirect style (le discours transposé, style indirect)* – the character's words and actions are reported by the narrator showing either more or less distance as he presents them under the light of his own interpretation (She confessed to his friend that she had stolen Dave's money); *Transposed speech and free indirect style (le discours transposé, style indirect libre)* – similarly, the character's words and actions are reported by the narrator without, however, the use of subordinating conjunctions, making it also more or less distant (she confessed to her friend: she had stolen Dave's money); *Reported speech (le discours rapporté)*– characters' words are cited by the narrator creating, therefore, more distance (She confessed to her friend: "I stole Dave's money").⁴² Benjy's narrative is a clear example of reported speech mood, whereas Quentin's mostly varies between the moods of transposed speech (cf.2).

³⁹ Ibid. p, 162-164.

⁴⁰ Genette (1988), p. 41-43.

⁴¹ Genette (1980), p. 171-172.

⁴² Examples by the author based on the examples from Lucie Guillemette and Cynthia Lévesque (2006). Accessed on 22nd Nov. 2014.

It is important to notice that the narrative perspective regards the point of view adopted by the narrator (cf.1.3)⁴³ and may differ from the narrative voice. The fictional instance “who” perceives is not necessarily the one who actually tells the story and vice versa. The distinction between voice and perspective signalizes who is the speaking character and whose point of view finally orients the narrative perspective. Furthermore, the identification of the time of the narrating becomes important because the narrator necessarily occupies specific temporal positions relative to the story. It is, for example, possible to recount events without locating the place where they happened (or how distant this place was when it the story happened from where the narrator is recounting it in the now). However, it is almost impossible to tell a story without placing it in time, since language requires the recount to be told in past, present or future tenses.⁴⁴ In this sense, four different kinds of narration serve to aid the location of narrator in time: *subsequent* (*la narration ultérieure*), *prior* (*la narration antérieure*), *simultaneous* (*la narration simultanée*) and *interpolated* (*la narration intercalée*).

Subsequent and prior refer to temporal positions of past and future respectively: if the narrator is telling of events that happened in some time in the past, the narration is subsequent (classical position with past tense narrative) whereas, if the narrator is telling that, which is going to happen in the future (a dream/prophecy), the narration is defined as prior. Simultaneous narration refers to the telling of a story at the moment of its occurrence (narrative is told in the present concomitant with the action) and, lastly, interpolated narration designs the combination of subsequent, prior and simultaneous narration (the narrator tells of what was experienced after an event, or of what might/will happen, including his current impressions about these events between the moments of the actions).⁴⁵ Interpolated narration can be perceived clearly in Sasha’s narrative, as she constantly revises her past (or future moves) under the light of her own current criticism. Her narrative remains mainly simultaneous. Quentin’s narration also presents characteristics of interpolarity and simultaneity, whereas Benjy’s shifts from subsequent to simultaneous. Mostly, it is through the careful examination of certain qualities within the range of narrative instance and narrative mood that one is able to clarify the devices used in the narrative act and identify what methodological alternatives has the author made use of in order to build a story. Distinct narratological processes produce the most various effects for the reader. To demonstrate: the illusion of realism and credibility can be strongly created in a story produced with an

⁴³ Genette (1988), p. 74.

⁴⁴ Genette (1980), p. 215.

⁴⁵ Ibid., p. 217.

autodiegetic narrator (hero-narrator) whose narrative is simultaneous, focalization is internal, and speech is often in the reported form.⁴⁶

1.6 Temporal order

Having established that events of a story can be recounted either in the order of their occurrence or in a different one, narrated order (story line) and narrating order (discourse) can either coincide or be distinct. As Prince exemplifies:

If A temporally precedes B which in turn precedes C, I may, for example, present A first, then B, then C: (154) John washed, then he ate, then he slept. But I may also present B before A and C, or C before A and B: (155) John ate after he washed, then he slept (156) John slept after he washed and ate.⁴⁷

In this sense, narrative can be said to be either chronologic, where narrated order and narrating order coincide (A, B and C) or anachronic, where narrated order and narrating order are explicitly distinct (B, A and C). Despite chronological aspects, the selected novels maintain strong anachronic structures (cf. 3).

1.6.1 Anachrony

Anachrony (*anachronie*) is Genette's term to specify any form of discordance between the order in which events are said to occur (story time or *le temps de l'histoire*) and the order in which they are recounted (narrative time or *le temps du récit*). A typical example of anachrony is the beginning of a story in *media res* followed by a return to preceding events. *Rayuela*⁴⁸, for instance, starts with chapter 73⁴⁹ out of its 155 chapters, throwing the reader in the middle of occurrences that are to be explained only later. Similarly, *The Sound and the Fury* opens up with chapter *April seventh 1928*, the chapter that recounts the events of the day which is chronologically situated exactly in between the other two days (and chapters), *April sixth 1928* and *April eighth 1928*, that together frame the first and main action of the novel (the happenings of the three April days: Good Friday, Saturday and Easter Sunday).⁵⁰

⁴⁶ Illustration adopted from Guillemette and Lévesque (2006). Accessed on 22nd Nov. 2014.

⁴⁷ Prince (1982), p. 48-49.

⁴⁸ According to instructions for the second reading as suggested by Cortázar at the Table of Instructions of *Rayuela*.

⁴⁹ "YES, but who will cure us of the dull fire, the colorless fire that at nightfall runs along the Rue de Huchette, emerging from the crumbling doorways (...)" (H 73:383).

⁵⁰ Howe, Irving. *The Passing of a World* in Cowan (1968), p. 33-39.

Anachronies can reach back to the past as well as forward to the future in relation to the present moment the story is being told.⁵¹ Genette designates the terms *analepse* (*l'analepse*), for retrospection or flashbacks – a move into the past – and *prolepse* (*la prolepse*), for anticipation or flash-forward – a move into the future. Accordingly, anachronies have a certain extent (*la amplitude*) – since they cover a certain amount of story time, and a certain reach (*la portée*) – as they cover an amount of story time (temporal distance from the present moment of the narrator).⁵² In *The Sound and the Fury*, the four chapters of the novel, named after four different dates (the present dates when the narrators tell their stories or the narrating time of the narrators) account not only for events that happened on these specific dates but they also reveal a series of events belonging to the narrators' pasts.⁵³ In fact, the present dates of the time of the narrator include but only a few events, which actually take place then;⁵⁴ all others are brought into the narrative by means of anachronies.⁵⁵ Hence, the story may be divided into one main action with an extent of three days (the three days of April in 1928, the present time of when the story is told) and a second action characterised by anachronies, which reach up to about 30 years back in time.⁵⁶

Anachronies can have various functions in the narrative: analepses often fill voids with an explanatory role and helps the development of a character's psychology by relating to past events; prolepses point to the uncertainty of time future, instigate the reader's curiosity and can raise suspense by partially hinting or even announcing (possible) facts that will come to light at a later point in the course of the narrative.⁵⁷ Nevertheless, chronologic-breaks may also serve to merely achieve an aesthetic dissonant function – in cases when an author opts to discompose the linearity of classical novel formats. The possibilities of anachronisms are endless and have been sufficiently explored by the authors of the three novels at both story and discourse levels. The sense of timelessness, or even ubiquity, experienced by the characters in their stories, provide for similar narrative moods, where time may appear simultaneous, confusing or non-existent (cf. 3). At some occasions, characters may even appear lost in time in their narratives, like Sasha, for example, who does not know "(...)

⁵¹ Prince (2003), p. 5

⁵² Ibid.

⁵³ Especially the first three chapters told from the inner perspective of Benjy, Quentin and Jason. The last chapter is more objective and presents an omniscient narrator. (Cf. 3.1)

⁵⁴ **April 6** Miss Quentin is late arriving home from school. **April 7** Benjy celebrates his 33rd birthday. Quentin runs away with Jason's money. **April 8** Easter Sunday, theft discovered/Luster drives around monument. Cf. Volpe, Edmond L. Appendix: Chronology and Scene Shifts in Cowan (1968), p. 103-108.

⁵⁵ Cf. Rodríguez (1991), p. 107.

⁵⁶ Lowrey, Perrin. Concepts of Time in *The Sound and The Fury* in Cowan (1968), p. 53-62.

⁵⁷ Cf. Order in Genette (1980), p. 33-85.

whether it's yesterday, today or tomorrow" (GMM 121). Often, various moments, events, memories and forms of being withheld in the present of the character's self are expressed by the narrator with the reverberation of an ideal *everywhereness* of space and time through their stories: "(...) the backward-looking face opens its eyes wide, the real face slowly becomes dim as in old pictures and Janus is any one of us. I'm saying all this to Crevel but I'm speaking to La Maga, now that we're so far apart" (H 21:95). In this sense, Benjy, Quentin, Jason, Sasha and Horacio's arrangement of past, present and future within the frame of their narratives generate an entanglement of all-time instances, which leads, oftentimes, to a sense of either concurrence or timelessness which seem to be directly related the psychology of these characters. To analyse how the narration of these characters' achieve such an effect, it is necessary first to further investigate the several types of temporal relationships within anachronic structures discussed here (cf. 1.6) to later combine it with psychological traces that support the characters' modes of being (cf. 2).

Time shifts can be arranged in the narrative text so that narrative levels might blend together and provide for the effect of timelessness or simultaneity: analepses may happen on prolepses or, inversely, prolepses on analepses. In *Good Morning, Midnight*, Rhys' often presents Sasha with a sense of association that, not infrequently, allows her to jump from one analepse into another, moving further and broader into the past as well into the future. In a given moment of Sasha's ongoing present a thought might lead her to recall a memory of the past which, in turn, might evoke another memory of a time earlier than that of the first memory (GMM 9-11).⁵⁸ Another one of Sasha's tendencies as a strong time-shifting narrator can be demonstrated through the configuration of thoughts as presented in the following fragment:

Well, that was the end of me, the real end. Two-pound-ten every Tuesday and a room off the Gray's Inn Road. Saved, rescued and with my place to hide in – what more did I want? I crept in and hid. The lid of the coffin shut down with a bang. Now I no longer wish to be loved, beautiful, happy or successful. I want one thing and one thing only – to be left alone. No more pawings, no more prying – leave me alone. ... (They'll do that all right, my dear.) (GMM37)

This narrative excerpt is part of Sasha's critical thinking in retrospect about her situation as she returned to London from Paris to face the harsh criticism from her family (GMM 36).

⁵⁸ In this example, Sasha enters an analepse, which recalls her previous night. It starts with the marker "*Last night was a catastrophe*". Within this memory Sasha recalls her act of crying in public, which she relates to moments of despair she had been through at an earlier point of her life. Then, as she recalls going to the lavabo to hide her crying, she recalls other lavabos she had been to and shortly divagates on this theme (in/through time) until she recalls the act of coming back upstairs from the lavabo and ends the analepse back to her present moment with the marker "*That was last night*" (GMM 11).

Sasha is still in the middle of her analepse as she refers to the moment, which had been “the end of” herself. She attributes this past moment with the qualities of her own condition in that time past “saved, rescued (...)” and adds, sequentially, a kind of self-evaluation, still in retrospect (whether sarcastically or not), inferring, at the same time, with the word “want”, the notion of future longing within this past (when someone wants something, it is a notion that refers to a wish to be fulfilled in the near future). When Sasha uses the temporal adverb “*now*” she is still referring to the moment she is thinking of in retrospect (historical present), she is, in fact, placing herself at the vantage point of the past making it congruent with that of her actual present time. Immediately after, Sasha abruptly jumps to the anticipation “(They’ll do it all right, dear)” – where, her own commentary within parentheses reveals the form of her present self talking to her past self (dear),⁵⁹ and anticipates would have happened later – that, which he present self knows to have happened and her past self could not have known yet).

1.6.1.1 Analepse

Analepses happen when events are evoked, which take place earlier than the moment in the story the reader is at.⁶⁰ Anachronisms correspond to narratives, which are temporally second and subordinated to a main one. Hence, Sasha’s main, or first, narrative, for example, tells of her present at the time of story-telling, that is, the two weeks stay in Paris; whereas the anachronisms in her story generate a series of narratives within narratives that reach back to various moments of her first Paris-stay – which takes place five years earlier – as well as to her return to London in between (GMM 56). Time-shifts to different events in various pasts can be attained through the usage of *mixed analepses*, these reach back to a point earlier and their extent lands at a point later than the beginning of the first narrative.⁶¹ Within the range of Sasha’s narrative,⁶² analepses are often constituted by internal parts of mixed analepses.⁶³ If the extent of an analepse remains external to the first narrative, the second narrative does not, therefore, interfere with the first. Genette denominates such types *external analepses* and ascribe them the function of simply filling out blanks of the first narrative, since they primarily only enlighten the reader on one or another antecedent.

Internal analepses, however, like most of those found in Sasha’s narrative, might cause redundancy or collision between narratives – their temporal field is contained within the

⁵⁹ Maurel (1998), p. 105.

⁶⁰ Genette (1980), p. 48.

⁶¹ Ibid., p. 49.

⁶² Take in consideration example of *Good Morning, Midnight* given in previous section.

⁶³ Genette (1980), p. 49.

temporal field of the first narrative. Because, sometimes, internal analepses work with a story world (diegesis) of different content from that of the first narrative, Genette designates them *heterodiegetic*.⁶⁴ The use of *heterodiegetic analepses* supports the portrayal of unknown characters or of those characters, which have been absent for a while, so that the reader requires updates on their antecedents. Conversely, *internal homodiegetic analepses* deal with the same line of action as the first narrative, repeating or recalling information that has already been given. In this sense, *homodiegetic analepses* can also be distinguished into *completing analepses* (returns) or *repeating analepses* (recalls). Returns are retrospective sections, which fill an earlier gap in the narrative – these help to build up a narrative of temporary omissions and belated amends. Moreover, *repeating analepses*, impels the narrative to freely recall its own course. Such analepses are narrative allusions to the narrative's own past, often marked by involuntary memory.⁶⁵

When Quentin shortly reflects about his own attitudes towards black people,⁶⁶ he observes how he had been ignoring, for a long time (not “until that morning in Virginia” [TSTF 72]), the fact that he could eventually miss having black people (“Roskus and Dilsey and them” [TSTF 72]) around him. This thought triggers the memory of one morning in Virginia, when he comes across “a nigger on a mule” (TSTF 72). In turn, this encounter instantly evokes thoughts of the past, which are, however, charged with nostalgia, setting Quentin's perspective on black people under a new light and marking character change:

And all that day, while the train wound through rushing gaps and along ledges where movement was only a labouring sound of the exhaust and groaning wheels, and the eternal mountains stood fading into the thick sky, I thought of home, of the bleak station and the mud and the niggers and country folks thronging slowly about the square, with toy monkeys and wagons and candy in sacks and roman candles sticking out, and my insides would move like they used to do in school when the bell rang. (TSTF 73)

Through this analepse one experiences Quentin suffering of homesickness for the Compson blacks but not for the whites.⁶⁷ Recalls of this sort propose a comforting comparison between present and past even if “the revived past was painful itself”, for “the moment of

⁶⁴ Ibid. p. 49-51.

⁶⁵ Ibid.

⁶⁶ “When I first came East I kept thinking You’ve got to remember to think of them as coloured people not niggers (...)” TSTF 71.

⁶⁷ Beard (1996), p. 17.

reminiscence is always euphoric.”⁶⁸ In this sense, such recalls are generated with the contrasting antagonistic feelings towards a given situation or the event responsible for evoking the memory.⁶⁹

Partial analepses designate retrospective sections, which end abruptly and do not rejoin the first narrative. This abrupt interruption in the analepse leaves the reader with only an isolated piece of information. The contrary effect is achieved by *completing analepses*, where the retrospective section rejoins the first narrative at the moment it had been first interrupted, retrieving, therefore, the whole of the narratives antecedents (i.e. GMM 72-76). The narrative gaps filled by anachronisms are called *ellipses* (*l’ellipse*). Ellipses generate temporal breaks in the progression of a story.⁷⁰ Thus, Sasha’s first stay in Paris is recounted on the occasion of another Parisian stay. Her accounts also fill in ellipses of several years she spent in London in between (GMM 11, 30, 31, 36, etc.). Likewise, in *The Sound and The Fury*, the random meeting with the little Italian girl Quentin sets to call “sister” (TSTF 195), as well as their painful search for the little sister’s family/home, opens a door onto Quentin’s past to the exact moment when he struggled to try and help his own sister Caddy out of her doomed circumstance (TSTF 108, 112, 113, 115, etc.). Ellipses enable the reader to arrange certain events in one characters’ life with more or less freedom. In Benjy’s life, for example, one is able to identify, only through his retrospective allusions, that his name has been changed (TSTF 46, 48, 56), that his sister Caddy matures, loses her virginity (TSTF 56, 57) and gets married (TSTF 16, 32,), that his grandmother Damuddy dies (TSTF 13, 36, 37) as well as his father (TSTF 24,25), that Quentin has committed suicide (TSTF 22, 23), some one else called Quentin exists in the house (TSTF 58, 60, 61), i.a.

1.6.1.2 Prolepsis

Prolepses consist of narrating or evoking in advance events that will take place only later in the story.⁷¹ The first chapter of *Rayuela* opens up with the anticipatory notion “[would] I find La Maga?” (H 1:3), which raises narrative suspense. In Genette’s studies, prolepses are, just

⁶⁸ “The train swung around the curve, the engine puffing with short, heavy blasts, and they passed smoothly from sight that way, with that quality about them of shabby and timeless patience, of static serenity: that blending of childlike and ready incompetence and paradoxical reliability that tends and protects them it loves out of all reason and robs them steadily and evades responsibility and obligations by means too barefaced to be called subterfuge even and is taken in theft or evasion with only that frank and spontaneous admiration for the victor which a gentleman feels for anyone who beats him in a fair contest, and withal a fond and unflagging tolerance for white folks’ vagaries like that of a grandparent for unpredictable and troublesome children, which I had forgotten.” (TSTF 73)

⁶⁹ Genette (1980), p. 55.

⁷⁰ Ibid., p. 50.

⁷¹ Genette (1980), p. 40.

like analepses, also divided into the system of subjective/objective, internal/external. In “[h]e was waiting for Pola to laugh and for things to deny that they were so sophisticated, but Pola (he found out later on her name was Pola) did not find the possibility too absurd.” (H 76:390), the omniscient narrator anticipates Horacio’s discovery of Pola’s name. This example of external prolepsis demonstrates how the second narrative does not interfere with the diegesis of the primary narrative – it only adds extra information to it. Also, in chapter 78, Horacio, having just arrived in Buenos Aires, engages on a self-investigation of possible near future actions for his new life in Argentina:

If I accept the advances of poor Gekrepten, who would do anything to go to bed with me, I will have a room and shirts assured, and so forth. The idea of going out to sell cuts of cloth is no more idiotic than any other, a question of trying it, but the most fun would be joining the circus with Manolo and Talita. (H 78:393)

At this point, Horacio prepares the reader by anticipating facts that are revealed later on⁷²: he sleeps with Gekrepten, he has a room and shirts assured, he works both selling cuts of cloth and (even later) at the circus with Manolo and Talita. Next, Horacio’s contemplation of possibilities turns into resolution: “We will accept Gekrepten’s offer, a fine girl, and that will allow us to live close to Manolo and Talita, since topographically we will only be separated by two walls and a thin slice of air” (H 78:393). If the reader is able to acknowledge, by this stage of the narrative, where Horacio will settle and with what purposes, it is then a little later in the same narrative, by means of another prolepsis, that the reader knows that Horacio cannot yet join the circus: “(...) circus included (but the Manager won’t give me any work, so I’ll have to think seriously about dressing up as a seaman and selling gabardine samples to ladies)” (H 78:394). In this sequence, the prolepsis of the possibility of joining the circus first presented has its prophetic effect cancelled by the other proleptic statement – “to join the circus” becomes an unfulfilled prolepsis as the manager will not make it happen (fulfilled prolepsis). At the same time, as the fulfilled prolepsis (“the manager won’t give me any work”) erases a possibility, one may assume that the idea of joining the circus can be left out from Horacio’s individual options and therefore the out of the following narrative. However, the idea of “joining the circus” never entirely elapses from Horacio’s mind, as the reader finds

⁷² “He was already vegetating with poor, humble Gekrepten in a hotel room across from the Pensión Sobrales where the Travelers were on the rolls. Everything was going well between them, Gekrepten was enchanted, she could prepare magnificent mates and even though she made love and pasta asciutta rather badly, she had other revealing domestic qualities and she could leave him alone for all the time he needed to ponder the business of coming back and going away, a problem that used to bother him in his free moments as he went from door to door selling bolts of gabardine.” (H 40:228)

out next. Thus, the prophetic aspect of its anticipation remains but suspended, temporarily elapsed, until it is recalled back to the narrative five chapters later (R chapter 42). The omniscient narrator begins chapter 42 by inferring that Horacio had already began the new job at the circus: “The job consisted of stopping kids from crawling under the tent, lending a hand with the animals when necessary, helping the man who worked the lights (...)” (H 42:262). The interval of time between the manager’s decision of not granting Horacio the job at the circus and the manager’s decision of granting it is partly covered by analepses two chapters later (R chapter 43): “On one of those early nights he came to understand why Traveler had managed to get him the job. Talita told him why without beating about the bush [...] Oliveira already knew why in another way” and “[...] I was on my way out to sell cloth and that beast got me this job.” (H 43:264-66). Within this retrospection the reader also comes across proleptic structures, which demonstrate an example of prolepses on analepses: “[o]f course, but there’s Manú the next day going to talk to the Boss and getting me this job.” (H 43:266)

In the course of *Good Morning, Midnight*, Sasha Jansen permanently evokes images of a “tomorrow” (GMM 48, 53, i.a.) and, at some occasions, the events embedded in her narrative, as “future-events” are recurrent: i.e. the episode of her “hair getting done”. It takes Sasha a couple of anticipations on the same event (GMM 44, 48) until she comes to the actual realisation of it (GMM 52). At first it appears as a great wish: “Again I lie awake, trying to resist a great wish to go to a hairdresser in the morning to have my hair dyed.” (GMM 42). Then, as a decision: “I try to decide what colour I shall have my hair dyed” and a thought she needs to hang on to “as you hang on to something when you are drowning” (GMM 44). Sasha remains a while on the anticipation of how her hair must be dyed:

Shall I have it red? Shall I have it black? Now, black – that would be startling. Shall I have it blond cendré? But blond cendré, madame, is the most difficult of colours. It is very, very rarely, madame, the hair can be successfully dyed blond cendré. It’s even harder on the hair than dyeing it platinum blonde. First it must be bleached, that is to say, its own colour must be taken out of it – and then it must be dyed, that is to say, another colour must be imposed on it. (Educated hair... And then, what?) (GMM 44)

Sasha anticipates her visit to the hairdresser more specifically later on the story placing it on “tomorrow”: “Tomorrow I must certainly go and have my hair dyed. I know exactly the man I’ll go to. His name is Félix, I’m not sure of the street. However, if I go to the Galeries Lafayette I can find my way from there” (GMM 48). This section ends with Sasha’s proleptic statement “[t]omorrow I’ll be pretty again, tomorrow I’ll be happy again, tomorrow, tomorrow...” (GMM 48). Sasha’s repeating prolepses leave the reader of *Good Morning*,

Midnight unsure of how much time actually elapses between Sasha's first anticipation and her actual visit to the hairdresser. After her final resolution of going to the hairdresser, she presents the reader with a long analeptic section, which recalls the moment she gave birth to her child and saw it die during her first stay in Paris. When this heterodiegetic analeptic section comes to the end, the reader finds Sasha at the hairdresser's where the anticipated "blond cendré" also becomes actuality: "The hairdresser also ends by calling me 'Ma petite dame'. He reflects for some time about my hair, feels it between his fingers. Then: 'In your place, madame, I shouldn't hesitate. But not for a moment. A nice blond cendré,' he says." (GMM 52). When the operation of having the hair dyed becomes past ("Voilà, he says... 'Yes', he says, 'a very good blond cendré. A success.'" [GMM 53]) Sasha comments on her own repeated anticipation more or less revealing its extent: "I had expected to think about this damned hair of mine without any let-up for days. (Is it all right? Is it not all right?)" (GMM 53). The idea of a "let-up" is reiterated by her subsequent action of "forgetting" at the end of the same paragraph – paradoxically, Sasha seems annoyed at herself for having postponed the "hair-fix" for days and days, yet she cannot avoid falling into the same pattern: "But before the taxi has got back to Montparnasse I have forgotten all about it." (GMM 53). The following section opens up with Sasha anticipating her "tomorrow" actions anew: "I must go and buy a hat this afternoon, I think, and tomorrow a dress" (GMM 53).

To demonstrate another example of *prolepses on analepses*, the long analepse before the scene at the hairdresser can be taken in review. As Sasha tries to cheer herself up with the positive image of a "tomorrow" (GMM 48), the next narrative section, as already mentioned before, comprehends an analepse reaching back to when she gives birth to her baby in a Parisian hospital and some few moments that followed (GMM 48-52). Within the range of this retrospective memory, Sasha recounts the events in the present tense: "I can't sleep. My breasts dry up, my mouth is dry. I can't sleep. Money, money..." (GMM 50); "And there I lie in these damned bandages for a week. And there he lies, swathed up too, like a little mummy. And never crying." (GMM 51); "When I complain about the bandages she says: 'I promise you that when you take them off you'll be just as you were before.' And it is true. When she takes them off there is not one line, not one wrinkle, not one crease." (GMM 52). At some point, Sasha forwards this second narrative to a point later when her baby dies a few weeks after birth: "And five weeks afterwards there I am, with not one line, no one wrinkle not one crease. And there he is, lying with a ticket tied round his wrist because he died in a hospital." (GMM 52). The end of this analepse marks the return to Sasha's first narrative (GMM 52); it

is heterodiegetic and adds background information on previous experiences. The proleptic structure within it (five weeks afterwards there I am), speeds the narrative to the climax moment of her baby's death and, conforming to the whole analeptic section and within the frame of a second narrative, it functions filling dramatically certain ellipses of Sasha's main narrative story line, providing, thus, not only more information about the character's history but also leaving the notion of a distressed personality in charge of the present narration.

As observed in these brief analyses, Rhys' use of anachronisms partly features an emphasis on Sasha's struggle with allowing herself to be truly conducted by thoughts of a positive bright future. Her hopes on "tomorrow" seem to vanish as soon as "tomorrow" becomes "today":

What happened was that, as soon as I had the slightest chance of a place to hide in, I crept into it and hid. Well, sometimes it's a fine day, isn't it? Sometimes the skies are blue. Sometimes the air is light, easy to breathe. And there is always tomorrow... Tomorrow I'll go to the Galeries Lafayette, choose a dress, go along the Printemps, buy gloves, buy scent, buy lipstick, buy things costing fc. 6.25 and fcs. 19.50, buy anything cheap. Just the sensation of spending, that's the point. I'll look at bracelets studded with artificial jewels, red, green and blue, necklaces of imitation pearls, cigarette-cases, jewelled tortoises. ... And when I have had a couple of drinks I shan't know whether it's yesterday, today or tomorrow. (GMM 121)

Sasha's plans of "buying and looking" either do not actually take place or they are not accounted for in the rest of her story telling, which leaves blanks in the narrative. On page 121 Sasha appears still repeating the prolepsis started on page 53 – that of buying a dress tomorrow. It may be concluded that these kind of incomplete prolepses anticipate nothingness – Sasha's nothingness – and do but emphasise her ongoing lack of order or control towards her own life; they anticipate moments of a "tomorrow" which Sasha is, lastly, after all careful planning, not able to perform. The first-person narrative functions with anticipation more effectively than any other mainly because of its retrospective quality – it permits the narrator to imply the future as well as his/her current situation just as these allusions are important parts of his/her autodiegetic role.⁷³

To sum up, *internal prolepses*, just as *internal analepses*, tend to interfere with the first narrative and may generate duplication of content between the main and the second proleptic narrative. Considering that the diegesis of the main and second narrative differs, *heterodiegetic prolepses* present, therefore, no risk of interference (be the anticipation internal

⁷³ Genette (1980), p. 67.

or external). *Homodiegetic prolepses* are classified into *completing prolepses* – those that fill in advance a later gap – and *repeating prolepses*, which duplicate in advance any narrative section that is yet to come.⁷⁴ *Completing prolepses* may appear in the form of fleeting calls for future events or an advance notice of a lengthy series of analogous events. Completing anticipations act by compensating future ellipses. A series of events that are to be repeated through the course of the narrative may be inaugurated by *iterative prolepses* – these open up a view onto the later series.⁷⁵ Sasha's announcement of her "place to drink after dinner" (GMM 9), for instance, stands for a series of places where she will go to drink after dinner throughout the whole of her narrative. In other words, Sasha anticipates a series of such similar actions by inaugurating them for the first time, proleptically at the beginning of the story, with the statement of her decision on "a place to eat at midday, a place to eat in at night, a place to have [her] drink in after dinner" (GMM 9). The reader of *Good Morning, Midnight* follows Sasha through a series of cafés and places to have dinner, or drinks after dinner, many times during the rest of the narrative. Genette states that, "anticipation is a mark of narrative impatience."⁷⁶

1.6.1.3 Co-occurrence

This term refers to simultaneity in the narrative. Therefore, the story is told just as the events occur and it is normally written in the present tense. Interference or temporal games are eliminated in the strict simultaneousness of story and discourse. Nevertheless, the fusion of story and narrative discourse can operate in two different directions depending on whether emphasis is placed upon one or another. Present-tense narratives may favour the story and appear extremely objective. On the other hand, if emphasis is given to the narrating itself, as it is the case of interior monologue narratives, the simultaneousness is devised to support discourse:

It is as if use of the present tense, bringing the instances together, had the effect of unbalancing their equilibrium and allowing the whole of the narrative to tip, according to the slightest shifting of emphasis, either onto the side of the story or onto the side of the narrating, that is, the discourse.⁷⁷

Co-occurrence at story level relates to the simultaneity of events in one given moment. As previously mentioned (cf. 1.6.1), the characters of the story worlds of the novels analysed

⁷⁴ Ibid., p. 71.

⁷⁵ Ibid. p. 72.

⁷⁶ Ibid.

⁷⁷ Genette (1980), p. 219.

seem to be able to conjure the simultaneity of all time in some given occasions. Chapter 57 of *Rayuela*, narrated by Horacio, presents his following statement: “It’s so very strange to be able to be in three places at once, but that’s just happening to me this afternoon. [...] Yes, yes, now that I’m going to tell you about it. In four places at once, now that I think about it. I’m getting close to ubiquity” (H 57:353). Horacio refers to ubiquity here. He reports a state in which he finds himself dangling between realities that, for a while, seem to co-exist: a dream he had that remains with him (“the dream this morning, still alive and wriggling”), ever-present memories of Pola, the burial of Rocamadour to which he did not attend but experienced through Ossip’s report and the ongoing feeling he has of “answering to Traveler, a friend in Buenos Aires” (H 57:353). Cortázar often represents simultaneity of actions in *Rayuela*. One scene presents Horacio’s double preoccupation: as he wonders whether it is Traveler who is behind the door trying to enter his room he is also focused on a vision of someone down below beside the fountain as he looked through the windows (La Maga or Talita, Pola or a madwoman? – H 56:337). The narrative of concomitance takes the following form:

At any rate, it was rather strange that Traveler should keep on scratching at the door as if to ascertain whether he was sleeping (it couldn't be Pola, because Pola's neck was shorter and her hips were more well-defined), unless he too for his part had devised a special system of attack (it could be La Maga or Talita, the looked so much alike and much more so at night and from the third story) designed to make him lose his mind, pull him off his position on the square (at least from one to eight, because he hadn't been able to get beyond eight, he would never reach Heaven, he would never enter his kibbutz). (H 56:337)

The narrative becomes interpolated; the heterogenic stories interrupt each other steadily as the events simultaneously unfold. Another example from Cortázar’s expression of simultaneity in the narrative is *Rayuela*’s chapter 58: it is composed with a succession of dialogue-fragments originally from previous chapters. The wholeness of chapter 58 is achieved through the agglomeration of its discontinued parts. The various pieces of dialogues are put together on the page causing the effect similar to that of different scenes brought together on split screen in a film (cf. 2.3).

Sasha’s use of the present tense within her analepses or prolepses effects a sense of co-occurrence, that is to say, of zero distance between time the event happened and the telling of the story – a characteristic of simultaneous narrating. Sasha’s tendency of levelling the narrating moment to the moment of the narrated can be perceived by her maintenance of the present tense even when she has shifted in story and in time: “I am in the passage of a tube

station in London” (GMM 12). Faulkner also portrays simultaneity of action in the *The Sound and the Fury*. The God-like omniscient narrator presents the scene of Dilsey trying to convince Quentin to come down to breakfast in co-existence with the scene of Jason and Mrs. Caroline starting up a conversation while awaiting downstairs:

“Quentin”, Dilsey said. ‘Get up, honey. Dey waiting breakfast on you.’ ‘I can’t understand how that window got broken,’ Mrs Compson said. ‘Are you sure it was done yesterday? It could have been like that a long time, with the warm weather. The upper sash, behind the shade like that.’ ‘I’ve told you for the last time that it happened yesterday,’ Jason said. ‘Don’t you reckon I know the room I live in? [...] As they sat so Dilsey said, ‘Quentin. Don’t play wid me, honey. Come on to breakfast, honey. Dey waitin fer you.’ ‘I can’t understand it,’ Mrs Compson said. ‘It’s just as if somebody had tried to break into the house –’ (...) (TSTF 238)

The co-occurrence of these two scenes generate an important suspense because one of their major key elements is Quentin – who is neither downstairs nor in her room; who is involved with the mystery of the “hole in the windows”. Both scenes raise mystery, they call in for the questions “why is Quentin not coming out of her room?” and “why is there a hole in the windows?” Precisely, because the answers to these questions are intrinsically connected and correspond to one another – she is not in her room because she ran away with the money she stole from Jason’s room by making a hole in the windows, the display of these scenes in interconnection and co-occurrence, enhances the experience of the reader at the approaching of story climax – Jason gets the notion (as so does the reader) she might not be in the room and might have stolen the money causing an uproar in the house in the story sections that follow (TST 238 – 242).

2. Otherness

2.1 Concept, origin and theorists

Je est un autre
A. Rimbaud.

However broad the concept may be, Miller underlines that the notion of the *other* unchains, depending on each case and scenario, mainly two distinct ideas of otherness: “On the one hand, the other may be another version of the same, in one way or another assimilable, comprehensible, able to be appropriated and understood. On the other hand, the other may be truly and radically other.”⁷⁸ He asserts that in cases where the *other* is “truly and radically other”, assimilation into the same is impossible: It will not be understood, but controlled and

⁷⁸ Miller (2001), p. 2.

dominated instead.⁷⁹ The investigation of the *other* in literature is relevant to Miller because the otherness portrayed in literary works presents an opportunity to approach whatever differs from the idea of “me”, which he designates as the *wholly/ghostly other*.⁸⁰

This chapter is concerned with only a brief review⁸¹ of the concepts of otherness extensively devolved by Hegel, Heidegger, Simone de Beauvoir, Foucault and Said. Because these authors demonstrate how the subject has been approached in the areas of Philosophy, Socio-cultural studies as well as Politics, which supports, therefore, the identification of the analysed characters as outsider-others. The distinct aspects with which the above mentioned theorists explain otherness settle the accuracy of this thesis, given the variety of ways in which Faulkner, Rhys and Cortázar characterise alterity in the psychology of their narrator figures.

2.1.1 Hegel's Other (1770-1831)

Phänomenologie des Geistes (1807) presents Hegel's development of his dialectical thinking wherein the master-slave dialectic (*Herrschaft und Knechtschaft*) is introduced. The dialectic features the recognition of the *self* (*Selbstbewusstsein*) through confrontation with an *other-self* (*Gegenstandsbewusstsein*)⁸²; it displays the yielding of the *other* to the *self* by means of fear of extinction. The process explained in Hegel's dialectic establishes the *other* as constitutive to the consciousness of the *self* as such, and presents the dynamics of subject versus object (I x other).⁸³

Twentieth-century continental philosophy contributes greatly with its emphasis on the nature of the *other*. It discloses “the interpersonal ‘other’ that defines and exceeds moral experience; the political ‘other’ that defines and exceeds cross-cultural experience; the divine ‘other’ that

⁷⁹ Ibid.

⁸⁰ Ibid., p. 3.

⁸¹ Due to limited space, these concepts cannot be displayed here with the same richness of detail in which they are originally presented.

⁸² Hegel, Georg Wilhelm Friedrich. *Phänomenologie des Geistes*. F.e. Bamberg und Würzburg, 1807. Berliner Ausgabe, 2013, 2.Auflage. Cf. *Selbstständigkeit und Unselbstständigkeit des Bewusstseins; Herrschaft und Knechtschaft*, p. 99.

⁸³ “Das Verhältnis beider Selbstbewußtsein ist also so bestimmt, daß sie sich selbst und einander durch den Kampf auf Leben und Tod *bewähren*. – Sie müssen in diesen Kampf gehen, denn sie müssen die Gewißheit ihrer selbst, *für sich zu sein*, zur Wahrheit an dem Andern und an ihnen selbst erheben. (...) Das Individuum, welches das Leben nicht gewagt hat, kann wohl als *Person* anerkannt werden; aber es hat die Wahrheit dieses Anerkanntseins als eines selbstständigen Selbstbewußtseins nicht erreicht. Ebenso muß jedes auf den Tod des andern gehen, wie es sein Leben daransetzt; denn das Andre gilt ihm nicht mehr als es selbst; sein Wesen stellt sich ihm als ein Anders dar, es ist außer sich; es muß sein Außersichsein aufheben; das Andre ist mannigfaltig befangenes und seiendes Bewußtsein; es muß sein Anderssein als reines Für-sich-sein oder als absolute Negation anschauen.” Ibid., p. 101.

defines and exceeds religious experiences; the non-sensical ‘other’ that defines and exceeds sense as such.”⁸⁴ In this sense, the Hegelian experience of self-consciousness is explained as mediated by one’s own experience of the *other* and divided in the domains of Desire (*Begierde*) and recognition (*Annerkenung*). Desire embodies the relation of the *self* to the *other* - the possession of an object external to the self. The fulfilment of desire can lead to a sense of “I win” or “I lose”. Acting solely upon one’s desire points to a state of loss of control, in the sense that “will” is subjected to “the law of the other” in Kantian terms, and is the main composition of the “id”, which pressures the “ego” in Freudian terms. Desire not only implies domination of the other but also the need of the other: “it needs the other to be the other, and it needs it, in its otherness, to make itself available.”⁸⁵ When desire is directed towards another self-conscious being it is confronted therefore with another desire equally “trying to have its way”. In this encounter, the experience of desire displays “the other’s desire” as object, and so the desire for another conscious self can be translated into the desire to be desired, in the sense that “being desired” establishes recognition. Conversely, the desire of being desired produces the experience of one being the other’s other.

The desire of a self-conscious being is assembled by the major desire of being recognised by others. However, the act of subjecting one’s self to an external will implies the vulnerability of the self, which has to be, in turn, concealed by one’s self-defence. Furthermore, desire for recognition exposes one’s self to both the otherness of the object and to the otherness of the thing, which is desire itself, since it reveals the other person fully with their own subjectivity, will and desire. In this sense:

The otherness that is my desire demands of me that I develop the psychological resources of self-interpretation and self-control to negotiate with it fulfillingly. This third otherness – the otherness that is another will – demands of me that I develop the communicative skills and practices of fair play to negotiate with it appropriately.⁸⁶

In order to develop a comprehensive healthy sense of the self, one must find means to cooperate with the external world by accepting and negotiating the co-emergence of *self* and *other*. Hegel calls this awareness *unhappy consciousness* (*das unglückliche Bewusstsein*) – the part of the consciousness which is aware of the fact that the self’s most intimate nature resides within an other. The unhappy consciousness compels an individual to recognize and submit to some greatest authority:

⁸⁴ Russon (2011), p. 1.

⁸⁵ Ibid., p. 4

⁸⁶ Russon (2011), p. 10.

The most developed form of unhappy consciousness – which, Hegel argues, is the ultimate form of self-consciousness, the ultimate truth of the relation of self and other – is the form in which the individual recognizes its need to submit to the commandment of the absolute, while simultaneously recognizing its own essential authority to enact those commandments in the world of empirical life.⁸⁷

In Hegelian sense, the *self* is its exposure to an *other* (namely desire, nature, others and the Other) and the meaningfulness of self-experience lies in the negotiation with the authority of this variety of others. Hegel seeks to demonstrate through the *Phenomenology*, how individuals tend to deny the essentiality of the exposure to the other, and the other itself, which originate conflicting behaviours.⁸⁸

In this sense, the Compson brothers feature, each on its own, the impact of the separation from Caddy, their sister, their other, in the development of their personalities through time. Benjamin, being all will and desire, eternally longs for the restitution of what Caddy once represented to him. Without being able to properly communicate his needs, Benjy's expression of desire becomes his moaning and crying. But especially Quentin, the more intellectual brother able to reflect and develop what Hegel calls unhappy consciousness, finds himself disrupted and displaced in the present, without the intimacy and security of his past relationship to his sister. Jason, who denies the others as his own (a pattern that comes from his childhood – TSTF 19, 21, 26, 29, 33), fails on most of his communication attempts, which keeps him solitary, conflicting and isolated from his community, Jason's object of desire becomes money (cf.2.2.3).

All characters presented here display unfulfilled desires (or an other, who is missing) in their depiction. Their selves are revealed as incomplete, or unfitting, without the other (object of desire). As it is demonstrated later (cf.3), the lack of the other in these characters' context accounts for great part of their social estrangement and relates to their faulty sense of time. In this regard, the following section introduces the hermeneutic notion of temporalisation of the being developed by Heidegger.

2.1.2 Heidegger (1889-1976)

In *Sein und Zeit* (1927), Heidegger discusses concepts of *being* embodied into a complex system where issues of otherness and temporalisation intrinsically relate to each other. Heidegger's philosophy in *Sein und Zeit* revolves around the question for the existence of the

⁸⁷ Ibid., p. 14.

⁸⁸ Ibid., p. 15.

being itself – which he seeks to answer by primarily designating *Dasein*. The essence of *Dasein* is existence – which is never steady and changes according to its different forms of projection.⁸⁹ To Heidegger, one is thrown into the world (*Geworfenheit*) where one exists (*Dasein*) in numerous possibilities (*In-der-Welt-Sein*) and together with others (*Miteinandersein*). The sense of *Dasein*, or existence, is attained through what he denominates *Zeitlichkeit* – and characterised by the sense of *Sorge*.⁹⁰ The understanding of the Heideggerian *Geworfenheit* of *Dasein* requires the comprehension of temporality, since one is thrown into a world, which, historically, already exists. The state of *Geworfenheit* is inherent to and remains with the Being as it negotiates its place in the world with others; it is, however, a temporary period of time stretched from one's birth to one's death.⁹¹

The sense of “who one is” can also be reached through the battleground between the Being and what Heidegger calls *das Man*. *Das Mann* is defined as formed by “the others” – a form of collective consciousness – wherein one's self might become lost. The loss of one's self in others occurs because *das Man*, the subject of everyday occurrences, functions levelling off individuality, causing one's to retreat from oneself into commonness and, consequently, one's alienation from its authentic self.⁹² In this sense, when a Being is lost in *das Man* behaviour, it is therefore subjected to ignore the true determination of one's own *being-in-the-world*. The state of forgetfulness and denial is one's escape from the actual notion of death as being one's own – one awaits upon a future rather than actively projecting possibilities into this future. That being said, everyday-time becomes then regulated by *within-time-ness* whereas *making-present* becomes synonym to retain and forget. In the making-present, events are dated and assigned as “today”, “earlier” or “later” – the processes of fixing dates accounts for one's tendency while *being-in-the-world*. To endure, according to Heidegger, is the duration,

⁸⁹ Heidegger (1967), p. 7-12.

⁹⁰ *Sorge*, reflects the Being's concern with its own existence and it is, therefore, a characteristic of existence itself (*Dasein*). Cf. Ibid., p. 191.

⁹¹ Hoffmann (2012); Ibid., p. 135; p. 234.

⁹² Heidegger asserts two ways of living: authentic (*Eigentlich*) and inauthentic (*Uneigentlich*). The inauthentic way of living refers to the expression of the subject through everydayness, since society (the behaviour of *das Mann*), with its norms, compels individuals to join sets of ideas which are not originally theirs, preventing them, therefore, from reaching their true selves. The call back to the authenticity, inherent of *Geworfenheit*, can be effected by one's natural chances to project possibilities to be fulfilled in the future time; this leap into the future uncovers one's potential as a person-to-become. From the viewpoint of the *possible person*, one can look back to one's actual Being. The process of possibilities-projection and backwards-looking whereupon the current Being is found at is called *concern* (*Sorge*). Concern is structuralized by temporality – the possibilities to be projected into the future depend on the state of being thrown into the world. Anticipatory resoluteness ensures that actual *concern* reaches an authentic Being and not a Being lost through the everyday occurrences of *das Man*. Since death is the one possibility, which truly cannot be avoided and it is, therefore, utterly one's own, to anticipate death by projecting its inevitability into the future is a form of preparation to the authentic self. Cf. Heidegger (1967), p. 146, p. 195-98, p. 269-301.

stretched along historically, of when one awaits and makes present. Everydayness (*Alltäglichkeit*), therefore, corresponds to the Being inserted into public time, which is measured on (i.e.) days and nights.⁹³ Lastly, individualisation is made possible through the state of being-towards-death – a form of anticipation capable of freeing the being into accepting the authenticity of its own condition of *Geworfenheit* and temporary state of *being-in-the-world*. On the contrary, *Das Man* conceals death, making it to be known but not certain. Anticipation of death reveals the anticipation of one's potentiality-for-being, a leap towards authenticity and a tool of resistance against falling into *das Man*-pattern.⁹⁴

Because the fictional characters appear, oftentimes, to be stuck in the making of present it is important to keep Heidegger's systems of being and temporality in mind. Some of the characters seem to be fallen into the *das Man* nature at certain moments of their beings, that is to say, surrendering to inauthentic-selves. Faulkner's Quentin, the one character who not only anticipates death but actually dies, enters, for most part of his narrative, a stage of *Being-towards-death* – as he contemplates death by planning his own suicide while mentally experiencing a painful revision of his afflicting past. Quentin looks upon his current situation of being in retrospect, from the vantage point of one who is about to die, and, as he envisions his possibilities for potential-being, he denies all of them. This can be observed in one of Quentin's long, confused, mind digressions, where he retrospectively roams through a conversation with his father:

(...) you are still blind to what's in yourself to that part of general truth the sequence of natural events and their causes which shadows every mans brow even benjys you are not thinking of finitude you are contemplating an apotheosis in which a temporary state of mind will become symmetrical above the flesh and aware both of itself and of the flesh it will not quite discard you will not even be dead and i temporary and he cannot bear to think that some day it will no longer hurt you like this now were getting at it you seem to regard it merely as an experience that will whiten your hair overnight so to speak without altering your appearance at all you wont do it under these conditions it will be a gamble and the strange thing is that man who is conceived by accident (...) no you will not do that until you come to believe that even she was not quite worth despair perhaps (...) you'd better go up into maine for a month you can afford it if you are careful it might be a good thing watching pennies has healed more scars than jesus (...) (TSTF 150-51)

Ultimately, Quentin's resolution to recover any sort of authenticity, in Heideggerian terms, culminates in his choice towards the only unavoidable possibility of all beings, hence his

⁹³ Heidegger (1967), p.16-21; p. 348-49.

⁹⁴ Carman (2003), p. 11.

suicide by drowning. An earlier dialogue with his father, also thought of in retrospect, is directly associated with Quentin's current thoughts of death. The association that generates the time shift in this internal monologue bridges Quentin's critical thoughts of his past to his death-anticipation, thus, situating him in a state of *Being-towards-death*:

If we could have just done something so dreadful and Father said That's sad too, people cannot do anything that dreadful they cannot do anything very dreadful at all they cannot even remember tomorrow what seemed dreadful today and I said You can shirk all things he said, Ah can you. And I will look down and see my murmuring bones and the deep water like wind, like a roof of wind, and after a long time they cannot distinguish even bones upon the lonely and inviolate sand. Until on the Day and He says Rise only the flat-iron would come floating up. It's not when you realize that nothing can help you – religion, pride, anything – it's when you realize that you don't need any aid. (TSTF 66)

Rhys' Sasha also characterises the notion of having been in the state of *Being-towards-death*. She communicates: "It was then that I had the bright idea of drinking myself to death" (GMM 37). Paradoxically, Sasha presents herself "making-present" several times, engaging herself in activities (shopping, hair dying, cafés, dinner, drinks) to help her to deny and forget her own issues. She seems to remain at a permanent battle between calls for authenticity and inauthenticity, as she refuses to fall into the conventions of *das Man* by maintaining her social segregation and personal retreat. However, she is, likewise, immensely affected by social norms. When Sasha finds herself face to face with Mr. Blank, the boss of all branches of the shop she works at, her reaction reflects her tendency to (sometimes) conform: "Shall I stand up or not stand up? Stand up of course. I stand up." (GMM17). At the same time, the scene in which Sasha is called to the office to see Mr. Blank, portrays Sasha's inner struggle between conforming to the patterns of everydayness and fleeing it:

He is sitting at the desk, writing a letter. I stand there. [...] Come on, stand straight, keep your head up, smile. ... No, don't smile. If you smile, he'll think you're trying to get off with him. I know his type. He won't give me the benefit of a shadow of doubt. Don't smile then, but look eager, alert, attentive. ...Run out of the door and get away. ... You fool, stand straight, look eager, alert, attentive. ...No, look here, he's doing this on purpose. I know it, I feel it. I've been standing here for five minutes. This is impossible. (GMM 22)

The problematic of Sasha as an other and female character is discussed in the next section, through the introduction of Simone de Beauvoir's concerns on gender.

2.1.3 Female Other

Le Deuxième Sexe (1949) includes Simone de Beauvoir's revision of the Hegelian notion of the *other*. She explicitly comments on the master-slave relation⁹⁵ by asserting that women (la femme) occupy the place of the *other* (l'Autre) within male-dominated culture (l'univers mâle), being, therefore, commonly acknowledged as weaker: hence, women become less favoured – a ghostly other to males, in Miller's term.⁹⁶ De Beauvoir describes the process:

The advantage of the master, [Hegel] says, comes from his affirmation of Spirit as against Life through the fact that he risks his own life; but in fact the conquered slave has known this same risk. Whereas woman is basically an existent who gives Life and does not risk *her* life, between her and the male there has been no combat. Hegel's definition would seem to apply especially well to her. He says: "The other consciousness is the dependent consciousness for whom the essential reality is the animal type of life; that is to say, a mode of living bestowed by another entity." But this relation is to be distinguished from the relation of subjugation because woman also aspires to and recognizes the values that are concretely attained by the male.⁹⁷

In Beauvoir's understanding, women, treated as *others* in a male-dominated society, compose a minority group, excluded and exempted from self-existence.⁹⁸ More recently, the gender theorist Judith Butler, has carried the discussion to a further level, where focus on gender and identity directly concerns cultural constructs and the physical body.⁹⁹

It is important to notice that the analyses of fictional representation of alterity here definitely consider gender as one of the forms through which otherness might be exposed. However, the female character Sasha Jansen does not necessarily become an outsider in her social group through the sole fact of her being a woman.¹⁰⁰ Jean Rhys is famous for having given voice to silenced figures¹⁰¹ through the writing of their stories – it is also true that her heroines are mostly women who find themselves in unfortunate or unprivileged situations.¹⁰² Nevertheless,

⁹⁵ Beauvoir (1949), *The Second Sex*, translation by Parshley (1972), transcribed by Andy Blunden for the value of knowledge website. Proofread from the Penguin edition by Andy Blunden, 2005. From Part II, on the Master-Slave Relation. Accessed on 22nd Nov 2014 at <http://seemart.wordpress.com/2008/09/05/the-second-sex/>

⁹⁶ Ibid., Introduction.

⁹⁷ Ibid., from Part II, on the Master-Slave Relation.

⁹⁸ "On ne naît pas femme: on le devient." Beauvoir, Simone. *Le Deuxième Sexe* (tome 2, L'expérience vécue). Gallimard, Paris, 1949, p.13.

⁹⁹ "Simone de Beauvoir does not suggest the possibility of other genders besides 'man' and 'woman', yet her insistence that these are historical constructs which must in every case be appropriated by individuals suggests that a binary gender system has no ontological necessity." Butler (1990), *Sex and gender in Simone de Beauvoir's Second Sex*, p.40 in Fallaize (1998).

¹⁰⁰ Cf. Freeman (1995) for a more detailed investigation on this topic.

¹⁰¹ E.g. Antoinette Cosway, the heroine of *Wide Sargasso Sea* (1966). Antoinette is Rhys' version of Bertha Mason, the devilish madwoman locked up in the attic, famous character from Charlotte Brontë's *Jane Eyre* (1847).

¹⁰² Lonsdale (1997), p.3-4.

most of Rhys' works, as a postcolonial writer, relate to her urge (and ability) of presenting these female characters with the chance of storytelling – where accounts of their individual struggles, are delivered from their own perspectives. Accordingly, Rhys enables the reader to gain insights into her subject's histories and stories – she displays them through the lenses of characters, which have been *othered* by dominating standards. The alterity in Rhys' heroines culminates when the objective outer world stands at odds with these characters' own inner subjective points of view and sets of values: Rhys' heroines are displaced characters.¹⁰³

Rhys' scenarios revolve around a postcolonial environment; she (re) writes the stories of scattered individuals struggling, on the verge of crisis, between old internalized values and the prospect of a new modern world.¹⁰⁴ Halfway between the completion of this union (assimilation), Rhys' characters are, not infrequently, positioned at the exact moment where *self* and *other* encounter: at first, at the threshold of conflict and, then, into it. Many of the identity of Rhys' heroines have been attributed to features of the author's own identity.¹⁰⁵ In the further analysis of the heroine of *Good Morning, Midnight* as an outsider, gender is taken in consideration for its important role in discourses of otherness, but is not stressed as central issue.

Furthermore, Sasha and the other characters discussed here can be perceived as outsiders when related to each of their world-contexts. Their own sets of values and those of the communities in which they belong are often paradoxical; they may also become othered by authoritative powers external to their selves. In this regard, questions of othering and contextualisation of the self are taken in consideration from the point of view of the post-modern thinkers Foucault and Said in the next section. Their studies emphasise the role (and power) of discourse in the creation of truth and knowledge about one's own identity.

¹⁰³ Ibid.

¹⁰⁴ At the turn of the century (1890 -1918) the principles of Victorianism started to decay as a response to social changes like the shift from agricultural to industrial society, weakening of traditional religious beliefs, i.a., creating the new emerging societies that continued to develop into and through the twentieth century. Cf. Nestvold, 200, <http://www.ruthnestvold.com/endcent.htm>, accessed on 21st Nov 2014.

¹⁰⁵ Gregg summarizes the problematic of Rhys' characters: "There seems to be a wide range of interpretive options for an analysis of Jean Rhys's writings: West India, Third World, British, Euro-American, European, feminist, postcolonial. Regardless of the theoretical models used, many critiques take for granted, or as a point of departure, a psychobiography of the writer herself: her birth in the West Indies, her peripatetic life, her being a British or a colonial woman writer, or a writer who does not seem to fit anywhere...." In 1950 Francis Wyndham put forward the theory of the composite heroine, observing that 'essentially the novels deal with the same woman at...different stages of her career.'...This has been the single most influential approach to Rhys texts. The notion of a composite heroine, referred to as the Jean Rhys woman, has often led to a conflation of 'heroine' and 'author'." Gregg (1995), p. 3

2.1.4 Michael Foucault (1926-1984) and Edward Said (1935-2003)

Michael Foucault and Edward Said are among post-modern thinkers who relate the concept of otherness (othering) to knowledge, power and the creation of truth through discourse. “Truth is a thing of this world...”¹⁰⁶, alleges Foucault, who explains that discourse/language has achieved an essential role in the shaping of society. His main concern is how human beings are ultimately products of their self constructed societies; that the thing, which is hold for true, is but the result of what is actually only *considered to be truth* in social contexts. Such truths are forced by society upon an individual in the form of societal norms – these, according to Foucault, generates the duo *self versus other*. Discourse (a set of language and practices devised to convey particular ideas) shapes one’s perception of the world by producing knowledge and truth. In Foucault’s sense, speakers can be observed through the discourse they are speaking: the speaker’s gender, sexuality, ethnicity, class position and even perhaps the speaker’s relationship to the others around him can be depicted in the analysis of his/her discourse. Certain discourses, therefore, enable specific types of individuals to “speak the truth” (or what is to be believed as true), giving these individuals degrees of social, cultural and political power.¹⁰⁷ These processes are responsible for the expression of social standards, determining roles in which people should hold for true and behave accordingly. Roughly, Foucault demonstrates that what one holds for real and true should be, therefore, carefully approached with doses of scepticism, because individuals are strongly influenced by the (constructed) societies they are born into with their complex hierarchies produced by different discourses (madness, medicine, psychology, penitentiary systems and sexuality). Foucault affirms that the product-individual of such a complex reality is at the same time master and puppet in a highly complex game of constant changing rules. This individual subject can opt to act freely only upon genuine awareness of these societal forces.¹⁰⁸

Edward Said’s *Orientalism* (1978) advances the understanding of how cultural domination of oppressed people operates. Said’s approach consists in analysing discourses (texts)¹⁰⁹ in order to understand how colonized societies have been displayed by dominating forces to their readers. Through the term *Orientalism*, Said directly addresses the concrete discourse with which the basic distinction between East (Orient) and West (Occident) is built upon notions

¹⁰⁶ Michel Foucault, ‘Truth and Power’, in *Power/Knowledge*, p. 131. Cited by W.T.H. van de Ven (2012).

¹⁰⁷ W.T.H. van de Ven (2012), p. 5.

¹⁰⁸ Ibid., p. 14.

¹⁰⁹ Texts: (e.g.) political tracts, journalistic stories, travel books, scholarly works, poetry and novels. At the analysis of these texts, Said paid special attention to style, figures of speech, setting and narrative devices. Cf. Pontin (2006). Accessed on 22nd Nov. 2014.

of western superiority and oriental inferiority and the ongoing conflict between the two is maintained. The Orient has a constitutive role in European's self-definition: it has helped to define Europe (or the West) by means of a contrasting image, idea, personality and experience. For Said, the sense of distinction alone is not enough to cause any impact on the west, however, the sense of superiority attached to it, merges with dominance and until it has been accepted as common sense within western society.¹¹⁰ The relationship of colonizer and colonized resonates the Hegelian notion of the relationship between master and slave, where the silenced colonized becomes an essential object for the existence of the dominating subject. The silenced-object, the *other*, is depicted as passive, non-participating, non-active, non-autonomous, non-sovereign. The colonial regime displays of knowledge about the colonized object enable the subject to exercise power over it. Such displays of knowledge are Foucault's communication through discourse – where the characterisation of the colonized is based on a rather fantasised image of it (myths).¹¹¹

Given these points, Edward Said discusses the relationship between *Orientalism* as a discourse contrasted with the reality of the West's domination of the Orient. To assert and illustrate his argument that this powerful discourse is supported by a series of truths conveyed mostly through language, Said quotes¹¹² the questioning upon the legitimacy of truths and language from Nietzsche's perspective¹¹³:

What then is truth? A mobile army of metaphors, metonyms, and anthropomorphisms — in short, a sum of human relations, which have been enhanced, transposed, and embellished poetically and rhetorically, and which after long use seem firm, canonical, and obligatory to a people: truths are illusions about which one has forgotten that this is what they are.¹¹⁴

Both Said and Foucault's visions of the *other* as discourse-constructs subjected to imposition of knowledge and power, assist, to some extent, the recognition of the outsider-position the characters analysed here occupy in their social circles. One way or another, their narratives are qualified with predicaments of how one is supposed to be and how and what one becomes when (dis)agreeing with dictated patterns: crushed by the discourse of nihilism imposed by his father,¹¹⁵ Faulkner's Quentin stands alone with the worthless weight of his own values:

¹¹⁰ Ibid.

¹¹¹ Ibid.

¹¹² Ghazoul (2007), p. 186.

¹¹³ Cf. Nietzsche, Friedrich. *Über Wahrheit und Lüge im außermoralischen Sinne* (1873).

¹¹⁴ Kaufmann (1954), p.46-47.

¹¹⁵ "Because no battle is ever won he said. They are not even fought. The field only reveals to man his own folly and despair, and victory is an illusion of philosophers and fools." (TSTF 63)

[Father] said it was men who invented virginity not women. Father said it's like death: only a state in which the others are left and I said, But to believe it doesn't matter and he said, That's what's so sad about anything: not only virginity, and I said, Why couldn't it have been me and not her who is unvirgin and he said, That's why that's sad too; nothing is even worth the changing of it (...) (TSTF 65)

Likewise, Jason, unable to exercise the power of patriarchy, is left to deal with a series of frustrated efforts while trying to recover that (power), which he understands as being kept away from him. In a conversation with his mother (representative of power), Jason emphasises his willingness to take control of the situation, that is to say to correct his niece's Quentin's (mis)behaviour: "If you want me to control her, just say so and keep your hands off. Every time I try to, you come butting in and then she gives both of us the laugh." (TSTF 154). In Jason's mind, because he is not given the ultimate power to regulate the situation in his manner ("every time I try to, you come butting in"), his attempts go awry. He suggests to be placed, by means of discourse (not only mother's consent but her coherent attitude), into the role of the dominating subject: "You [mother] haven't had much luck with your system. You want me to do anything about it, or not? Say it one way or the other; [...]" (TSTF 154). Within the context of Jason's situation, the sentence "You want me to do, or not?" reflects Jason's position as obedient to a higher power rather than the position of one who is willing to do someone's a favour (Cf. 2.2.3.3). Also, Rhys' Sasha's social inhibition allegedly slides alongside her impression that she has had herself judgmentally othered:

This is indeed worse than I thought. That's what I was told when I came back to London that famous winter five years ago. "Why didn't you drown yourself", the old devil said, "in the Seine?" (...) "We consider you as dead. Why didn't you make a hole in the water? Why didn't you drown yourself in the Seine?" These phrases run trippingly off the tongues of the extremely respectable. (...) And that's what terrifies you about them. (GMM 36).

The sentence "We consider you as dead" portrays the subject "we" (representative of a certain social group) powerfully asserting, with the verb "consider", that the object "you" (Sasha) stands in a situation equal (as) to non-existence (dead). Sasha's awareness of the existence of such power-/discourse-systems can be drawn out of her critical thought that follows with: "these phrases" (discourse), as characteristically employed ("runs trippingly off the tongues") by those in power ("the extremely respectable"). The effect (terror) of such a device ("and that's what") on the assaulted subject ("you", as in Sasha and alike) can be observed from her conclusion, which, after all functions in the narrative as one of the justifications for her social restraint from "them".

When Cortázar's Horacio compares language to memory, he displays awareness towards systematic processes of meaning conveyance through language in order to achieve major goals:

I shall keep feeling less and less and remembering more and more, but what is memory if not the language of feeling, a dictionary of faces and days and smells which repeat themselves like the verbs and adjectives in a speech, sneaking in behind the thing itself, into the pure present, making us sad or teaching us vicariously until one's self itself becomes a vicar (...) (R 21:95)

Oliveira's comparison of memory to language, (memory as the language of a feeling) lingers on Foucault's investigation of discourse as an effective device to shape oneself. Language, as a powerful instrument that provides terminology and lends vocabulary to discourse ("a dictionary of faces and days and smells"), can be used repeatedly to assert and embellish ideas ("repeat themselves like the verbs and adjectives in a speech") until it penetrates deeper the current moment of being ("sneaking in ... into the pure present") and modifies the subject's mood ("making us sad or teaching us vicariously") so penetratingly to the point of actually moulding this subject into the materialization of the idea ("one's self itself becomes a vicar").

According to Foucault, identity is not inherent to the individual but created through discourse and communicated through social interaction with others. In the establishment of identities, dictated norms play important roles: whatever is deviant from dictated norms becomes stigmatized and transformed into other.¹¹⁶

2.2 Outsider

The following definitions from the Oxford dictionary describe the word *outsider* as:

1. A person who does not belong to a particular organization or profession: to the outsider, glitzy fashion shows may seem an outrageous extravagance.
2. A person who is not accepted by or who isolates themselves from society: she felt that his friends despised her as an outsider.
3. A competitor, applicant, etc. thought to have little chance of success: the winner was Beech Road, a fifty-to-one outsider he started as a rank outsider.¹¹⁷

The word outsider infers the other. In this paper, the outsider is to be understood mostly as an embodiment, or versions of, Hegel's other essential to the self; Heidegger's subject struggling

¹¹⁶ Cf. Clarke (2008), p. 510.

¹¹⁷ Oxford dictionaries (2014).

between fleeing and falling into *das Man* pattern; Foucault's objectified subject, who deviates from the norm; and Said's mystified other.

2.2.1 Other, Outsider, Sonderling

The word *Sonderling*, originated from the Middle High German *sunder*, means *abgesondert* or isolated, separated or detached. In German, the word *Sonderling* is defined as: "jemand, der sich von der Gesellschaft absondert und durch sein sonderbares, von der Norm stark abweichendes Wesen auffällt. Beispiel: ein weltfremder, menschenscheuer Sonderling."¹¹⁸ In English and other Romance languages, *Sonderling* is defined by the notion of an individual who is eccentric, that is to say unconventional and slightly strange; technically, *eccentric* means that, which is "not placed centrally or not having its axis or other part placed centrally."¹¹⁹ In this sense, the term *Sonderling* becomes relevant here because singularity it adds an extra singularity to the meaning of the outsider's alterity. The analysed characters display peculiar forms of sensibility in their narratives, which shape their psychology; they often willingly shut themselves out from their social environment: "He tried to protest, to say that they were things that Traveler had made up, he tried to feel himself once more outside of the other's time (he, dying to agree, mix into things, be) (...)" (H 43:264).

Sasha is an intelligent woman, an artist (cf.2.2.2.3). She is often not able to explain to herself where the excess she feels comes from: "I stayed there, staring at myself in the glass. What do I want to cry about?" (GMM 10); Quentin expresses an odd horror at understanding that not only love fades, but so does grief: "(...) I (...) cannot bear to think that someday it will no longer hurt (...) like this" (TSTF 203);¹²⁰ Oliveira uses irony to philosophise his comprehension of love and marriage, which he finds is distinct from those of the people around him:

Partial total: I want you. General total: I love you. That's the way a lot of my friends live, not to mention an uncle and two cousins convinced of the love-they-feel-for-their-wives. From words to deeds, hey; in general without the *verba* there isn't any *res*. What a lot of people call loving consists of picking out a woman and marrying her. They pick her out, I swear, I've seen them. As if you could pick in love, as if it were not a lightning bolt that split your bones and leaves you staked out in the middle of the courtyard. You'll probably say that they pick her out because-they-love-her, I think it's just the siteoppo. (H 93:426)

¹¹⁸ Duden online, accessed on 20th Nov. 2014.

¹¹⁹ Cf. "eccentric" in Oxford dictionary (2014). Accessed on 19th Nov. 2014.

¹²⁰ Cf. Matthews (1991), p.62.

The sensibility expressed in these characters' speech is a reverberating key element through their stories and eventually locates them somewhere on the outside (Benjy is out of time, Quentin is out of life, Jason is out of patriarchal power, Sasha and Horacio are out of the country, Sasha is out of sobriety, Horacio is out of a unity).¹²¹ In other words, the decentred, *sonder* (special, extra, nonstandard) vantage point, from which their narratives are developed, resonates their *abgesondert* (isolated, separated, detached) inner self and behaviour.

This dynamic process of cause and effect, "perspective versus behaviour", is reflected at structural level in the text through the anachronic time frames with which each of their stories is told (cf.3). A better investigation of the characters' alterity is given in the next section.

2.2.2 The alterity of the fictional outsider in Faulkner, Rhys and Cortázar's novels

Benjy, Quentin, Jason, Sasha and Horacio are to be verified here as the fictional embodiment of the *other* as outsiders because, in their social group, they oppose what is considered to be the same.¹²²

Before the actual analyses of the traits, which will help to place these characters in identification with the outsider, it is important to specify: (1) Fictional characters are not real people. (2) Therefore, they should not be fully analysed as such.¹²³

2.2.2.1 The fictional character and alterity

It is tempting to draw parallels between our experience of life and of fictional characters. Thus it is ridiculous to isolate characters from a novel and discuss them as totally autonomous entities; the novel itself is nothing but a complicated structure of artificially formed contexts parallel to those within which we experience real people.¹²⁴

Literary worlds are critical spaces that allow reflection by providing different mindsets through narrative. Narratives access imagination directly and, in narratives of otherness, the reader is enabled to freely confront the *other*¹²⁵: "Life allows only intrinsic knowledge of self, contextual knowledge of others; fiction allows both intrinsic and contextual knowledge of others."¹²⁶

¹²¹ Cf. 2.2.2.

¹²² Cf. sections 2.2.3/2.2.4/2.2.5

¹²³ Bortolussi and Dixon (2003), p. 134.

¹²⁴ Harvey (1965), p. 31.

¹²⁵ Onbelet. Accessed on 20th Nov. 2014.

¹²⁶ Harvey (1965), p. 32.

One way of analysing fictional characters is to observe them as analogues of actual people. Theorists of this traditional model have been criticised for excessive “psychologising” of merely fictional personalities. The treatment of the character as an aggregate of textual signs is considered as an alternative approach.¹²⁷

Here, the analyses combine both the traditional and its alternative model. This choice is based on the explanation given by Bortolussi and Dixon, in which they mention Hamon’s recognition of fictional characters as being “as much a reconstruction of the reader as a construction of the text” and Chatman’s argument that “the understanding of character – our chief pleasure in reading modern fiction – depends, and depends radically... on outside knowledge.” Bortolussi and Dixon also add that the “inferences that are necessary to the recognition of character traits can only be formed by reference to the real world.”¹²⁸ And finally, as stressed by Hochman (1985), “fictional characters are both configured by the text and generated in the minds of readers who interpret them in terms of real-life models, so that they both take root in and transcend the text”.¹²⁹ Since anachronisms are textual forms, its the connection to the characterisation of the outsider can be drawn mainly by the analysis of the characters through the investigation of textual signs that construct them. The actual recognition of the characters as outsiders, however, requires focus on their psychology and subjectivity, where real world notions of otherness become of relevance.

The analysis of characters as textual signs consists in drawing one’s attention to matters related to (1) story-world actions, (2) evaluations and (3) character change. These are: (1) character’s actions which provide information about what that character is like; (2) trait descriptions attributed to the character by either narrator or another character; (3) indications of character change observed through events that warn discontinuities between the traits of a character before and after the event.¹³⁰ Therefore, Benjy, Quentin, Jason’s as well as Sasha’s and Horacio’s fictional context, the social groups they are and are not involved with are taken in consideration in the next sections as much as the examination of their behaviours/traits are comparable with those of real people, investigated by psychologists and philosophers through time. The approach adopted here echoes Bortolussi and Dixon’s solution: “to locate plot in the reader, rather than in the text or the story world, and to distinguish carefully features of

¹²⁷ For more details on character’s analyses cf. Bortolussi and Dixon (2003).

¹²⁸ Chatman (1972), p. 78, quoted in Bortolussi, Dixon (2003), p. 137.

¹²⁹ Bortolussi and Dixon (2003), p. 137.

¹³⁰ *Ibid.*, p. 149.

the text that provide information about events and the constructions readers build to represent those events.”¹³¹

2.2.2.2 The Compson brothers

2.2.2.2.1 Benjamin Compson: three years old thirty years

Jefferson, Mississippi, 1928. Benjamin is the mentally impaired 33 years old of the Compson brothers. He is his caretaker's, Luster, “looney”.¹³² Mrs. Caroline Compson, Benjy's mother, pities him and exempts herself from the responsibility and natural devotion as a mother: “Caddy took me to Mother's chair and Mother took my face in her hands and then she held me against her. “My poor baby.” She said. She let me go. “You and Versh take good care of him, honey.” (TSTF 5-6). Candace Compson, or Caddy, fulfils the tender motherly role; she cares for Benjy to feel safe and be treated fairly: “You're not a poor baby. Are you. You've got your Caddy. Haven't you got your Caddy.”(TSTF 6)¹³³ Benjy is the “perpetual infant” for he has “been three years old thirty years”- as stated by Luster (TSTF13).¹³⁴ The term “infant” (originally from Latin “without speech”) applies to Benjy's position in his world-without-words. In the scene where Caddy stops one of her boyfriends from making sexual moves in front of Benjy, the boy insists that Benjy cannot be a threat for “[h]e can't talk” (TSTF 38), but she immediately reproaches him saying that Benjy “can see” (TSTF 39).¹³⁵ This scene also portrays once again Caddy's affection towards her disabled brother and her protective motherly role; she assimilates him as her own and is presents concern – whereas her boyfriend treat him as a disabled *other*. Because Benjy is unable to handle even the most elementary occurrences in his life, Caddy voluntarily takes responsibility of assisting him for as long as she can:

She helps him dress, explains his surroundings to him (“Ice. That means how cold it is” [14]); tried to interpret his garbled speech (“What is it. What are you trying to tell Caddy? [7]); and even soothes Benjy at night by sleeping in his bed (“Caddy held me and I could hear us all, and the darkness, and something I could smell” [85]).¹³⁶

Originally named after his uncle Maury Bascomb (TSTF 15/191), Mrs. Caroline Compson's only brother, Benjamin fails to honour the Bascomb/Compson family as their valuable heir.

¹³¹ Ibid. p. 132.

¹³² Matthews (1991), p 43.

¹³³ Ibid. p. 39.

¹³⁴ Ibid. p. 33-88.

¹³⁵ Ibid. p. 44.

¹³⁶ Mathews (1991), p. 38.

Upon the family's recognition of Benjy's mental incapacity, his name to Benjamin (TSTF 56). This denial and death of Maury, as he is turned into Benjamin, reflects Mrs. Caroline's irritability towards her son – his "illness" adds up to symbolise the decline of the family's fortune, prestige and hopes.¹³⁷ This same impression can be drawn out of Versh's words: "you know how come your name Benjamin now." Versh said. "Your mamma too proud for you. What mammy say" (TSTF 57). Earlier in this section, Versh gives an even longer explanation with the allusion change of name/cursed change ("Versh said, Your name Benjamin now. You know how come your name Benjamin now. They making a bluegum out of you ..." TSTF 56-57). Therefore, the episode of name change emphasises the recognition Benjy as an *other*. Dilsey's scepticism towards the change of name enables a parallel to be drawn to Laplanche's critique of Freud's *Totem and Taboo*.¹³⁸ Dilsey's disbelief is evident:

His name's Benjy now, Caddy said. How come it is, Dilsey said. He ain't wore out the name he was born with yet, is he. Benjamin came out of the bible, Caddy said. It's a better name for him than Maury was. How come it is, Dilsey said. Mother says it is, Caddy said. Huh, Dilsey said. Name ain't going to help him. Hurt him neither. Folks don't have no luck, changing names. My name been Dilsey since fore I could remember and it be Dilsey when they's long forgot me. How will they know it's Dilsey, when it's long forgot, Dilsey, Caddy said. It'll be in the Book, honey, Dilsey said. Writ out. Can you read it, Caddy said. Won't have to, Dilsey said. They'll read it for me. All I got to do is say Ise here. (TSTF 48)

Mrs. Caroline Compson renders the changing of names necessary ("better for him"). That which Freud calls "reserve", Laplanche designates "linguistic reserve" in his considerations about the name of the dead as taboo:

Indeed, among the things, which cannot be touched, there is the name of the dead person, which can no longer be pronounced. The best way to avoid the temptation of uttering the dead person's name is to change his name. Thus, the dead man's name is changed to take account of this prohibition, and to enable us still to speak of him.¹³⁹

The Compsons ineffectually try to fight against an ongoing degeneration; Maury dies so Benjamin may continue to exist. Dilsey's disbelief and arguments point at the objectiveness that Faulkner uses for most part of the last section to present the Compson's family historically and objectively (focalization on Dilsey).¹⁴⁰ The changing of the dead man's name

¹³⁷ Ibid.

¹³⁸ Cf. Laplanche (1999), *Time and the Other*, p.234.

¹³⁹ Laplanche (1999), p. 242.

¹⁴⁰ "For the first time in the novel, someone tries to make us touch and see the world of the characters from the outside. We may feel the dustlike rain that coats Dilsey's skin as she stands outside her door looking at a rainy Easter Sunday morning (...)" in Matthews (1991), p. 79.

becomes an obstacle to the writing of history: “in other words to the wish to confuse matters, or more radically, to cover over the tracks, to prevent the establishing of any archive.”¹⁴¹ If Dilsey is the character that is aware of the course of history and does not hold a faulty sense of time, her scepticism also denounces the deceitfulness behind name changing. As she says to Caddy that she (her name) will be remembered even after she is “long gone and forgotten” because “[i]t’ll be in the Book, honey, (...) Writ out.” (TSTF 48), she indicates the historical recording of data, which the Compsons apparently try to forge.

Benjy reacts to his surroundings with passiveness. He functions as an object of projection, because one of his features is the neutrality of one who is unable of judging. In this sense, his alterity allows for a space that mirrors all other characters of the story. Benjy’s sense of temporality results from his mental disability, that what primarily makes him an *other*. It is through this faulty sense of time that the reader is able to peer into years of projection in the behaviour of the other characters and have an insight into the set of rules and values characteristic of the Compson family. The recognition of Benjy’s alterity by his family, emphasised by the change of his name, also exposes the demonization of the character. Benjy becomes the embodied version of the Compson’s curse representing its demoniac side, which Mrs. Compson wants to believe does not come from her Bascomb side of the family (TSTF 187). Maury/Benjy, as a projection of all other characters, is the ultimate *other* in Laplanche’s sense:

Demons are already quite clearly human creations. But neither do the dead – any more than demons – exist. In one sense, they too are a creation. They thus leave a space entirely open for projection. Projection which, in the last analysis, is that of a constitutional ambivalence of drives. This ambivalence, Freud tells us, is “of greater or lesser strength according to predisposition”. Now, ambivalence – it is not very clear why – is particularly important in primitive peoples (just as in neurotics). (...) The dead are really dead. It is the limit case. But whether dead or not, the other is first constructed by projection.¹⁴²

2.2.2.2.2 Quentin Compson: a walking shadow

Quentin is the son of the South who never becomes the son of Harvard.¹⁴³ The Compsons place hope and expectations upon Quentin, which turn out to be in vain. Quentin’s failure to evolve from “the son of South” into “the son of Harvard” also unveils another aspect of the family’s decline. Benjy’s pasture is sold so Quentin can go to Harvard (TSTF 79) – an idea

¹⁴¹ Laplanche (1999), p. 244.

¹⁴² Ibid., p. 246-247.

¹⁴³ Matthews (1991), p. 62.

that echoes through Quentin's mind several times through his narrative, and emphasises in this manner the pressure of family responsibilities upon himself: "*On what on your school money the money they sold the pasture for so you could go to Harvard don't you see you've got to finish now if you don't finish he'll have nothing. Sold the pasture*" (TSTF 104). Quentin shows himself unprepared to fulfil the role assigned to him ("let Jason have it. Give Jason a year at Harvard." TSTF 64). It is throughout Quentin's section the reader experiences Mrs. Compson fondness of Jason and hysterical behaviour towards her other children. Disappointed, Mrs. Compson desires to rescue Jason and herself from the family's decay. The following scene presents an evaluation of Mrs. Caroline filtered by Quentin's mind; it features traits that characterise the split of the family with Benjy, Quentin, Caddy and Father as Compsons opposing Mother and Jason as Bascombs (I x other):

To leave Harvard your Mother's dream for sold Benjy's pasture for what have I done to have been given children like these Benjamin was punishment enough and now for her to have no more regard for me her own mother (...) at times I look at her I wonder if she can be my child except Jason he has never given me one moment's sorrow since I first held him in my arms I knew then that he was to be my joy and my salvation I thought that Benjamin was punishment enough for any sins I have committed I thought he was my punishment for putting aside my pride and marrying a man who held himself above me I don't complain I loved him above all of them because of it because my duty though Jason pulling at my heart all the while but I see now that I have not suffered enough I see now that I must pay for your sins as well as mine what have you done what sins have your high and mighty people visited upon me but you'll take up for them you always have found excuses for your own blood only Jason can do wrong because he is more Bascomb than Compson (...) you cannot hurt me any more than your children already have then I'll be gone and Jason with no one to love him shield him from this I look at him every day dreading to see this Compson blood beginning to show in him at last with his sister slipping out to (...) I cannot stand it let me have Jason and you keep the others they're not my flesh and blood like he is strangers nothing of mine and I am afraid of them I can take Jason and go where we are not known I'll go down on my knees and pray for absolution of my sins that he may escape this curse try to forget that the others ever were. (TSTF 85-87)

Quentin's section is structured in disruption but not as simple as Benjy's, which is due to Quentin's more sophisticated mind. His thoughts range over a much greater quantity of material than Benjy's (fragments of his readings, the distinct people he has met both in the South and at Harvard, the vividly recalled moments associated with the turbulence of adolescence and early manhood).¹⁴⁴ If Caddy represents safety and assimilation in Benjy's world, so does she for Quentin: her absence accounts for Quentin's pathology. Because his

¹⁴⁴ Matthews (1991), p. 55

mental processes are directly influenced by his fixation on Caddy,¹⁴⁵ he both interprets everyday events and remembers his own past from a viewpoint, which is tainted by their childhood-adolescence relationship. As a result, readers of Quentin's section may experience difficulties in identifying which of the reported scenes are part of a memory or pure fantasy; which events are actual recollections under revision.¹⁴⁶ The following fragment is a dialog between Quentin and Mr. Compson, where Mr. Compson recommends waiting out grief. Here, Quentin's longing for making his temporary state of mourning permanent (an "apotheosis") is foregrounded¹⁴⁷:

you are still blind to what is in yourself to that part of general truth the sequence of natural events and their causes which shadows every mans brow even benjys you are not thinking of finitude you are contemplating an apotheosis in which a temporary state of mind will become symmetrical above the flesh and aware both of itself and of the flesh it will not quite discard you will not even be dead and I temporary and he you cannot bear to think that someday it will no longer hurt you like this. (TSTF 203)

Since Quentin never accepts the stains of time and separation (from Caddy - from his completing *other*, from his *self*),¹⁴⁸ he exterminates the effects of time as he defies it by ultimately terminating his own life. Quentin incorporates the figure of the Romantic in his desire of eternalizing grief – *Eros* and *Thanatos* become one to Quentin, he escapes life into death even though he still aches for "an earthly answer to his own desires", just like the lover who understands that love cannot be fulfilled in his lifetime; Quentin's desire for the eternal present is reached only through his poetic death, the moment when time stops, when present is past and future does not exist ("the eternal imprisonment of temporary ecstasy").¹⁴⁹ Therefore, he can be recognized as the psychological type: his crisis exaggeratedly and revealingly displays "truths about our common nostalgia for childhood, our adolescent fears of sexuality and mortality, and our disbelief at discovering the contradictions and hypocrisies of the standards under which we have been raised." He is unable to move from childhood into adulthood.¹⁵⁰

¹⁴⁵ Ibid.

¹⁴⁶ E.g. according to Faulkner, the conversation about incest between Quentin and Father was merely imagined by Quentin and never actually happened (although some critics disagree). Cf. Cowan (1968), p. 23.

¹⁴⁷ Matthews (1991), p. 62.

¹⁴⁸ Ibid., p. 47.

¹⁴⁹ Cowan (1968), p. 82.

¹⁵⁰ Matthews (1991), p. 47.

The figure of Quentin is anachronic: not only his whole section is analeptic within the time sequence of the other sections¹⁵¹ but, also, Quentin is stranded in modernity with demoded values. Quentin reacts with despair towards the changes of the maturing Caddy – “Caddy represents an ideal of purity and nurture that males in the New South thought they were about to lose forever”.¹⁵² Quentin’s response to Caddy’s change is a “diseased recoil from adulthood”, which eventually unravels in his association of sexuality with filth.¹⁵³ In Irwin’s considerations, the origin of Quentin’s issues is identified as “secondary narcissism”:

Quentin’s narcissism is, in Freudian terms, a fixation in secondary narcissism, a repetition during a later period in life (usually adolescence) of that primary narcissism that occurs between the sixth and the eighteenth months, wherein the child first learns to identify with its image and thus begins the work that will lead to the constitution of the ego as the image of the self and the object of love.¹⁵⁴

Quentin’s agony at Caddy’s estrangement and his ambition to restore the confidentiality and affection established in their childhood is his refusal to transfer love from the self to another; it is his refusal to accept the separation of self and other.¹⁵⁵ In Quentin’s illusionary vision, to take responsibility for Caddy’s sins by confessing incest saves her from “the loud world” and can reunite them as if “the sound of it would be as though it had never been” (TSTF 150). Nevertheless, intellectual and moral, Quentin comes to understand that incest, as a crime, cannot repair the evil of other crimes. He eventually confesses that he could never force Caddy to it (“i was afraid to i was afraid she might and then it wouldnt have done any good.” TSTF 150). Caddy’s lover Herbert Head’s evaluation of Quentin ranks him to Benjy’s level of infancy: Herbert calls Quentin “bubber” (TSTF 92) - one who howls at privation and threatens but is not be able to consume any act against it (Quentin either resigns or threatens to protest: incest). When Quentin meets Dalton Ames – who possibly impregnated Caddy – at the bridge, the reader experiences Quentin hearing himself saying “Ill give you until sundown to leave town” and then, passing out “like a girl” at a fight with Dalton Ames (TSTF 137).¹⁵⁶

Generally, Quentin’s section presents the reader with a dark shadowy world (TSTF 63, 67, 75, 130, 145, i.a.). Part of the darkness he confronts in the external objective world can be

¹⁵¹ Quentin’s section goes back around eighteen years time before Benjy’s section Cf. Ibid. p. 45

¹⁵² Ibid. p. 43.

¹⁵³ Ibid. p. 47.

¹⁵⁴ Irwin (1975), p. 42 quoted by Matthews (1991), p. 48.

¹⁵⁵ Matthews (1991), p. 48

¹⁵⁶ Ibid. p. 58

interpreted as resultant from projections of his own afflicted mind.¹⁵⁷ Here, Louise Dauner draws a parallel to the shadows of Plato's Cave¹⁵⁸ - illusions, which the ignorant man mistakes for reality.¹⁵⁹ Quentin, as an echo of Plato's ignorant man, confuses life as it is with life, as he desires it to be – or even “as it seems to him to have been in a more chivalric and aristocratic Southern past. He is a romantic, beset by the growing crudities of a naturalistic culture.” The objective world where Quentin has to live in does not correspond to his own subjective values.¹⁶⁰ With this set of traits, the reader has no longer difficulties in recognizing Quentin as the figure of an outsider as much as Benjy's. Quentin's collapse, as he fails to overcome and assimilate his darker side,¹⁶¹ demonstrates his mental infantilism and detachment from present time. Left to resolve the contradictions of a world in which “all stable things had become shadowy paradoxical all I had done shadows all I had felt suffered taking visible form antic and perverse mocking without relevance inherent themselves with the denial of the significance they should have affirmed” (TSTF 194-95), Quentin's suicide stands for a desperate effort of reunion with his losses. The surface of Charles River becomes the threshold between brother and sister, between *self* and *other*: when he jumps into it to his death – the opposite other to life – Quentin's cultural, social and inner dilemmas cease to exist: “The peaceullest words. Peacefulllest words. *Non fui. Sum. Fui. Non Sum.* Somewhere I heard bells once. Mississippi or Massachusetts. I was. I am not.” (TSTF 147).¹⁶²

2.2.2.2.3 Jason Compson: the decline of patriarchy in the dying South

Like a man would naturally think, one of them is crazy and another one drowned himself and the other one was turned out into the street by her husband, what's the reason the rest of them are not crazy too.

Jason, *The Sound and The Fury*

Mrs. Caroline's inclination towards Jason is stressed several times through the story (TSTF 85, 222, 223, i.a.). She justifies her inclination towards him stating that the other children are saturated with Compson selfishness and false pride; that “Jason was the only one my heart

¹⁵⁷ “Life is but a walking shadow.” Shakespeare's *Macbeth*'s soliloquy (act 5, scene 5), also from where the title of the novel is borrowed.

¹⁵⁸ Cf. Plato, *The Republic*, Book VII.

¹⁵⁹ Dauner, Louise. Quentin and the Walking Shadow: The Dilemma of Nature and Culture. In Cowan (1968), p. 76.

¹⁶⁰ Ibid.

¹⁶¹ Dauner designates this assimilation as “what Jung calls the integration with the Shadow”. Cowan (1968), p. 78.

¹⁶² Cowan (1968) p. 80.

went out to without dread” (TSTF 85). The irony in Jason’s story is that he is actually the one who endures by his mother’s side, struggling to hold the remaining pieces of the family together, while, at the same time, he only occupies the empty spaces left by his father, brothers and sister. Despite Mother’s statement “you are the head of it now” (TSTF 219), practically, Jason does not become the official family leader. Compared to Quentin’s beautiful and gentle style, Jason’s section is brutal: “Once a bitch always a bitch” (TSTF 153). Despite his aggressive, paranoid, hysterical behaviour, Faulkner declares that Jason is the “first sane Compson since before Culloden.”¹⁶³ Faulkner’s comment on Jason can be understood partly ironically, however, there are indeed clear indications throughout the novel that “Faulkner’s notion of sanity does apply correctly to the mental processes through which the only real adult Compson brother manages to live out his life.”¹⁶⁴ In order to administer mental distresses, Jason’s reorganises them into forms of reality, which he can actually handle: “To that extent – and Faulkner makes us sense how disquieting this idea is – Jason is quite sane.”¹⁶⁵

Jason’s section prepares the narrative into its turn towards a more objective style, making it easier to comprehend compared to the previous ones. Analogue to his brothers yearning for the recovery of Caddy and what she represents, Jason also longs for restitution. In his understandings, the Compsons are a family “of means and pride” – which subjugates him to the imagery of a dreamy past, similar to that of his brothers, who turn their memories of Caddy into a fetish.¹⁶⁶ As an effect, Jason is resentful and mean: his cruelty can be testified when he heartlessly destroys his two free show tickets in front of Luster despite of his desperate pleading (TSTF 216-17). Jason acts vindictively and maliciously, making others suffer/pay for his own destitutions, slights and hardships¹⁶⁷: instead of granting Luster one of his wishes, Jason opts to rob him of the joy of pleasure and idleness – which he could not and cannot have himself.¹⁶⁸ Jason’s behaviour is related to the critical historical moment, wherein he, the man of the South, finds himself at:

(...) the contradictions of southern culture emerge in this historical period of transition as the Old South, still venerated during the period of Yankee occupation and Reconstruction, gives way to the so called New South. At such turnings,

¹⁶³ Compson Appendix (1946), p. 11.

¹⁶⁴ Matthews (1991), p. 66.

¹⁶⁵ Ibid.

¹⁶⁶ Ibid., p. 67.

¹⁶⁷ Ibid., p. 63.

¹⁶⁸ Ibid., p. 65.

cultures often exhibit stress lines, points at which their values are subjected to pressure.¹⁶⁹

Engaged in the processes of such contradictions, Jason, who relates force to masculine authority, suffer the powerlessness of such set of values in the very moment of crisis. In his alleged rejection of Caddy's money, Jason rhetorically asks his mother "[d]o you think I need any man's help to stand on my feet? (...) "Let alone a woman that can't name the father of her own child?" (TSTF 223). But Jason secretly holds Caddy's money to himself through the years as a form of restitution (TSTF 184). Jason experiences, although he cannot openly admit, the power women have been holding in his world. Quentin, his niece, defies him to such an extent, that he, in having the power of his manliness threatened, incoherently muses over the idea of her castration as solution: "I says I know what you need, you need what they did to Ben then you'd behave" (TSTF 215 / 224).¹⁷⁰

Jason's list of enemies is long, the people on it are objects upon which he conveniently directs his rage: Caddy (who fails to secure him a job); Miss Quentin (she dishonours the family name by misbehaving in public); Mrs. Caroline (she interferes when he tries to show authority as family leader); all women ("bitches"); Mr. Compson (he misuses the Compson inheritance on "a pointless wedding and an equally pointless year's tuition at Harvard" and drinks himself to death); Quentin (he cowardly drowns himself disgracing the Compson family in Jefferson); his boss (he treats Jason as a "common employee"); Blacks (lazy and lucky); Jews, Yankees, and New Yorkers (deceitful towards "decent Americans"); his naive townsmen (they let themselves be deceived); stupid farmers (they care more for an afternoon's fun rather than for the fields awaiting the plow).¹⁷¹ In fact, Faulkner explores the psychology of a "1920s southern small-town extremist" through Jason's relationship with these characters-enemies: "Jason's paranoid sense of persecution and the blind hatred it inspires in him surely do add up to the kind of mentality Faulkner knew, sadly, as a type in his world."¹⁷²

Further actions from Jason's story-world reveal more of the troubles that the paradox of time and values infer to his self: the revenge he takes on Dilsey, a reasonable and good-hearted character, has mainly to do with her role as the dominant female, matriarch of the house. In Jason's eyes, Dilsey becomes representative for the turmoil of social order: she reverses the force of patriarchy, which only nourishes Jason's bitterness at his frustrating attempts of

¹⁶⁹ Ibid., p. 73.

¹⁷⁰ Ibid.

¹⁷¹ Ibid., p. 64

¹⁷² Ibid.

restoring it.¹⁷³ Jason understands Mr. Compson's abdication of authority as a failure, which he furiously tries to invalidate. He lectures his niece Quentin violently and steals her money: "You've got to learn one thing (...) and that is that when I tell you to do something, you've got it to do" (TSTF 183). His attempts are nevertheless always antagonized¹⁷⁴ by the power of the same forces he tries to suppress.¹⁷⁵ Therefore, his child-like rebellion results in cruel behaviours, as in torturing Luster, for it is his soothing temporary demonstration of being in charge; that "no pleading from a child, no reproof from a black servant woman will make him change his mind."¹⁷⁶

Jason keeps on competing as an outsider within his social circles: in business "[t]hese damn jews... with all their guaranteed inside dope" (TSTF 199) and in family (Caddy, Quentin, Benjamin, and Father).¹⁷⁷ Both Caddy and Quentin make interest with Mr. Compson against Mrs. Caroline and Jason (TSTF 222), he is excluded from Caddy and Quentin's affection (TSTF 173). Jason lines up as a Bascomb outsider (TSTF 222) with his mother, grandmother, and Uncle Maury.¹⁷⁸ He himself acknowledges his segregation from the Compsons ("we Bascombs [...] TSTF 187). Ironically, Jason is left to fulfil Mr. Compson's abdicated role as head of the decaying family and father for his niece.¹⁷⁹ In his duty to amend what is broken and restore what is lost, Jason wants to make Quentin a respectful, dutiful and chaste girl – that, what her sister was not. When Mrs. Compson asserts that Quentin must represent a family curse, Jason not only responds with his regular sense of duty to correction but he also interprets Mrs. Compson's assertion under the light of his own trauma: his exclusion from Caddy and Quentin's relationship. The notion of incest between Caddy and Quentin also reverberates somewhere in Jason's mind¹⁸⁰:

"Sometimes I think she is the judgment of Caddy and Quentin upon me." "Good Lord," I says, "You've got a fine mind. No wonder you kept yourself sick all the

¹⁷³ "Who else gwine raise her cep me? Ain't I raised ev'y one of y'all?' 'And a damn fine job you made of it,' I says." (TSTF 168) / "That's the trouble with nigger servants (...) Think they run the whole family" (TSTF 176) / "Well, we're going to change all that," Jason said. 'Go up and tell her breakfast is ready.'" (TSTF 235).

¹⁷⁴ Dilsey defends Quentin from Jason's mistreatment (TSTF 158), shelters Benjy and Luster (TSTF 217) from his cruelty and set Jason's schedules: "Ain't you going to eat no breakfast? Dilsey said. He paid her no attention. 'Go on and eat yo breakfast, Jason.'" (TSTF 241). She evaluates Jason as a cold man (TSTF 176) and disapproves of his behaviour "A big growed man like you", she says, 'Git on outen my kitchen.'" (TSTF 217). Remarks from the author.

¹⁷⁵ Matthews (1991), p. 65.

¹⁷⁶ Ibid., p. 66.

¹⁷⁷ Ibid., p. 71.

¹⁷⁸ Mrs. Compson about Jason: "'Every night I thank God for you.' (...) Thank God you are not a Compson, because all I have left now is you and Maury (...)" (TSTF 170)

¹⁷⁹ Mrs. Compson tells Quentin that Jason "(...) is the nearest thing to a father you've ever had" (TSTF 220)

¹⁸⁰ Matthews (1991), p.71

time.” “What?” she says. “I don't understand.” “I hope not,” I says, “A good woman misses a lot she's better off without knowing.” (TSTF 301)

Lastly, Jason is greedy over money. His fixation on money is valuable in his story and constitutes a great part of his character. Money resolves Jason's problems, it helps him to soothe his meanness and other losses¹⁸¹: “And so I counted the money again that night and put it away, and I didn't feel so bad. I says I reckon that'll show you. I reckon you'll know now that you cant beat me out of a job and get away with it” (TSTF 174). The character of Jason displays the rage of individuals which, deprived of opportunities, remain at a disfavoured place in their societies: “I just want an even chance to get my money back. And once I've done that they can bring all Beale Street and all bedlam in here and two of them can sleep in my bed and another one can have my place at the table too.” (TSTF 224) Just like his brothers', Jason's narrative also conforms to the “logic of loss” and his life exemplifies the “contradictions of repetition as recovery.”¹⁸²

2.2.2.3 Sasha Jansen: helpless and despairing

I have no pride – no pride, no name, no face, no country...

Sasha, *Good Morning, Midnight*

Shortly after describing Sasha as “a middle-aged woman returning to Paris for a short holiday”¹⁸³, Maurel initiates her discussion on *Good Morning, Midnight* by stating that Sasha “(...) too is an outsider.”¹⁸⁴ Maurel uses the word “too” because she groups Sasha to other Rhys' heroines. However, she distinguishes Sasha from them by clarifying that very much “unlike the other heroines who go to great lengths to voice their difference, Sasha is intent on hiding it.”¹⁸⁵ Sasha's narrative is blurry, “incongruous and disjointed”, and requires of “its audience the suspension of disbelief and open willingness that (ideally) characterize an analyst's stance in relation to the free associations and dream reportage of her analysand.”¹⁸⁶ In this sense, Sasha's description of other characters, her relationship and associations to them help to identify the forms in which Sasha shows herself as an outsider. From the beginning of the narrative it is made known that Sasha has been temporarily rescued from a deteriorating

¹⁸¹ Matthews (1991), p.67

¹⁸² Ibid., p.71

¹⁸³ Maurel (1998), p. 102.

¹⁸⁴ Ibid.

¹⁸⁵ Ibid.

¹⁸⁶ Simpson (2005), p. 89.

state. This is implied by Sidone's (Sasha's temporary rescuer) words ("I can't bear to see you like this") and Sasha's own interpretation of them ("she's getting to look old, she drinks") (GMM 11).

Sasha's narrative takes place in Paris on the account of Sidone's beneficial action of lending her some money to enjoy sometime out – in Sidone's mind, what Sasha needs is a change (GMM11). The description of the objects on Sasha's bed table¹⁸⁷ informs that she not only drinks but she also relies on drugs. As Staley confirms: "it takes more alcohol, more luminal for her to keep things in place."¹⁸⁸ In fact, Sasha's misuse of alcohol and drugs (as well as her mindless wanderings) belong to the mechanism she develops in order to mute her perceptions; it redirects her present focus as she tries to escape her ghostly past.¹⁸⁹ Great part of Sasha's narrative is built upon her own cynical self-judgement, which is, at the same time, an open door into the character's personality.¹⁹⁰ Sasha's reflection about her own situation discloses the image of one who has been on the verge of death but happened to stay alive: "Saved, rescued, fished-up, half-drowned, out of the deep, dark river, dry clothes, hair shampooed and set. Nobody would know I had ever been in it. Except, of course, that there always remains something. Yes, there always remains something..." (GMM 10). Her narration constitutes many voices often displayed in dialogues she engages with herself. She argues situations attentively and prepares in advance whatever is to be done or said¹⁹¹: "Planning it all out. Eating. A movie. Eating again. One drink. A long walk back to the hotel. Bed. Luminal Sleep. Just sleep – no dreams." (GMM 15). Insistently programming her everyday routine, Sasha yearns for self-control. The inefficiency of her method is anticipated as she aspires to control even unconscious states ("Just sleep – no dreams"). No dreaming, no spontaneity, aimless walks, pills to sleep and drinking to forget are action-elements of Sasha's story-world that points out to a distressed self. More than that, it reveals that Sasha deliberately tries to suppress her idiosyncrasies.¹⁹² In Freudian terms, Sasha attempts to express herself purely out of her Ego, without interference of unconscious wishes/will. One of the opening scenes shows

¹⁸⁷ The bottle of Evian, the tube of luminal, the two books... (GMM 11).

¹⁸⁸ Cf. Staley (1979), p. 85.

¹⁸⁹ Cf. Simpson (2005), p. 92.

¹⁹⁰ Sidone never described Sasha as getting old and drinking in direct speech – it is Sasha who rather interprets it from Sidone's words and gesture of "half-shutting her eyes and smiling the smile that means it" (GMM 11).

¹⁹¹ Maurel (1998), p. 105-06

¹⁹² Ibid., p.106

how spontaneous acts linked to unconscious processes (e.g. remembering) turn into stressful situations for Sasha.¹⁹³

Since Sasha tends to hide her real troubles, Simpson suggests the importance of observing her ellipses and silences.¹⁹⁴ On the course of her narrative, Sasha “demonstrates the tension that inheres in constructing the words to be read by another that thereby mark one’s self-alienation.”¹⁹⁵ As she addresses an audience, Sasha’s need for communication and desire for an addressee is revealed – products of the “sense of existential aloneness.”¹⁹⁶ Tragically, in her search for other’s validation, Sasha fails to express herself genuinely. Her narration is “presented with multiple vagueness and insufficiencies in Sasha’s language.”¹⁹⁷ These communication failures, however, reveal again Sasha’s potential success. In the Lacanian terms for subject’s unconscious (and not the *other person* whom one’s utterances are addressed), the Other of the text emerges from the gaps between words.¹⁹⁸ However Sasha forces herself to “forget” (“had enough of thinking, enough of remembering” GMM 43), elements of the past continually threaten to come to surface in the form of ghostly images, causing some of her thoughts/statements to appear dominated by her self-defence.¹⁹⁹ On one hand Sasha works towards suppressing things, which are already partially exposed. She seems, however, to be continuously tempted by an irresistible desire of bringing these things out to expression. Sasha distrusts the language she uses to speak out and think in, she is aware of invisible weights attached to actions and words built up in and throughout both historical and inner time: “Every word I say has chains round its ankles; every thought I think is weighted with heavy weights.”²⁰⁰

Sasha is an “expert speaker, knowledgeable heroine that has command of social and linguistic codes”²⁰¹ despite of her language being “vague and insufficient”²⁰². She is one of the only two female characters of Rhys’ works, which has actually been a creative writer. Sasha’s self-awareness as an artist is given through a flashback to when she is commissioned as ghost-writer to a wealthy married couple (GMM 140). In this scene, Sasha’s finished text is

¹⁹³ While drinking with friends she cries and runs to hide in the lavabo. She quickly justifies her spontaneous act by saying “It was something I remembered.” (GMM 9-11)

¹⁹⁴ Simpson (2005), p. 91.

¹⁹⁵ Ibid., p. 106.

¹⁹⁶ Ibid., p. 107

¹⁹⁷ Ibid., p. 91.

¹⁹⁸ Ibid.

¹⁹⁹ Ibid., p.179.

²⁰⁰ Ibid., p. 92-93.

²⁰¹ Maurel (1998), p. 109.

²⁰² Simpson (2005), p. 91.

criticized for her writing style, as the wife tells her that her husband does not approve of Sasha's usage of many words of one syllable and asks whether she does not know longer words and if yes to try to use them instead (GMM 139). Sasha thinks: "Madame Holmberg is most anxious to collaborate with me. And she's a real writer – she's just not finished the third volume of her *Life of Napoleon*" (GMM 140). Later, as she agrees to rework on the text (and sell herself, as an artist, to suit the offer), the reader comes across Sasha's critical thinking: "... Persian garden. Long words. Chiaroscuro? Translucent?... I bet he'd like cataclysmal action and centrifugal flux, but the point is how can I get them into a Persian garden? ... Well, I might. Stranger things have happened" (GMM 140). Within the dominant culture, artists are brought together "as wounded outsiders."²⁰³ Sasha purchases a painting displaying an "old jew with a red nose, playing banjo" (GMM 83). "The exile who produces his art (here, the music of the banjo) no matter what the emotional toll (the red nose signifying weeping or inebriation or both) is the socially outcast artist: Sasha herself."²⁰⁴

Similar to Benjamin Compson, Sasha is not Sasha Jansen by birth – rather she renames herself "Sasha" as she moves to Paris for the first time together with her husband: "I thought it might change my luck if I changed my name" (GMM 11). Typical of her auto-critique style, Sasha rhetorically asks: "Did it bring me any luck, I wonder – calling myself Sasha?" Following, the actions in her story-world reveal to be parts of different processes through which her character-change occurs several times, resulting on a personal history saturated with rejection, loss and disillusion. As a young girl, willing to venture the world for the sake of love, Sasha leaves from England to Paris (GMM 98), hoping for a better life, only to find herself disappointed at her expectations (GMM 102) and abandoned by her husband (GMM 118). A foreigner in some other country, overwhelmed Sasha survives experiences of hunger and total lack of money (GMM 75). In order to provide for herself, she initially engages in disastrous attempts of social inclusion: her job at a shop, for example, where her sense of non-pertinence becomes only more accentuated (GMM 21). Her pregnancy takes place at the climax of her relationship crisis (GMM107). Alone, in a hospital for poor people, Sasha gives birth to a beautiful child (GMM49), who dies only a few days later (GMM52).

The sum of these experiences inhabit Sasha's mind with haunting memories of distress, which accounts for her later social withdrawal. When Sasha chooses the word "hide" over "live" and declares that her fear of men and women and the "whole bloody human race" (GMM144) is

²⁰³ Ibid., p.108

²⁰⁴ Ibid.

actually real hate for “their voices, eyes, the way they laugh” and “the whole bloody business”, because “it is cruel, idiotic and unspeakably horrible” (GMM145), she is legitimizing her half-unintentional half-deliberated gradual disengagement with society: “I’ll lie in bed all day, pull the curtains and shut the damned world out” (GMM68). Ultimately, Sasha’s past betrayals are transformed in fear of future betrayals in the present, wherein she finds meaning and achievement as an outsider. Hence: “Nobody stares at me, which I think it’s a good sign” (GMM 60).

2.2.2.4 Horacio Oliveira: la búsqueda constante

Why couldn't I accept what was happening without trying to explain it, without bringing up ideas of order and disorder, of freedom and Rocamadour, as one sets out geranium pots in a courtyard on the Calle Cochabamba?

Horacio – Hopscotch

“WOULD I find La Maga?” (H 1:3), Horacio asks at the opening line of the novel. This question not only initiates the story but it also advances the notion of a search,²⁰⁵ which is the most central problematic to the character of Horacio Oliveira and one of *Rayuela*’s central motifs.²⁰⁶ “It was about that time that I realized that searching was my symbol” Horacio says, “the emblem of those who go out at night with nothing in mind, the motives of a destroyer of compasses” (H 1:7).

Horacio is an argentine who after having lived in Paris, returns to Buenos Aires. In Paris, he is part of a group of intellectuals (Serpent Club) together with his lover La Maga and other friends, mostly foreigners. The gatherings consist in reunions to drink, listen to American jazz music while having discussions on various arts. La Maga is Horacio’s counterpart: just like him, she is also engaged on a search. Differently from him, however, she goes through her own search with total unawareness.²⁰⁷ La Maga has direct access to what Cortázar calls “maravilloso”²⁰⁸ – which impresses Horacio and fuels his devotion towards her. Differentiations made between La Maga and Horacio throughout the story enable the reader to visualize Horacio’s discerned perspective and inner self:

Oliveira was fascinated by La Maga’s store of nonsense, her calm disdain for the simplest calculation. What for him had been an analysis of probabilities, choice or simply faith in himself as a dowser, for her was simple chance. (...) “And what if

²⁰⁵ Boldy (1980), p. 31.

²⁰⁶ Berg (1991), p. 187.

²⁰⁷ Ibid., p. 189.

²⁰⁸ Osorio (2002). Accessed on 22nd Nov. 2014.

you hadn't met me?" he would ask her. "I don't know, but you are here, you see..." For some reason the answer made the question worthless, it showed the logical basis of ordinary common sense. After that Oliveira would feel better able to resist his bookish prejudices, and paradoxically La Maga would fight off her disdain for scholarly knowledge. Thus they went along. (H 6:32)

Horacio's difficulties are partly justified by his own belief that everyday reality indeed only covers another reality. In Spanish, Cortázar denominates this perspective "una visión maravillosa de la realidad" – where the second covered reality is a "deeply human" one, which, through a series of mistakes, ends up hidden behind the mask of a prefabricated reality constituted out of years of culture.²⁰⁹ Horacio is, at literary level, the personification of the post-modern man with all his baggage of thoughts, musings and concerns.²¹⁰ Gergen argues that due to technological achievements and advances of the past century, individuals have been increasingly exposed to a multiplicity of opinions, values and ways of life: "Small and enduring communities, with a limited cast of significant others, are being replaced by a vast and ever expanding array of relationships."²¹¹ This massive social stimulation moves steadily towards saturation, which consequently results in a sense of fragmented or decentred self as opposed to the traditional ideal of an isolated, consistent self. Gergen uses the term *multiphrenia* to refer to the individual experience of conflicting values, ideals, opinions and motives. The saturated *self* (also "the loss of the *self*") renders an individual with difficulties in decision-making, a sense of extensive unsuitableness and uncertainty to which is the "best rational choice".²¹² Back in Buenos Aires, Traveller refers to Horacio as changed – a change he relates to Horacio's residence in Paris: "I never thought you would have come back with all that resentment, that they would have changed you so much over there, that you have given me such an urge to be different... That's not what I mean. Hell, you don't live and you don't let live." (H 46:281). Traveller's difficulty in both expressing himself with words when trying to locate his friend's identity problem, and its effect on himself, as the one who stayed, echoes the state of *multiphrenia*.²¹³ Oliveira's geographic dislocations impel him to look for

²⁰⁹ Ibid.

²¹⁰ Sopranzi (2011), p. 147

²¹¹ Gergen (2000), Preface, ix.

²¹² Ritzer, George. Blackwell Encyclopaedia of Sociology: Multiphrenia. 2007.

²¹³ Traveller's speech reflects part of his confrontation with and confusion caused by contradictions in Horacio's actions and words, which produce mixed feelings towards both himself and his friend. If Horacio represents the post-modern man, then it is relevant to emphasise that the post-modern thought is full of contradictions: "If postmodernism boasts a mantra, it would have to be, *"There is no such thing as absolute truth."* However, that statement collapses under its own self-contradictory weight. *"There is no absolute truth"* is a statement of absolute truth. Again, relativism is either true or false. If true, that is the same as saying, *"it is an objective truth that there is no objective truth."* If false, the game is up. Again, postmodernism is pluralistic. It says that no one view is uniquely correct. But if no single view is correct, is pluralism correct? Again, postmodernists claim to have a

new dimensions of reality. Through Oliveira's experiences of reality, Cortázar foregrounds the notion that a positivist obsession for an efficient reproduction and control of reality can only account for the opposite of what is expected. In other words, it rather creates distance to reality.²¹⁴ In the novel, Oliveira shows a perspective, which is both enlightening and blinding; his self-awareness releases and detains him:

But what did she have in her head? Air or chick-pea flour something hard to grasp. The centre was not in the head. "She closes her eyes and hits the bull's-eye," thought Oliveira. "The Zen method of archery, precisely. But she hits the bull's-eye because she doesn't know that it is the method. But in my case... Toc, toc. And that's how it goes." (...) Only Oliveira knew that La Maga was always reaching those great timeless plateaus that they were all seeking through dialectics. 'Don't learn any stupid facts,' he would advise her. "Why wear glasses if you don't need them?" (R 4:25)

Horacio's commitment to the pursuit of uncovering the reality held in the "maravilloso" leads to a desperate craziness.²¹⁵ He is a character, which, without leaving his questionings aside, changes constantly through the novel and never ceases to evolve. It is impossible to determine with certainty up to the end of the novel whether he becomes insane or not, if his inner balance is re-established or not, if he ever meets la Maga again, if he continues to live with Gekrepten, if he jumped to his suicide or not, or if he does continue through his attempts of reaching the top of the hopscotch.²¹⁶ This indeterminateness abstractedly represents the human necessity of give up/quit the quest for the ideal comprehension of life circumstances – for the real issue in this case is not the end product but the ongoing quest itself. Oliveira ultimately acknowledges his individual condition of crisis and gives in to philosophical trances, which, for him, incorporate the meaning of continuing his life. Oliveira represents the alter ego of the post-modern man: he, who repeatedly loses himself in his own thoughts while still insisting on the search for certainties – these, he comprehends, can not be found in the outside world (the systemized world) and even less in the inner world (his own system of worlds). Consequently, for the post-modern man, and therefore, Horacio, to live equals an endless investigation – even if it is not based on concrete or specific goals.²¹⁷

neutral perspective and be able to take a detached bird's eye view of all other views, while condemning all other views as biased constructs. Again, postmodernism does not believe in worldviews (what it calls meta-narratives). But since it has a theory about life's meaning, truth and morals, it qualifies as a worldview itself. That makes it a worldview that challenges the validity of worldviews!" in Penfold, Michael J. "Postmodernism" 2005-2007. Accessed on 20th Nov. 2014)

²¹⁴ Sopranzi (2011), p. 149

²¹⁵ Osorio (2000). Accessed on 22nd Nov. 2014.

²¹⁶ Sopranzi, (2011), p. 150-151.

²¹⁷ Sopranzi (2011), p. 152.

Horacio's endless search takes various forms from which a better understanding of his features can be made possible. He is looking for La Maga, who disappears after the death of her son Rocamadour and Horacio's lack of compassion; he is also very occupied in looking for a centre or a unity (H 2:15);²¹⁸ at some point he names his search-object a "kibbutz del deseo"; he looks for a piece of sugar cube lost on the floor (H 1:9). Whatever shapes his hunt takes, it is always equally accompanied by frustration. Knowing the way to access the reality he is looking for but being unable to ever attain to it, Horacio's tricky quest is resumed by the end of the first chapter.²¹⁹ This scene portrays Oliveira recovering the lost sugar cube he had been painfully seeking under a table occupied by strangers in a café: at the moment he finally restores the sugar cube (to his relief and to mark the end of the search) there is barely any sugar to grasp anymore. He says: "Everybody was furious and so was I, as I held the sugar tightly in my palm and felt it dissolve in the sweat my hand gave off, as if it were some sort of mean and sticky vengeance meant to terminate another one of those episodes that I was always getting involved in." (H 1:10). In the contradictory pattern of the postmodernist thought, Oliveira fails through his quest mainly because he tries detaching himself from intellectuality by means of intellectualization. He does not free himself from the realities he tries to break through with, rather he remains eternally obsessed with life.²²⁰ La Maga's evaluation depicts her understanding of both of them as equally "seekers" but of different sorts: "I think I understand you." She said. "You are looking for something you don't know. I've been doing the same thing and I don't know what it is either. But they are two different things. (...) Yes, you are Mondrian and I am Vieira da Silva." (H 19:76). In the course of this dialogue, Horacio hints at his belief in "a reality hidden behind another reality": "And didn't it occur to you that behind this Mondrian there might lurk a Vieira da Silva reality?" (H 19:76). From La Maga's point of view and evaluation: "Yes, but up till now you haven't come out of the Mondrian reality. You're afraid, you want to be sure of yourself. I don't know..." (H 19:76)

Oliveira's character changes in every encounter and dialogue he has with La Maga. These encounters enrich his personality and motivate him to continue his search: both the tediousness of their routine together and emotional intensity they share in their relationship,

²¹⁸ "To get the idea that you are the centre," Oliveira thought, resting more comfortably on the board. "But it's incalculably stupid. A centre as illusory as it would be to try to find ubiquity. There is no centre, there's a kind of continuous confluence, an undulation of matter. All through the night I'm a motionless body, and on the other side of town a roll of newsprint is being converted into the morning paper, and at eight-forty I will leave the house and at eight-twenty the paper will have arrived at the newsstand on the corner, and at eight forty-five my hand and the newspaper will come together and begin to move together through the air, three feet from the ground, heading towards the streetcar stop..." H 41:241.

²¹⁹ Berg (1991), p. 189.

²²⁰ Osorio (2002). Accessed on 22nd Nov. 2014.

impels Horacio to temporarily disengage with his metaphysical musings, which oftentimes lead him far away from compromising with what is actually real (R chapter 2). He states:

There are metaphysical rivers, she swims in them like that swallow swimming in the air, spinning madly around a belfry, letting herself drop so that she can rise up all the better with the swoop. I describe and define and desire those rivers, but she swims in them. I look for them, find them, observe them from the bridge, but she swims in them. And she doesn't know it, any more than the swallow. (H 21:96)

Oliveira's search construes the experience of the other in two clear ways: (1) the subject of the search (Horacio) is confronted with objects of otherness; (2) the subject of the search experiences otherness in himself.²²¹ Berg exemplifies case (1) with the episode of the concert with Berthe Trépat (R chapter 23). The slap in the face from Berthe Trépat – her response to his offer of finding a Hotel room for her to spend the night as she has nowhere to go – locates him on the perspective that the absurdity which surrounds is a reality other to him.²²² The scene with Emmanuèle, the beggar in chapter 36, exemplifies case (2). After Rocamadour's death (R chapter 28), Horacio is shattered: not only La Maga disappears but the social integrity and coherence of the Serpent Club is broken; Oliveira is emotionally and intellectually alienated from his friends; he wanders aimlessly through the streets of Quartier Latin, joins the beggar and has sexual intercourse with her until both are arrested by the police. From the sexual intercourse to arrest, this event underlines Oliveira's seeker experience as a subject of otherness himself: the social outsider.²²³ The following scene depicts Horacio back to Argentina – with a stopover in Montevideo to search for La Maga (R 39:48). Reunited with his friend Traveller and his wife Talita in Buenos Aires, Horacio moves in with Gekrepten (an old friend, who had been waiting patiently for his return) just for the sake of comfort. His mental state begins to deteriorate as he deepens in his despair and paranoia: Horacio begins to confuse Talita with La Maga as well as the realities of Paris and Buenos Aires; it culminates in a suicidal tone by the end of the novel, as the narrative becomes increasingly disrupted and chaotic – parallel to his own state of mind. In Argentina, Horacio seems delusional and, like Sasha, his ghostly past invades his present. In the following scene, Horacio looks at Talita but sees La Maga: "But all he could do was look at La Maga so beautiful beside the hopscotch, and wish that she would move the piece from one square to the other, from earth to Heaven." (H 56:341). Talita's evaluation incorporates

²²¹ Berg (1991), p. 211-212.

²²² Oliveira finds this reality other to him and flees it: "It's all been too nutty (...) Let's let things lie the way they are, I've got to get to bed." (H 23:124)

²²³ Berg (1991), p. 207-09

horror; confused by Oliveira's state, she appears terrified at the idea that she might function as a bridge to a ghostly relationship of past days.²²⁴

Horacio's black humour, his reaction to the awareness of his critical condition, can be noted in the peculiar way in which he transfers meaning and explains trivialities of his life. In a dialogue, for example, Ossip asks Horacio "what's all that?" as he sees Oliveira with a list (of all-night drugstores in Buenos Aires) in the hand, and Horacio replies:

Moments of reality. I'll explain: Reconquista, something we did to the English. Córdoba, a learned city. Esmeralda, a gypsy girl hanged because she was in love with an archdeacon. Sarmiento, he blew a fart and the wind carried it away. Second version: Reconquista, a street of harlots and near Eastern restaurants. Córdoba, wonderful sweetshops. Esmeralda, a river in Colombia. Sarmiento, he never missed school. Third version: Reconquista, a drugstore. Esmeralda, another drugstore. Sarmiento, another drugstore. Forth version... (...) [Ossip:] And when I insist you're crazy it's because I don't see any way out of your famous renunciation. (H 31:183)

The complexity of Horacio's way of thinking and his ability of applying it to his everyday life can be observed through such dialogues – what could have been a simple answer is transformed into versions of reality. Horacio remains directionless in his life: he drifts from city to city, job to job, love to love, life to life in disorganised manner that seems natural to him; he remains isolated through all these processes. He cannot relate to the people he is with: not with La Maga, when she is physically there; he sees himself as superior in the club; he fights Traveller and Talita's way of life. Horacio's figure echoes the sense of not belonging anywhere: he is neither on 'the territory' – Traveler's side, with society – nor in 'the bedroom' – his side (R chapter 56). Chapter 63, when Talita explains Horacio she is changing his pillow, he reacts with irony, which is similar to that of Sasha Jansen: "It would be better if you left the pillow alone and changed my head" (H 63:34).

2.3 Time and the Other

Laplanche's critical reading of Freud²²⁵ partly characterises and insightfully helps to establish the relationship between the characters' alterity and their perceptions of temporality analysed

²²⁴ "Horacio saw La Maga tonight," Talita said. "He saw her in the courtyard, two hours ago, when you were on guard duty" (...) "I was La Maga," Talita said. (...) "It was different," Talita said. "It wasn't like going down. We were talking, but I felt as if Horacio were somewhere else, talking to someone else, to a drowned woman, for example." (R 55:324) "He told me that he'd seen her on the ship too, and under the bridge on the Avenida San Martín...He doesn't say it as if he were talking about a hallucination and eh doesn't expect you to believe it either. He says it, that's all, and it's true, it's something that's there. When he closed the freezer and I was afraid and I said something or other, he began to look at me and it was the other one he was looking at." (H 55:325)

here. Laplanche demonstrates how Freud's theory of time leaves out the element of *the other*. Freudian unconscious is timeless: it is the mind's storage room where all is eternal, never turns into past or is forgotten.²²⁶ Freud's concept of time displays the Heideggerian notion of clock-time – a succession of *nows* that can be stretched both into past and future providing the basis of temporal order in everyday life. In this sense, Laplanche speaks of other (*l'autre*) as 1) the other thing inside one's self (*l'autre chose*) and 2) the outside-other (*l'autre personne*). Both are the two levels through which he explains the unconscious. The outside-other is related to the primal seduction scene (*séduction originaire*),²²⁷ where gestures impregnated with unconscious sexualized content are sent out by adults and first witnessed by the child as enigmatic (*signifiant énigmatique / message énigmatique / message compromis*): it becomes that which is “yet to be translated” within one's self. The unconscious of others incorporates the subject's storage of what is “yet to be translated” and the subject translates this content only later in retrospect.²²⁸ De-translation and re-translation (*réinscription / traduction*) – the processes of retrospective translation – become responsible for the development of consciousness of time as a dimension of the individual's mind. Freud's theory of time disregards Laplanche's *other-within*, in this sense, Laplanche's theory of time addresses psychoanalytical issues whereas Freud's remains extra-psychoanalytic.

The subject's drive to translate is an individual's drive to understand and make sense of the material that is “yet to be translated” – all messages unconsciously sent by others. Conversely, this drive has its origins in this same encoded material (*objets-sources de la pulsion*). Consciousness of time is, therefore, to be presumed as the result of the retrospective-way in which the drive to translate encrypted messages of the unconscious and, accordingly, the other, is effected in view of the three *ekstases* (past, present and future).²²⁹ The discussion initiated by Laplanche examines time psychoanalytically and divides it in: (1) explicit thinking of time and (2) implicit thinking of time. Explicit or implicit thinking of time is coordinated in four different levels connected with one another.²³⁰ According to this scheme,

²²⁵ Laplanche, *Time and the Other*, translated by Luke Thurston, in *Essays of Otherness* (1999), p. 234-259. Originally published as *Le temps et l'autre* (1990) in *La révolution copernicienne inachevée: Travaux 1967-1992*. Presses Universitaires de France, Paris, 2008. P. 359.

²²⁶ Phillips (2004), p.4.

²²⁷ Laplanche (1999), *Theory of Seduction*, p.10

²²⁸ *Ibid.*, p. 235.

²²⁹ Laplanche (1999), p. 259.

²³⁰ Level I: cosmological time (the time of the world). Level II: perceptual time (the time of immediate consciousness/living being). Level III: time of memory and individual projection (temporalisation of the human being). Level IV: historical time (human society/humanity). Historical time not only implies temporalisation like in level III but also recapitulation (historical communities may be defined as those with written archives, where

Laplanche situates explicit thinking of time (1) at level II of perception, as it is elaborated by immediate consciousness; and implicit thinking (2) at level III of memory or individual projection, where one's existence is temporalised. The time of human existence, individual projection (III), links "consciousness of time to consciousness of the working of the perceptual apparatus", the perceptual time (II).²³¹ In this sense, level III of time becomes proper to man as in human time and is linked to the experience of an other: one temporalises oneself; one has an unconscious and "an originary relation to the enigma of other" (*L'originnaire, c'est quelque chose qui transcende le temps mais qui reste en même temps lié au temps*).²³²

Furthermore, Laplanche comments on the concept of mourning (where the feelings of pain relate directly to the passing of time) as the manifestation of mechanisms, which follow the loss of an other, and unveil the process of detachment (explained with the Freudian words *Lösung* and *Ablösung*).²³³ Laplanche's unconscious, or the *other thing within*, is also characterised by timelessness and the absence of negation. But contrary to the Freudian idea, it cannot be understood as an individual's kernel: it is rather the *other* implanted in the *self*, the "metabolised product of the other" in the self, a permanently internalized "foreign body" (*le corps étranger interne*).²³⁴ The *other person* is essential to the construction of human subjectivity placed in level III of time. Laplanche's temporalisation is defined with Heidegger's formulation of that what is stretched between present, future and having-been: the three ekstases, which are subjectively and individually prioritized. According to Heidegger and hermeneutics, priority is given to "being for", which asserts "the primacy of the future in the articulated time structure"²³⁵ (cf. 2.1.2). In this sense, the original vector is placed on time future – the "Orient (*Woraufhin*) towards which the subject throws himself resolutely"²³⁶, the vantage point from which the subject has to make a resolute decision (*Entschlossenheit*).²³⁷ Freudian psychoanalysis signalizes a movement towards the past,

memory is not only assimilated into manners, traditions, institutions or myths). Cf. Laplanche (1999), p. 237-241.

²³¹ Ibid., p. 237-342.

²³² Ibid., p. 241; Laplanche, *Nouveaux fondements pour la psychanalyse*. Puff, Paris, 1987. p.63.

²³³ Ibid., p. 258.

²³⁴ Ibid., p. 256.

²³⁵ Paul Ricoeur, *Time and Narrative* (1988), cited by Laplanche (1999) p. 257.

²³⁶ Laplanche (1999), p. 258.

²³⁷ "Anticipation reveals to Dasein its lostness in the they-self, and brings it face to face with the possibility to be itself, primarily unsupported by concerned taking care of things, but to be itself in passionate anxious freedom toward death which is free of the illusions of the they, factual, and certain of itself". Dasein recovers or retrieves its "self" from the they-self by making the decision not to simply go with the flow of average everydayness, but rather, in a concerted "making up for not choosing," Dasein must adhere to the disclosive call of conscience,

where solution (*Lösung*) equals dissolution (*Auflösung*). This backwards rhythm leads to that which dissolves (*auföst*) and resolves (*löst*) but never to the ultimate kernel of the being. Analysis, therefore, is a procedure that moves rearwards “along the threads” of the *other thing* in the unconscious, the bearer of messages and scopes implanted by the *other person* and still enigmatic to the self.²³⁸

The outsiders in Faulkner, Rhys and Cortázar’s novels drift from past memory to past memory in analytical processes, which often hinder their focus onto future time. They submerge into spectral pasts instead as they analytically review times past in attempts to adjust themselves to a lucid present, mostly failing.²³⁹ Benjy, a radical manifestation of unconsciousness (infancy, timelessness, instinct...),²⁴⁰ produces, at narrative level, an account purely of past and present – time future is completely excluded from his frame of time structure. Benjy’s section revises a shattered past brought together by his imminent sensation of loss. Simple sensory association activates all of Benjy’s flashbacks.²⁴¹ Time, suspended in each trauma and configured under the framework of loss, is held in the range of Benjy’s memory only to be replicated over and over again with the same immediacy of time present.²⁴² Benjy, with no ability to learn or understand, relives the sensation of loss repeatedly as if it is happening in the now – his faulty time sense excludes the possibilities of future: Benjy can never free himself from the loops of past events he presently experiences, he is unable of retrospective translation and temporalisation, his ego remains static.²⁴³

Although Quentin, Jason, Sasha and Horacio are not mentally impaired like Benjamin, these characters too end up stuck somewhere between their past and present times. Quentin’s final suicide ends any possibility of future just as it ends any possibility for him to proceed with his narrative. His retrospective analyses are at odds with his rebellion against the drive of decoding messages intelligibly: if Quentin does not want time to heal his pain and engages on a battle against time’s healing power, Quentin seems to consciously refuse to re-translate the enigmas of his unconscious – necessary to temporalise himself to his actual circumstances in time present. As for Jason, Sasha and Horacio, characters that neither die nor are mentally

which summons Dasein to its ownmost potentiality-of-being-a-self”. Craig (2000), p.4. For detailed explanation see article *Primordial Freedom: The Authentic Truth of Dasein in Heidegger’s ‘Being and Time’*. Craig (2000).

²³⁸ Laplanche (1999), p. 258.

²³⁹ Beard defines Quentin as the “backward-turning man.” Cf. Beard (1996), p. 7

²⁴⁰ Cf. 2.2.2.2.1

²⁴¹ Beard (1996), p. 4

²⁴² Ibid., p. 5.

²⁴³ Ibid., p. 4.

disabled, future time becomes a moment interrupted by their own narratives. These narratives never truly develop into “what is to come”. Instead, they keep shifting between “what was”, “what has been” and “what is”. In this sense, the reader does not experience resolute changes in these characters – at least none, which actually accounts for any concrete sign of psychological evolution or free access to the possibilities of time future; these figures’ egos too can be rendered static to some extent.²⁴⁴ Whereas Sasha’s narrative is stuffed with promises for future time, her “tomorrows” are but repetitions of ill-fated projects (promises) of yesterdays (tomorrow). As demonstrated in Sasha’s section (cf. 2.2.2.3) and further developed in the analyses of the novel (cf.3.2), she fails to compromise with the *other-within* herself – she rather surrenders to its enigmatic patterns, which ultimately dictate her behaviour. Sasha’s ongoing inner battle presents an individual inclined to analytically review her own impulses by means of solution through dissolution without truly reaching her core. Because Sasha wants to believe in a tomorrow, she does not kill herself directly, her life is, nevertheless, a slow act of self-extinction. However alive she still is by the end of her narrative, the form, in which she ends it, denotes a circularity that indicates another failure of her character into a major resolute change.²⁴⁵

Oliveira’s story, much like Sasha’s, ends in an agonizing back and forth – only it is heightened to beyond the narrative level and transferred into the reader’s physical experience. *Rayuela*’s reader is sent back and forth between chapters 58 and 131 when the end of the novel is reached.²⁴⁶ One chapter leads to the other perpetually and it is the reader’s choice to define when it is time to quit. Chapter 58 is a disjointed repetition of several scenes from previous chapters.²⁴⁷ It enumerates several fragments (parts of dialogues) resulting on a composition that may resemble a confused state of mind; isolated pieces are not assimilated to form a coherent unity – they bear, instead, sensations which are abruptly interrupted, when placed together, and represent, in this format, discontinued states of the self (R chapter 58). Chapter 131 is a brief dialogue between Traveler and Oliveira shortly before Dr. Ovejero comes in to a medical check-up.²⁴⁸ This dialogue appears to be part of a more jointed

²⁴⁴ Ibid.

²⁴⁵ Sasha’s final sentence finishes the narrative with the vagueness of her dashes, which echoes the interruption of thoughts, evolution and change in her character established by such signs throughout the whole of her narrative: “Then I put my arms round him and pull him down on to the bed, saying: ‘Yes – Yes – Yes. ...’” (GMM 159). Simpson (2005), p. 108.

²⁴⁶ Hopscotch (Table of Instructions), second reading suggested by Cortázar.

²⁴⁷ Chapter 72, 135, 63, 135, 131, 135, 88, 72, 88, 77, 131...

²⁴⁸ “To take the pulse of the ‘hysteria martinensis yugulata’” (H 131:509).

conversation where Traveler seems to incite Oliveira to think towards the future.²⁴⁹ Although Oliveira is actively taking part in the conversation, he appears absent-minded as if focused on some other idea, very likely to come from the past, as indicated by objective descriptions of the character as he comments/responds to Traveler's questions: "(...) Oliveira said as if from far away" and "(...) said the voice of Oliveira from some site of a place." The notion of his absent-minded state is finally accentuated by Oliveira's sudden association of Cefe to his nationality (Uruguay), which, in having no direct relation to the actual dialogue, suggests a linkage to another person of Oliveira's past whose nationality is also Uruguay: La Maga. She is long gone and this association seems to indicate the whereabouts of Oliveira's present mind. Henceforth, the reader is obliged to shift between an objective representation of Oliveira's apparent detachment from the present moment (chapter 131) and an insight into a plane (maybe, the mind) where time levels intertwine and co-exist (chapter 58) – with, therefore, no chance to break free into the linearity towards time future. The space created by the dynamic of chapter 131 and 58 can be rendered as an insightful position whereupon one is able to investigate Oliveira's unconscious through Laplanche's considerations. To Laplanche, the unconscious, being timeless, is a place where fragments of communications are estranged from their original frame of reference: the unconscious is resultant from repressed messages, of all received messages. It reorganises these messages strangely and at odd with their original context."²⁵⁰

Lastly, the quality of being an outsider becomes recognisable in a person, or a character, if others project it onto the subject. Like being "good" or "bad", for instance: the isolated "badness" of an enemy is not sufficient to transform him into a "bad object" – one's judgment and projection of hatred is necessary.²⁵¹ Likewise, the distinction between insider and outsider also depends on contextualization and the projection of an other (here, of other characters/reader). It has been proved, in the previous sections, that the characters presented experience distress in both their inner and external worlds – places where others' judgement, norms and perspectives blend with, interfere and sometimes dominate their own individual perception.

The following section demonstrates concretely how the dynamic outsider's storytelling and anachronic narrative structure function in the analysed novels; how these elements relate to

²⁴⁹ " – What do you think about out getting into the national corporation of monks of the prayer of the sign of the cross?" (H 131:509)

²⁵⁰ Laplanche (1999), *Seduction, Persecution, Revelation*, p. 166-196.

²⁵¹ Melanie Klein discusses the projections of good and bad as the creation of good and bad objects. For more details see Mitchell, Juliet. *The Selected Melanie Klein*. The Hogarth Press, The Institute of Psycho-Analysis and the Melanie Klein Trust, New York, 1986.

each other, elaborate disjointed structures and enhance the characterisation of fragmented figures systematic and coherently. Henri Bergson's philosophy of time²⁵² is used to support and explain the characters' sense of time and how it affects both their personalities and narrative.

3. The analysed novels

3.1 William Faulkner, *The Sound and The Fury*

The Sound and The Fury (1929) consists of four chapters entitled *April seventh 1928*, *June second 1910*, *April sixth 1928* and *April eighth 1928*, which convey the story of the Compson's decline – a traditional upper class family from the fictitious town of Jefferson, Mississippi, USA. The three Compson's sons, Benjy, Quentin and Jason are the homodiegetic narrators responsible for the first three chapters of the story respectively, told through internal focalization. The fourth and last chapter is accounted for by means of zero focalization: the omniscient narrator focus on the maid Dilsey and her actions through the day.²⁵³ All three sons are, in distinct ways, obsessed with memories from the past involving their sister Caddy. Sometimes, each of them refers to the same episodes emphasising, however, different themes – these are rearranged according to the priorities and experiences of the respective narrator. *The Sound and The Fury* has been defined as a chronological novel despite its chaotic and disjointed structures.²⁵⁴ As previously mentioned, the story can be split into two actions (cf. 1.5). Action I of three days time devises a framework onto which the larger second action is adhered. Since the second action time frame is characterised by anachronisms of thirty years time reach,²⁵⁵ the characters' history and psychological features are mainly disclosed in it.²⁵⁶

The four sections characterise four different narrative styles – these are intrinsically connected to individual features of the narrators responsible for each of them: “Benjy's style impressionistically records his world, and Quentin's more expressionistically transforms it

²⁵² Cf. Bergson, Henri. *Creative Evolution*. Translated by Arthur Mitchell. August 1, 2008 [EBook #26163]. In particular, Bergson's theories regarding change and creativity, free-will and eternity as discussed in Beard (1996), p. 1-37.

²⁵³ Faulkner discusses *The Sound and The Fury. Remarks in Japan* (1955) in Cowan (1968), p. 14-15.

²⁵⁴ Cowan (1968), p. 54

²⁵⁵ From 1898, when the children were small, up to the present day, April eighth 1928. Cf. Perrin Lowrey, *Concepts of Time in The Sound and The Fury* in Cowan (1968), p. 53-54.

²⁵⁶ To illustrate, information on characters' age can be deduced from events displayed through analepses on the occasion of Benjy's 33rd birthday on April seventh 1928 (TSTF 13): Ben is 3 years old at the beginning of the large second action, Caddy is seven, Quentin is “older than that” (TSTF 13) – no accurate information can be given on Jason's age (perhaps between 4 and 7). Ibid.

into private reverie, Jason's style pretends to some kind of communication."²⁵⁷ The fourth section's style displays an astonishing regularity when contrasted with the other three sections: it authoritatively presents outwardly descriptions of the characters through a style that aims at visual precision, with the use of similes and descriptive analogies ("The day dawned bleak and chill...").²⁵⁸ Each of the Compson brothers is endowed with a faulty sense of time, which obstructs their lives. The distinct concepts of time are assigned to the characters as essential signs, or symptoms, characteristic of the Compsons, and ultimately leads them towards ruin.²⁵⁹ The maid Dilsey is the only figure that escapes this scheme: her path diverges from the ruins of the declining house and, not coincidentally, she is also the one in the novel who understands time as a continuum holding, therefore, a proper notion of time.²⁶⁰ "*The Sound and The Fury* as revealed by the structure, is the relation between the act and man's apprehension of the act, between the event and the interpretation."²⁶¹ This relation is mostly revealed through the novel's "shifting perspective" since, within the framework of the story, "each man creates his own truth". In Vickery's understanding, truth is not to be conceived as inexistent, disjointed or unattainable in the novel, but rather as a matter of "the heart's response as well as the mind's logic".²⁶²

3.1.1 Chronological aspect

Despite the many anachronisms, the narrative of *The Sound and The Fury* maintains a strong chronological aspect. In order to narrate the thirty years action within the three days action, Faulkner organised the following scheme: chapter I of Benjy's section presents events that happened around 1900; Quentin obsesses over events that what happened until 1910 and, therefore, recalls moments in time leading up to then (the year of his suicide) on chapter II; chapter III of Jason's section focus mostly on the events between 1910 and 1928, with emphasis on the present; chapter IV is exclusively focused on 1928.²⁶³ Some events given through Ben on section I are reworked by Quentin's more intellectual mind in section II: "as Ben recounts words, Quentin analyses, draws comparisons, forms literary and biblical allusions."²⁶⁴ In turn, Quentin's memories of the past are echoed in Jason's movement into

²⁵⁷ Matthews (1991), p. 111.

²⁵⁸ Ibid., p. 113.

²⁵⁹ Cowan (1968), p. 54.

²⁶⁰ Ibid., p. 54.

²⁶¹ Vickery, Olga. *Worlds in Counterpoint*. In Cowan (1968), p. 40.

²⁶² Ibid., p. 40-52.

²⁶³ Ibid., p. 54.

²⁶⁴ Beard (1996), p. 23.

the future. Lastly, Dilsey's section throws an objective view back upon all that has been built up subjectively.²⁶⁵

3.1.2 Mechanical time and inner time

Time becomes man's misfortune in *The Sound and The Fury* – it subjugates individuals depriving them from control over their own lives. Mr. Compson says that time manipulates man in space like a “gull on an invisible wire attached through space dragged. You carry the symbol of your frustration into eternity.”²⁶⁶ The time theory devised in the novel is parallel to Bergson's philosophy of time that concerns *change and creativity*, *free will* and *eternity*. Bergson's time is “a constant flow and fluidity within the consciousness of the human being. Inner, private time or ‘durée’ is ‘real time’, whereas outer, public time is simply the mechanized ordering of time.” In other words, the three ekstases of past, present and future time are contained in *durée* (“turning back on itself, unfolding, curling back, sometimes rolling forward, but all happening simultaneously”) whereas public time spreads itself on a straight-line permanently directed forwards.²⁶⁷

Faulkner applies Bergson's theories of time in two ways: first, the way in which each character is defined by an inner time-sense; second, the way in which major structures are developed from out of the inner workings of the mind of the three narrators²⁶⁸: “Each son demonstrates his own faulty time-sense, his inability to change or his resentment of change, and his failure to achieve identity in time.”²⁶⁹ The omniscient narrator presents an objective version of the deterioration of the family and places the family history within the continuum of time (outside, public time).

3.1.3 Stylistic implications

The novel is written with frequent time shifts, narrator shifts, unconventional punctuation, and free association characteristic of the stream-of-consciousness style. Faulkner uses italics to mark both time and scene shifts, facilitating the reader's comprehension.²⁷⁰ His stream of consciousness device changes from narration to narration according to its narrator: it ranges from Benjy's uncomplicated short sentences to Quentin's complex intertwined unpunctuated

²⁶⁵ Ibid., p. 20.

²⁶⁶ Ibid., p. 1.

²⁶⁷ Ibid., p. 2.

²⁶⁸ Ibid., p. 4.

²⁶⁹ Bergson affirms that the human being that has found its rightful place and a true identity in time, recognizes the mobility and constant flux of the process. And therefore these people see not only their own place in time but also the place for the species human. Cf. Beard (1996), p. 2.

²⁷⁰ Faulkner originally intended to mark these shifts with different colours. Cf. Cowan (1968), p. 22.

paragraphs. Benjy's section displays his inability to think logically, it is built upon mental images rather than ideas. His narrative is characterised by reported speech (cf. 1.5) and moves through his association of imagery. When Benjy sees the gate, for example, his mind jumps to another remote event linked to the gate (TSTF 42).²⁷¹ Benjy's mind is simple:

"What is it now." Mother said

"He want to go out doors." Versh said.

"Let him go." Uncle Maury said.

"It's too cold." Mother said. "He'd better stay in. Benjamin. Stop that, now" (TSTF 2)

On the other hand, Faulkner uses long and complex sentences with elaborated ideas to portray Quentin's intellectual troubled mind. His section is a more advanced experiment of the stream-of-consciousness writing: Quentin's thoughts race rapidly through the submergence of past and present moments into the undifferentiated flux of his mind.²⁷² His mind shifts from idea to idea rather than from picture to picture:

From then on until he had you completely subjugated he was always in or out of your room, ubiquitous and garrulous, though his manner gradually moved northward as his raiment improved, until at last when he had bled you until you began to learn better he was calling you Quentin or whatever, and when you saw him next he'd be wearing a cast-off Brooks suit and a hat with a Princeton club I forget which band that someone had given him and which he was pleasantly and unshakably convinced was a part of Abe Lincoln's military sash. (TSTF 81)

Jason, who is unconcern with either ideas or images, narrates in a very quick pace. His main concern is money, his viciousness forces him to focus on the present, leaving him "no time" to be troubled by thoughts of things past. Jason is always too busy resolving problems of his now-time:

"Yes", I says. "If she stayed on the streets. I don't reckon she'd be playing out of school just to do something she could do in public," I says.

"What do you mean?" she says.

"I don't mean anything," I says. "I just answered your question." Then she began to cry again, talking about how her own flesh and blood rose up to curse her.

"You asked me," I says. (TSTF153)

The straightforward narrative of the final section presents sentences, which are simple in their clear structure. These denote a strong sense of control and order in relation to the previous sections. By building the novel upon such a temporal structure, Faulkner consummates the "Bergsonian ideal of creativity", where the ego becomes truly free within the balance of outer

²⁷¹ Matthews (1991), p. 109.

²⁷² Ibid., p. 108.

time with durational time. In which he combines the three sides of subjective time (Ben's inner time, Quentin's last hours and Jason's rage against time) with the one of objective time (Dilsey's section), Faulkner attains "the flux and simultaneity of Bergsonian duration. He captures the effect of the thousand atoms of experience described by Woolf, falling into the mind as they may."²⁷³

3.1.4 April seventh 1928: Benjy's section

*Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day,
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's just a waking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.
Shakespeare, Macbeth V.v.*

The 33 years old man, whose mental development is stuck at the phase of infancy, presents his narrative as a non-chronological leaping of events that ultimately characterises his lack of sense of time. In Freudian terms, Benjy's mind is governed by the Id – the site of desire and instinct, the unconscious, which is timeless, wherein past and present exist simultaneously.²⁷⁴ Faulkner's depiction of such "timeless simultaneity" through Benjy's perception is characterized by an extremely fragmented style with numerous time shifts (mainly analepses) threaded by simple association – mostly indicated by the change of regular font to italics in the written text. Benjamin associative memory is triggered by smell, sounds and sight and is rearranged into a permanent present experience. However often he associates ideas,²⁷⁵ Benjy

²⁷³ Cf. Beard (1996), p. 33. "The mind receives myriad of impressions... From all sides they come, an incessant shower of innumerable atoms... Life is not a series of gig lamps symmetrically arranged but a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness... Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness." Virginia Woolf, *The Common Reader* (New York: Harcourt, Brace and World, Inc., 1925), p.154-155 cited in Beard (1996), p.21.

²⁷⁴ Freudian Terminology (cf. bibliography).

²⁷⁵ Freudian association of ideas is the pattern used by Faulkner to make the inner minds of his characters intelligible to the reader. Cf. Beard (1996), p. 22.

is unable to analyse or compare them as Quentin does.²⁷⁶ Benjy's manner of speech is as simple as the workings of his mind: his vocabulary amounts to only five hundred words of which most are verbs and nouns. His restriction to only about one hundred modifiers (adjectives and adverbs) reveals his inability of explaining the world around with much nuance.²⁷⁷ Benjy's mind is governed by a few fundamental longings and sensations as shown by the repetitive images of the "bright shapes" and the "smell of trees."²⁷⁸ In order to express the associative processes, which organise Benjy's world, Faulkner combines imagery with a mix of the senses. Sentences like "the trees were black on the sky" (TSTF 37) and "the grass was buzzing in the moonlight where my shadow walked on the grass" (TSTF 38), for example, demonstrate the mechanisms of his mind; he can "smell the clothes flapping" or see the wind shining.²⁷⁹

As fragmented and illogical it may appear, it is Benjy's chapter which introduces all major events responsible for the gradual decay of the Compson family (deaths, illness, suicide, pregnancy, marriage, divorce, castration, etc.). These are not coincidentally brought into the story for the first time by Benjy's neutral point of view.²⁸⁰ He alone is able to retain the past without having suffered it as a conscious experience.²⁸¹ According to the configuration of his mind, Ben slips from "one moment of loss to another."²⁸² Even Faulkner himself suggests the absoluteness of Benjy's experience of loss: he "could not remember his sister but only the loss of her."²⁸³ Benjy's existence in the novel conjures the embodiment of a primitive response to loss, which is illustrated in the scene of Damuddy's funeral.²⁸⁴ This scene presents the small children watching Caddy climbs up to the top of the pear tree to spy on the secretly happening funeral. Benjy's loss of Damuddy in 1898 and that of Caddy in 1910 emerge together into one single moment, as his memory of the pear tree scene fuses with his memory of Caddy on her wedding:

He went and pushed Caddy up into the tree to the first limb. (...) Then we couldn't see her. We could hear the tree thrashing. (...) "What are you seeing." Frony whispered. *I saw them. Then I saw Caddy, with flowers in her hair, and a long veil like shining wind. Caddy Caddy.* (TSTF 31-32).

²⁷⁶ Ibid.

²⁷⁷ L. Moffit Cecil (1979) in Matthews (1991), p. 108.

²⁷⁸ Matthews (1991), p. 108.

²⁷⁹ Ibid., p. 37.

²⁸⁰ Ibid., p. 40.

²⁸¹ Irving Howe, *The passing of a world*. In Cowan (1968), p. 34.

²⁸² Matthews (1991), p. 41.

²⁸³ Appendix, NCE, 234, 235 cited in Matthews (1991), p. 38.

²⁸⁴ Matthews (1991), p.38.

Signs that Caddy will eventually grow up and leave upsets Benjamin – he dislikes Caddy’s “prissy” dresses (TSTF 46) and cries when she wears perfume (TSTF 55). Conversely, Benjy is soothed with flowers and one of Caddy’s slippers; he tends to go to the gate (where he used to see Caddy coming back from school) and mistakes the golfers’ word “caddie” for “Caddy. In this sense, both the anticipations of Caddy’s permanent absence and his attempts to restore her to his world are part of the mechanisms of loss, which structure his associative memory and produces time shifts on discourse level.

Certain traits of each storyline facilitate the reader to organise and follow Benjy’s memories chronologically: Benjy’s caretaker changes through time as Benjy becomes older.²⁸⁵ Versh, the oldest son of Roskus and Dilsey, is Benjy’s caretaker during his infancy and childhood; T.P, also son of Roskus and Dilsey, is Benjy’s caretaker when he is about 15 years old and Luster, Dilsey’s grandson, is his caretaker at the present time. Hence, by observing the change in Benjy’s caretaker, one is able to situate the anachronisms into a more chronological sequence: Versh is Benjy’s attendant when Damuddy dies (1898) and when his name is changed (1900) as well as when uncle Maury’s love affair comes to an end; T.P. is in charge of Benjy when Caddy begins to use perfume (1905), when she dates Charlie (1906), when he must sleep alone (1908) or when Caddy loses virginity (1909 late Summer) and marries off (April 24th, 1910) as well as by the time of Quentin’s (June 2nd, 1910), Benjy’s castration (May 1910), Mr. Compson’s death (1912) and a trip to the cemetery (Mr. Compson and Quentin); lastly, Luster is Benjy’s attendant at the present time (1928) when Roskus dies, circus is in town (Benjy spends most of the time of the present day with Luster as he looks for a quarter to attend to the show) and when Ms. Quentin runs away with Jason’s money.²⁸⁶ Interestingly, formed by various analepses, Benjy’s chapter foreshadows almost everything that is developed throughout the following chapters later on.²⁸⁷ His persistent return to the water-splashing incident iterates the children’s behaviours as an innocent anticipation of their destinies – in this scene, each child is displayed as they become later: while Jason plays “by himself further down the branch” (TSTF 14), Quentin and Caddy water-splash war against each other until Quentin says “[n]ow I guess you’re satisfied. (...) We’ll both get whipped now” and Caddy replies “I don’t care. (...) ‘I’ll run away and never come back”, to which Benjy begins to cry. (TSTF 14)

²⁸⁵ Appendix: Chronology and Scene Shifts. In Cowan (1968), p. 104.

²⁸⁶ Padgett (1995-2001). Accessed on 22nd Nov. 2014.

²⁸⁷ Cowan (1968), p. 34.

The heterodiegetic narrator of the last section evaluates Benjy's howling as representative of "all time and injustice and sorrow become vocal for an instant" (TSTF 333).²⁸⁸ Here, injustice relates to unfairness and the notion of what is not right and not equal²⁸⁹ and sorrow, to the feeling of anguish and pain attributed to one who is target of injustice or unfairness. "All time" denotes the three ekstases. Through Benjy, these concepts, which cannot be directly seen, become visible or materialized (vocal) for a fragment of time (instant). As Faulkner states, time is not a continuum to Benjamin Compson, but an instant: "there was no yesterday and no tomorrow, it all is this moment, it all is [now] to him. He cannot distinguish between what was last year and what will be tomorrow, he doesn't know whether he dreamed it, or saw it."²⁹⁰

3.1.4.1 The irrelevance of time

While the division of the three ekstases becomes irrelevant to Benjy at story level, his narrative externalises the pieces of events from times past and present stored within his memory into one simultaneous account. The following scheme illustrates the form with which events mentioned at Benjy's narrative are anachronically presented through his associative memory from page 1 to 13: Present > Dec. 23 > Dec. 23 > Present > Dec.23 > Trip to the cemetery (Mr. Compson and Quentin are dead) > Present > Dec. 23 > End of P. and uncle Maury's affair > Present > Damuddy's death > Present (...) ²⁹¹

"Wait a minute." Luster said. "You snagged on that nail again. Can't you never crawl through here without snagging on that nail."

Caddy uncaught me and we crawled through. Uncle Maury said to not let anybody see us, we better stoop over, Caddy said. Stoop over, Benjy. Like this, see. We stooped over and crossed the garden, where the flowers rasped and rattled against us. (...) Keep your hands in your pockets, Caddy said. Or they'll get froze. You don't want your hand froze on Christmas, do you.

It's too cold out there." Versh said. "You dont want to go out doors."

"What is it now." Mother said. (TSTF 2)

Here, the word "crawl", or the act of crawling and snagging on the nail, evokes Benjy's time shift – it is a central term in the last sentence of the accounts of the present time and is

²⁸⁸ Matthews (1991), p. 80.

²⁸⁹ John Rawls. *The principles of Justice as Fairness*. Cf. Wenar, Leif, "John Rawls", *The Stanford Encyclopedia of Philosophy* (Winter 2013 Edition), Edward N. Zalta (ed.). Accessed on 22nd Nov. 2014.

²⁹⁰ CF. Remarks in Japan (1955), in Cowan (1968), p. 15.

²⁹¹ He starts in April 7th 1928 (present) with "Through the fence" and then he skips to a moment on December 23rd, when "*Caddy uncaught me*" and then jumps to another moment on this same Dec 23rd with "It's too cold". Back to the present time with "*What are you*" and then again to Dec 23rd with "What is it". Again back to the present with "*Can't you shut up*", Benjy jumps to the trip to the cemetery to visit his father's grave: "Git in, now,,"; Present: "*Cry baby*"; Dec. 23rd : "Keep your hands"; End of P. Affair: "*Mr. Patterson*"; Present: "They ain't nothing"; Damuddy's Death: "*and Roskus came*"; Present "*What is the matter*" (...)

repeated in the first sentence of the analepse to December 23rd. The action of crawling and getting caught on the nail in 1928 reports Benjy back to another clumsy crawling in the past – both moments are united into one single present experience. Sequentially, Faulkner’s italics referential marks a further temporal shift: it is still Dec.23rd but the events accounted for now are discontinued to another point on that day. Here, the similarity of situations, the cold weather outside, release the temporal change as the last sentence of Dec. 23rd presents Caddy telling him to keep his hands in his pockets “[o]r they will get froze”, his next shifted sentence presents Versh (and not Luster anymore) telling Benjy that he would not want to go outdoors for “it’s too cold out there” (TSTF 2). Benjy’s ninth time shift²⁹² is a repeated analepses with Caddy’s sentence “keep your hands in your pockets ... or they’ll be froze. You don’t want your hands froze on Christmas, do you” – which also functions completing the storyline started by his second time shift (“Caddy uncaught me...” TSTF 2), where Caddy and Benjy walk to Mrs. Patterson property in order to deliver a letter from uncle Maury (TSTF 9). The reader can recognise that one scene completes the other for the elements that appear in the second scene are congruent to the ones started at the first: in the first shift to December 23rd Caddy announces that uncle Maury told them not to let anyone see them, so that is why they need to cross the garden “stoop over” (TSTF 2) and in the completing analepses to this scene, Benjy recalls Caddy saying that “uncle Maury is going to surprise Mrs. Patterson with it. We got to give it to her without letting anybody see it” (TSTF 9). Another linking key-event to both scenes is the killing of the pig: in the first recount Benjy describes how they climbed the fence “where the pigs were grunting and snuffing” (TSTF 2) as he reports Caddy saying “I expect they’re sorry because one of them got killed today.” In the completing analepse, Benjy recalls Caddy saying “that’s where they are killing the pig” (TSTF 9).

It is precisely through such details that readers are able to locate themselves in time through the course of Benjy’s fragmented story. Still in this sequence, after Caddy’s repeated speech, the word *barn* appears to link the events of December 23rd to Ben’s previous account of the events in the present: “We went around the barn” (TSTF 9) on Dec. 23rd is related to his present setting with Luster “We went through the barn” (TSTF 9). Both scenes address impracticability of horse riding (“You ain’t got no spotted pony to ride now, Luster said” / “‘If it wasn’t too so cold, we’d ride Fancy.’ Caddy said.” TSTF 9). Prince and Queenie, the horses which had been mentioned previously in the “trip to the cemetery” storyline (TSTF 6-

²⁹² Appendix: Chronology and Scene shifts in Cowan (1968), p. 105.

7), two analepses earlier, are newly mentioned in Benjy's completing analepse with Caddy, linking, therefore, this new memory to the moments recalled even before his accounts of time present with Luster (TSTF 9). Under those circumstances, Ben's narrative presents *heterodiegetic analepses*, as it jumps to and fro different plotlines, but also *mixed analepses*, *repeating* and *completing analepses*. Ben refers to several episodes shifting away, sometimes returning, and sometimes leaving them permanently out through the whole of his narrative.²⁹³ The raw material of several storylines embedded into Benjy's main narrative of the present day, are, in chronological order: 1898, grandmother Damuddy death; 1900, Maury is renamed Benjamin, 1905-1909 Quentin and Caddy come of age sexually; 1909, Benjy's pasture is sold, Caddy loses her virginity and Quentin goes to Harvard; 1910, pregnant Caddy marries Herbert Head and leaves, Quentin commits suicide by drowning in the Charles River; 1910-11, Caddy gives birth to a girl and names her Quentin – who is brought to the Compson's house; 1910-12, Benjy, around 16 years old, finds the gate unlocked and grabs a school girl on her way home and is castrated as consequence; 1912, Mr. Compson dies of alcoholism; 1928, Death of Roskus, Caddy's daughter, Quentin, around 17 years old, runs away from home on Saturday before Easter taking Jason's money, which he had been saving since 1912.²⁹⁴

Benjamin's disjointed narrative and his mental disability serve, together, an important structural function as part of the introductory chapter of the novel. Through Benjy's timeless perspective, Faulkner places the Compsons completely outside historical time.²⁹⁵ Faulkner's movement from least to most comprehensive narrator presents the reader with a gradual view and understanding of the Compson's family, that starts blurred and slowly becomes more and more focused. Benjy's narrative as a whole not only foreshadows later developed events but it also lends suspense to the entire novel – a proleptic quality.

²⁹³ Benjy returns to Roskus (They moaned / Dilsey moaned) and Quentin's death (There was a fire / There ain't no luck) only once; to Damuddy's death 17 times; Caddy's wedding 5 times; Name change 19 times; End of Patterson affair is mentioned twice (one return); Mr. Compson's death twice and funeral also mentioned only once; His narrative of the present day occurs 32 times; Castration scene is referred to only once; one mention and one return to his "attacking the girl", three times he refers to December 23rd, once to the trip to the cemetery and once to caddy wearing perfume and caddy at the swing is mentioned three times. Her loss of virginity is twice mentioned.

²⁹⁴ Appendix: Chronology and Scene Shifts in Cowan (1968), p. 103-105.

²⁹⁵ Cowan (1968), p. 55.

3.1.5 June second 1910: Quentin's section

I give it to you not that you may remember time, but that you might forget it now and then for a moment and not spend all your breath trying to conquer it.

Quentin, *The Sound and the Fury*

The second narrator of the novel has his section just as fragmented as Benjy's, yet in a different style. Quentin's responses are more complex: he understands the situation around him, is able to judge, intervene and mostly, he is aware of the cause of his sufferings.²⁹⁶ Severely distressed by thoughts of Caddy and obsessed with the passing of time, Quentin aspires the kind of timelessness, which the reader knows to be Benjy's. Quentin's section has strong references to both mechanical time and natural time; one is marked by the extensive ticking of clocks and the other is distinguished by natural events like sun and shadows. Together, mechanical and natural time account for the sense of temporality in Quentin's narrative and potentially emphasise his neurotic state of mind throughout the whole section. The following sentence opens up Quentin's narrative and presents both representation of time: "When the shadow of the sash appeared on the curtains it was between seven and eight o'clock and then I was in time again, hearing the watch." (TSTF 63). Quentin's unattainable desire and struggle towards escaping time into the "eternal", where change and motion are transcended and present is infinitely prolonged, can be followed through his past-sodden simultaneous narrative. It begins around 7-8 am on June 2, 1910, in Cambridge, Massachusetts, where Quentin attends to Harvard University. On this day, he decides to cut all classes and prepares to commit suicide. After getting up, he goes to the dresser, picks up his wristwatch, breaks the crystal, and twists off the hands: he remembers his father telling him that time is meaningless when little wheels kept track of it (TSTF 63).

In relation to the other three sections, Quentin's is a large analeptic section reaching to eighteen years back from the three days of the main narrative started with Benjy Caddy's loss of virginity, pregnancy and wedding, anticipated by Benjy, are especially developed by Quentin. Not coincidentally, these are the issues in which most of Quentin's troubles are rooted.²⁹⁷ Quentin's crisis portrays amplified pictures of one's nostalgia for childhood, adolescent fears of sexuality and mortality and disillusionment at the discovery of contradictory and hypocritical standards under which one has been raised. Quentin Compson appears indisposed to accept the stains of time and separation, things, which his sister Caddy

²⁹⁶ Matthews (1991), p. 45.

²⁹⁷ Matthews (1991), p. 47.

simply acknowledges.²⁹⁸ Since time represents change and death to Quentin, he is ultimately hunted by symbols of its power: he sees himself a victim of time.²⁹⁹ Because Quentin's mind functions on such a framework, his past merges into present in his narrative, where both recollected and immediate events are confusedly intertwined on the written text.³⁰⁰ His mind instantaneously translates the present events into re-enactments of the past, making it difficult for the reader to discern between recollection, fantasy and actual event.³⁰¹ The fragment below demonstrates how Quentin's mind intermingles past and present. As he tries to lead the little Italian girl home, a "buggy" opens up a gap that fills with the sensation of losing Caddy³⁰²:

‘Which way do you live?’ I said
A buggy, the one with the white horse it was. Only Doc Peabody is fat. Three
hundred pounds. You ride with him on the uphill side, holding on. Children.
Walking easier than holding uphill. *Seen the doctor yet Caddy*
I dont have to I cant ask now afterward it will be all right it wont matter
Because women so delicate so mysterious Father said. Delicate equilibrium of
periodical filth between two moons balanced. (TSTF 108)

In this scene, Quentin's thoughts wanders back to the anxiety he and Caddy felt upon her suspected pregnancy, which needed to be kept a secret until she had been safely married. He associated the buggy to doctor Peabody's buggy – the Compson's hometown doctor who, therefore, relates to Caddy's "medical" problem.³⁰³ The last part is Quentin's association to the contrasting qualities of women within the range of his male understanding of female reproduction, and demonstrates how his time-shifts are connected through ideas.³⁰⁴ Contrary to Benjy's, Quentin's time shifts are associated with ideas more than with images, the associative trigger is, nevertheless, frequently the same for both minds: the smell of trees reports Benjy to memories of Caddy just as the odour of honeysuckle does with Quentin.³⁰⁵

If Benjy is not able to comprehend the conception of future time, Quentin consciously fights to avoid it. Quentin's position towards future-time is sometimes revealed by his difficulty in thinking of future. On some occasions, when thinking of future, he shifts verb tenses to the past. For example, in the scene where he, in the company of the little Italian girl, watches the

²⁹⁸ Ibid.

²⁹⁹ Ibid., p. 53.

³⁰⁰ Ibid., p. 55.

³⁰¹ Ibid.

³⁰² Ibid., p. 59.

³⁰³ Matthews (1991), p. 61.

³⁰⁴ Ibid., p. 60.

³⁰⁵ Beard (1996), p. 23.

boys swimming, he hints at his future resolution of jumping into that river to drown – planned to take place later on that day: “‘Hear them in swimming, sister? I wouldn’t mind doing that myself.’ If I had time. When I had time. I could hear my watch” (TSTF 157). This way, Quentin’s faulty time sense admits no future, Benjy likewise, despite his intellectual acknowledgement of time’s constant movement forwards. In Bergsonian terms, Quentin’s ego cannot “let itself live” – it is in permanent withdraw towards his past traumas.³⁰⁶ Quentin echoes Bergson’s dreamer³⁰⁷ and he is, therefore, unfit to his present world.³⁰⁸ The confusion of past and present in Quentin’s narrative mirrors Ben’s inability of temporalising himself in the continuum of time. Like Benjy’s, Quentin’s concept of time favours the novel’s structure: Faulkner moves freely back and forth across the period of 1899-1910 on account of Quentin’s obsession with the relationship of times past and present.³⁰⁹ When organised chronologically, Quentin’s analepses recall the following storylines: Damuddy’s death (1898), Benjy’s change of name (1900), kissing Natalie (undated), Caddy kissing a boy (1906-1907), Caddy sexually involved with Dalton Ames (late summer 1909), wedding announcement (1910), meeting Herbert Head (April 22, 1910), wedding eve (April 23, 1910) and wedding (April 24, 1910).³¹⁰ As mentioned before, one of Quentin’s difficulties in moving towards the future comes from his belief that none of the “certitudes” (TSTF143) of his world holds true no longer³¹¹:

I would lie in bed thinking when will it stop when will it stop. The draft in the door smelled of water, a damp steady breath. Sometimes I could put myself to sleep saying that over and over until after the honeysuckle got all mixed up in it the whole thing came to symbolise night and unrest I seemed to be lying neither asleep nor awake looking down a long corridor of grey half-light where all stable things had become shadowy paradoxical all I had done shadows all I had felt suffered taking visible form antic and perverse mocking without relevance inherent themselves with the denial of the significance they should have affirmed thinking I was I was not who was not was not who. (TSTF 144)

Here, Quentin’s confusion over a world suddenly inverted by the attitudes of his sister weights over his thoughts earnestly: his disillusionment torments him to the core structure of

³⁰⁶ Ibid., p. 7.

³⁰⁷ “He who lives in the past for the mere pleasure of living there and in whom recollections emerge into the light of consciousness without any advantage for the present situation is hardly better fitted: here we have no man of impulse but a dreamer.” Bergson, *Matter and Memory*, p.198 quoted in Beard (1996) p. 8.

³⁰⁸ Beard (1996), p. 8.

³⁰⁹ Cowan (1968), p. 54.

³¹⁰ Appendix: Chronology and Scene Shifts. Edmond L. Volpe. Section II Chronology of Scenes. In Cowan (1968), p. 106.

³¹¹ Matthews (1991), p. 109.

his own identity.³¹² His crisis is so aggravating that he loses his sense of identity, which inherently affects his further perspectives upon the world. Fused in one another, Quentin's memories shift through time in very rapid thought association. His narrative features mostly *heterodiegetic analepses* and *homodiegetic* ones, which heavily intertwine and interfere with one another, producing a complex and confusing text. Quentin's style favours transposed speech with free indirect thought report, which is especially enhanced towards the end of his narrative as his mental state deteriorates. The following fragment illustrates Quentin's shifts from thought to thought, or in other words, from time to time:

If it had been cloudy I could have looked at the window, thinking what he said about idle habits. Thinking it would be nice for them down at New London if the weather held up like this. Why shouldn't it? The month of brides, the voice that breathed. *She ran out of the mirror, out of the banked scent. Roses. Roses. Mr. and Mrs Jason Richmond Compson announce the marriage of.* Roses. Not virgins like dogwood, milkweed. I said I have committed incest, Father I said. Roses. Cunning and serene. If you attend Harvard one year, but don't see the boat-race, there should be a refund. Let Jason have it. Give Jason a year at Harvard.
Shreve stood in the door, putting his collar on, his glasses glinting rosily, as though he had washed them with his face.
"You taking a cut this morning?" (TSTF 64)

By the time Quentin reported the fragment above, he is in Harvard and Caddy had been married to Herbert for a little longer than one month. In this scene, his thoughts on the weather lead to his thoughts about April weather, which he immediately associates with "the month of brides" and to Caddy's wedding back on April 24th, which, in turn, he associates with the even earlier announcement of Caddy's wedding. Quentin's thoughts on Caddy's wedding are associated to the impurity of her not being virgin and being pregnant, which is conversely connected to another impurity, namely, his idea of incest as the solution for Caddy's crime. Lastly, Quentin shifts back to the memory of his father's plans for his future – a future Quentin is willing to give up ("let Jason have it"). The last time shift of this fragment occurs at the mentioning of Harvard: Quentin turns his focus on to the present time where he sees his roommate preparing for classes and wondering if Quentin would not do the same. Shreve's question anticipates Quentin's plans for that morning.

3.1.5.1 Stopping of time and mental break down

Since "time is man's misfortune" (TSTF 87), Quentin attempts to stop time or get out of it. One of his unsuccessful attempts is symbolically represented by his action of breaking the

³¹² Ibid.

watch his father gave him: “Yes sir. I knocked it off the dresser and stepped on it in the dark. It’s still running though” (TSTF 69). The notion of natural and mechanical time in his section can be related to Quentin’s inner and outer time; where outer time relates to public time and its mechanical movement arranged into history. On the day of his suicide he constantly tries to trick himself and break the barriers of outer time so to avoid his death: he does not need to end his life if he is able to trespass the rules of outer time and live in inner time only (wherein his past is, the love and intimacy with his sister and faith in his father, still exists)³¹³ Some of Quentin’s some ineffective methods of escaping public time are: ripping off the hands of his watch (TSTF 67); stepping on his own shadow, trying to trick it; asking the jeweller to tell him if any of the watches on the shop windows are right without telling him the time (TSTF 70); ignoring hunger signs that tell him it is time to eat (TSTF 87). For Quentin’s misfortune, time cannot be avoided nor denied, and so he moves on “in it” hearing the ticking of the clock in his pocket (TSTF 77), bells clanging, factory whistles blasting, and all day long and everywhere Quentin has “the round stupid assertion of the clock” (TSTF 104) pointing out to him that time continues to progress and death is impending³¹⁴.

There was a clock, high up in the sun, and I thought about how, when you don't want to do a thing, your body will try to trick you into doing it, sort of unawares. I could feel the muscles in the back of my neck, and then I could hear my watch ticking away in my pocket and after a while I had all the other sounds shut away, leaving only the watch in my pocket. (TSTF 69)

Towards the end of his narrative, most of the day has passed, public time is still unavoidable and his mental state increasingly aggravates as the moment of his death draws near. Quentin’s distressed mind strongly designates the manner in which his sentences appear to the reader: with disordered sentences lacking punctuation and disregarding grammar rules, Quentin’s account evolves into a chaotic flow of nouns, pronouns, verbs, adjectives and such, incoherently placed one after another, producing an even more complex stream of consciousness report, where voices and time planes are very difficult to separate or identify:

Just by imagining the clump it seemed to me that I could hear whispers secret surges smell the beating of hot blood under wild unsecret flesh watching against red eyelids the swine untethered in pairs rushing couples into the sea and he we must just stay awake and see evil done for a little while its not always and it doesnt have to be even that long for a man of courage and he do you consider that courage and i yes sir dont you and he every man is the arbiter of his own virtues whether or not

³¹³ Beard (1996), p. 8.

³¹⁴ Beard (1996), p. 11.

you consider it courageous is of more importance the act itself than any act otherwise you (...) (TSTF 149)

Faulkner comments on this device asserting that Quentin is a dying man³¹⁵ and is, therefore, already out of life, that those things, which were important in life do not mean anything to him any longer.³¹⁶ One can notice Quentin's ego shrinking more and more by observing the instability of his "I". Quentin's low case "i" is symbolic of Quentin's imminent disappearance, his shrinking and the anticipation of his dissolution. Similarly, he seems to become less and less an agent of action but rather the one who is being acted upon. Slipping into a remembered conversation with his father (TSTF 149), the imagery of sexual passion ("surges", "beating of hot blood") merges together with that of deterioration and death ("swine untethered in pairs rushing coupled into the sea) – *Eros* and *Thanatos* becoming congruent in Quentin's mind (cf.2.2.2.2.2).³¹⁷ The seemingly omniscient voice of his father also merges together with his own in this dialogue – a hint at Quentin's substantial drowning in a world where he finds no space to breathe. As Matthews argues: "Father's voice has become so much a part of Quentin's mentality that he (and we) can hardly separate the two strands of speech. The conversation has been so internalized that it suggests how completely the voices of Quentin's world have overpowered him. Quentin's style dramatizes the engulfment of his ego in statements and behaviour dictated by others."³¹⁸

The problem with Quentin can be summarized by his general hypnotic state with the culture and values of the Compsons of the Old South – he simply cannot adjust to the present. And so it happens with his narrative: the present mingles with past by means of abrupt partial and completing analepses, which permanently interfere with the main storyline of the present time, contaminating and blurring it. Not only his whole section is anachronic to the three others, but also Quentin is the embodiment of anachronism himself. As Faulkner explains, the Compson family has a lifestyle, which is historically dissonant: they still lived in the attitudes of 1859 or 60s.³¹⁹ Notwithstanding, Quentin is sent to the North (Harvard) – which can be perceived as an opportunity for him to escape the collective guilt of his people. His relocation sets him away from the South and presents him with the opportunity to adapt to new perspectives; it prompts him to changes. Indeed, Quentin partly changes – as indicated by his thoughts on "behaviour towards black people". First he thinks he must act according to what

³¹⁵ Cowan (1968), p. 20.

³¹⁶ Ibid.

³¹⁷ Matthews (1991), p. 111.

³¹⁸ Ibid., p. 111.

³¹⁹ Cowan (1968), p. 20.

“Northerners would expect him to” (TSTF 81). But, gradually, Quentin realises, by being in another cultural context, that “a nigger is not a person so much as a form of behaviour” (TSTF 81). Still, his faulty sense of time does not allow him to internalize such changes strongly enough for him to move on into the true possibilities of future.³²⁰

Quentin can neither fit into Northern society nor flow into the mechanical progression (TSTF 69) of history (public time), because both the Compson’s great past and the whole historical past of the South are conclusively romanticised and prioritized inside his mind (inner time).³²¹ Southerner figures like Quentin (and Jason) lose their prominence towards twentieth century modern societies. Quentin possesses the set of moral and values proper to aristocracy but disposes of the financial power; conversely, the new middle class appears financially powerful but lacks traditional values, especially those regarding women.³²²

Conclusively, Quentin shows himself incompatible with the new times and its new people to such an extent that they survive and he does not; he holds absolutely no faith in the future. Bergsonian duration³²³ is infinitely more attractive to Quentin than outer time; therefore, he tragically falls out of balance and is not able to attain any sort of freedom in life.³²⁴ His obsessive mind generates thoughts, which returns, mainly, to two ideas: his memories regarding Caddy’s sexuality and his father’s authoritative voice preaching in nihilistic naturalism.³²⁵ In a sense, Quentin tries to both recover Caddy from her impurity and prove his father wrong. Quentin is willing to show Mr. Compson that man can own his destiny, exercise free will and control time as opposed to being governed by “whatever issue the gods happen to be floating at the time” (TSTF 96). As Quentin lastly kills himself, he proves in some way that at least he can determine his own life and death.³²⁶ At the same time, Quentin appears to have acknowledged the changes effected by public time on himself according to Father’s premises and warnings (“Time heals!” TSTF 150, “even Caddy is not quite worth the despair” TSTF 151). Upon the approximation of death, Quentin recognizes his father’s pointless transaction of selling Ben’s pasture in order to send the eldest son to Harvard for the “fine sound” of the name.³²⁷ His final ramblings is a flow reverberating simultaneity of time and

³²⁰ Beard (1996), p. 30.

³²¹ Ibid.

³²² TSTF p.92, 141, 91, 103, 140. Cf. Beard (1996), p. 31.

³²³ Bergson’s ideal of creativity: the ego is truly free by achieving the balance of outer time with durational time. Bergson, *Creative evolution*, p. 219. cited in Beard (1996), p. 33.

³²⁴ Beard (1996), p. 31-33.

³²⁵ Ibid., p. 9.

³²⁶ Ibid., p. 8.

³²⁷ Ibid., p. 9.

space, Mississippi and Massachusetts are indistinguishable, Mrs. Bland's unopened letter and the Compson's wedding announcement letter become one (see this better); the states of being and of non-being are temporalised according to the priorities set by his inner time ("I was. I am not"); the aftermath of his father's action is recalled in retrospect from the vantage point of Quentin's death (we will swap Benjy's pasture for a fine dead sound):

A quarter-hour yet. And then I'll not be. The peace fullest words. Peace fullest words. *Non fui. Sum. Fui. Nom sum.* Somewhere I heard bells once. Mississippi or Massachusetts. I was. I am not. Massachusetts or Mississippi. Shreve has a bottle in his trunk. *Aren't you even going to open it* Mr and Mrs Jason Richmond Compson announce the *Three times. Days. Aren't you even going to open it* marriage of their daughter Candace *that liquor teaches you to confuse the means with the end.* I am. Drink. I was not. Let us sell Benjy's pasture so that Quentin may go to Harvard and I may knock my bones together and together. I will be dead in. Was it one year Caddy said. Shreve has a bottle in his trunk. Sir I will not need Shreve's I have sold Benjy's pasture and I can be dead in Harvard Caddy said in the caverns and the grottoes of the sea tumbling peacefully to the wavering tides because Harvard is such a fine sound forty fine dead sound. (TSTF 147-148)

3.1.6 April sixth 1928: Jason's section

Jason is the last of the Compson sons to narrate their story. By the time Jason narrates, he is the economic foundation of the family after Quentin and father's death. Unlike Ben and Quentin, Jason does not directly evoke the traumas of the past through the course of his narrative. In the only mention of his childhood, memories of the past appear only discomfiting at its highest: "(...) and then I got to thinking about when we were little and one thing and another and I got to feeling funny again kind of mad or something (...)" (TSTF 172). Jason represses his past so successfully, that he has difficulties articulating his emotions with words or in detailed explanations (funny, kind of mad, or something).³²⁸ If Jason has a sense of loss, it does not revolve around Caddy, like Benjy's or Quentin's, but around "opportunity". His version of the story portrays the family failures, which are directly related to him; it features the bitterness of someone who rages in the present towards a mischievous. When Jason says "[a]t least I never heard of him offering to sell anything to send me to Harvard" (TSTF 168) or cynically takes Caddy's apologies for failing to grant him the job at the bank (TSTF 172), he is, indeed, expressing how the past has cheated him; how opportunity never reached him in time.³²⁹

³²⁸ Beard (1996), p. 12.

³²⁹ Ibid., p. 13.

Jason's narrative takes place one day earlier than Benjy's, which makes of it a big analeptic section towards Benjy's and a proleptic one to Quentin's. Compared to his brother's impressionistic and expressionistic narratives, Jason's is communicative; he is *The Sound and The Fury*'s first narrator with awareness of audience.³³⁰ He opens up his section presenting himself as the speaker through direct speech – the mood that governs the narrative first and foremost: “Once a bitch, always a bitch, what I say. I says you’re lucky if her playing out [...]. I says.” (TSTF 153). Jason captures the reader's trust by regularly quoting himself as a central authority within his family, town and the South.³³¹ His language is heavily colloquial (damn near naked) and marked by social designations relatable to the figure of the “small-town southern white male” of 1928 (redneck, nigger, Jew, bitch, etc.).³³² Like Quentin, Jason is abnormally influenced by what others say or will say/do regarding his own behaviour; unlike Quentin, he absolutely wants to live in accordance with his community. In Jason, the reader finds one's will to catch up with time and be tuned with trends – in his mind, the promising future.³³³ Because he both defends and tries to maintain Jefferson's decent life as prescribed by its petit bourgeoisie mentality, the recurring disturbances of his ungovernable family manifest in the recurring disturbance of his syntax. At the same time that his sober style pretends orderly, grammatical sentences, the solid chaos around him forces his mind to review his whole history of “slights and dispossession.”³³⁴ In this sense, Jason plunges, though less often than Quentin, into his own stream of consciousness narrative style. His speech is breathless and delineates the subdued madness almost emergent under his commonplace correctness. In the following scene, one can notice how Jason fails to control his language, as he is vexed by his niece's public behaviour, in his stream of consciousness narrative style:³³⁵

I went on to the street, but they were out of sight. And there I was, without any hat, looking like I was crazy too. Like a man would naturally thing, one of them is crazy and another one drowned himself and the other one was turned out into the street by her husband, what's the reason the rest of them are not crazy too. All the time I could see them watching me like a hawk, waiting for a chance to say Well I'm not surprised I expected it all the time the whole family's crazy. Selling land to send him to Harvard and paying taxes to support a state University all the time that I never saw except twice at a baseball game and not letting her daughter's name be

³³⁰ Matthews (1991), p. 111.

³³¹ Ibid.

³³² Ibid., p. 112.

³³³ Always conscious of what “white people” think, Jason tries desperately to be part of the trading Jefferson community. Beard (1996), p. 31.

³³⁴ Quentin's misbehaviour for example, triggers Jason's anger towards the disobedience of the rules of decency.

³³⁵ Matthews (1991), p. 112.

spoken on the place until after a while Father wouldn't even come down town anymore but just sat there all day with the decanter I could see the bottom of his nightshirt and his bare legs and hear the decanter clinking until finally T.P. had to pour it for him and she says You have no respect for your Father's memory and I says I dont know why not it sure is preserved well enough to last only if I'm crazy too God knows what I'll do about it just to look at water makes me sick. (TSTF 198)

Ultimately, Jason's pretended communication in his narrative rather highlights his actual disadvantageous position both in the family and as narrator of his own story. Jason's section fails to inform and convince the audience as much as his own actions fail to assert him to his aspired positions. Instead, Jason's chapter gathers and restates his misery; his account seems to be rather overheard than heard, which is summarized by the scene with the town's sheriff, where Jason's version of Quentin running away with his money is taken in disbelief: " 'You drove her away from home,' the sheriff said. 'And I have some suspicions about who that money belongs to that I don't reckon I'll ever know for certain.' (TSTF 258)

3.1.6.1 Fatalism and the emergency of now

Also Jason is obsessed with time and is not able to perceive it as a continuum: time is a mechanically minute-to-minute system for Jason. Within this system, Jason positions himself towards fatalism ("it is only a question of time" or he "knew it all the time" that something was "about to happen" TSTF 167). More important, time is money in Jason's life, which reflects his materialistic character. Subjugated to time, the more he races away from the past, the more deranged he becomes in the present. He is neither Bergson's man of impulse nor Bergson's dreamer, Jason reflects Bergson's machine-man: "The man who should repudiate his memory (the past) with it all begets would be continually acting his life instead of truly representing it to himself: a conscious automaton."³³⁶ Jason is overpowered by time in which he remains constantly challenged by mechanic-time: his boss monitors the hours of Jason's lunch break (TSTF 184); his mother keeps lunch waiting despite Jason's repeated "Hurry up!" (TSTF 186); Western Union office delays information on the latest trading figures (TSTF 207). Jason's section fills with a frenetic rush against losing time (TSTF 219); if time equals money to Jason, both are precious and need to be gained but never lost.³³⁷ His faulty time sense culminates in preoccupation with the idea of wasting time or others wasting it for him. Jason cannot bear the idea of time slipping by; his section reproduces the imagery of ongoing motion: "I went on out the back to back the car out, then I had to go all the way round the

³³⁶ Bergson, *Matter and Memory*, p. 201 quoted in Beard (1996), p. 13.

³³⁷ Beard (1996), p. 13.

front..." (TSTF 168) or "I went to the printing shop... I dodged up a few more alleys...and finally found old man Simmons...and went up there and dug around. At last I found a pad on Saint Louis bank... I went back to the store...I went back to the desk." (TSTF 194) and "I went upstairs and got the bank book and went back to town. I went to the bank...and stopped at the telegraph office...I went back to the store." (TSTF 202)

As Quentin's section "hazily explores" the verb to be, Jason's section is preyed upon the verb "to go".³³⁸ Jason rushes from one place to another while trying to be on time and often being a little too late. His constant movement achieves, therefore, nothing; and in this sense, Jason's despair at his servitude towards public time only increases as the hours pass. Portrayed as an isolated individual in childhood through the eyes of Benjy (TSTF 14), Jason comes to life as a brutal man in his relationships with others in his own section. As Ziolkowski suggests: "the dominance of public time has contributed immeasurably to the dehumanization taking place in modern life."³³⁹ Jason's actions towards other humans deliver signs of xenophobia (TSTF 173-174), misogyny (TSTF 167), racism (TSTF 223) and sadism (TSTF 227). He can be comprehended as an illustration of the modern man; he, whose rejection of the past isolates him from tradition, roots and natural bonds.³⁴⁰

By repressing his past, Jason, differently from the other two brothers, arrests success in the notion of that, what is to come. In Bergsonian terms, this is Quentin's other extreme case; Jason cannot attain balance and be blessed with future freedom by means of freeing himself from the past: "no man can achieve future freedom, unless he incorporates the past into the present and makes creative use of it."³⁴¹ Under those circumstances, Jason's is a modern tragedy: his sense of time excludes dreams. By denying both his past and inner time, Jason remains solely in outer time, with no present time to spend with the past and memories:³⁴² "I never had time to go to Harvard like Quentin or drink myself into the ground like Father. I had to work" (TSTF 207). For Jason, time is not only money but also leisure, both of which he has none. He exhausts and frustrates himself at the scantiness of time in his hands while rushing here and there. Consequently, the more time slips his grasp, the more he relates to the recurring experience of opportunities, which failed to reach him: "I went back to the store. It

³³⁸ Beard (1996), p. 13-14.

³³⁹ Theodore Ziolkowski, *Dimensions of the Modern Novel: German texts and European Contexts*. (Princeton New Jersey: Princeton Univ. Press, 1969) p.196 cited in Beard (1996), p. 14

³⁴⁰ Beard (1996), p. 15.

³⁴¹ Ibid.

³⁴² Ibid., p. 33.

was half past three almost. Damn little time to do anything in, but then I am used to that. I never had to go to Harvard to learn that.” (TSTF 270-1)

Serving at the emergency of now, dominated by contradictory forces of destiny and will (TSTF 261), Jason presents himself within a world of ataxia, impossible to coordinate. However, Jason asserts control and exercises will there where he has chance – his world is a matter of “chances”: the chances he lost after Caddy and Quentin had theirs (TSTF 178) and individual chances (“what hell chance does a man have in a town like this?” TSTF 205). Contrary to Quentin, Jason accepts father’s belief in the gods, fate, doom and circumstance (TSTF 271). He has developed into the nihilistic, pessimistic character, parallel to the depiction of Father in Quentin’s section. With bits of cynicism and paranoia added to his attitudes as a defence from future disappointments,³⁴³ Jason seeks to escape any reiteration of his misfortunes:

I says I reckon you’ll think twice before you deprive me of a job that was promised me. I was a kid then. I believed folks when they said they’d do things. I’ve learned better since. Besides, like I say I guess I don’t need any man’s help to get along I can stand on my own feet like I always have. (TSTF 175)

This last speech contrasts strongly with the image of the boy Benjy presented as Jason in the first section of the novel: “‘I’m hungry.’ Jason said. He passed us and ran on up the wall. He had his hands in his pockets and he fell down. Versh went and picked him up. ‘If you keep them hands out of your pocket, you could stay on your feet.’ Versh said.” (TSTF 18)

Towards the end of his section, when Jason breaks through space chasing Quentin, he makes it evident that fighting time is only a waste of energy if the notion of progression or historical processes are disregarded; mechanical minute to minute time alone is also a disrupted flow that accounts for the absence of order.³⁴⁴ The concept of time applied to Jason rather characterises the fictional figure itself than it serves structure as the first two sections; nevertheless, it importantly sets the story in the present time. Withal his refusal of past, the information given by Jason chronologically builds upon events/facts given in the previous sections. This reveals historical time as a continuum independently from the character and his sense of time: present fatally becomes past, as shown in Jason’s narrative focus on the present.

³⁴³ Beard (1996), p. 16.

³⁴⁴ Ibid.

The following scene demonstrates Jason's narrative style in view of his time sense and psychological features; he senses he has to hurry and rush, he displays greed and materialism, he has been excluded and classified as untrustworthy:

'Just a minute', I says. 'And just like I say I wouldn't have her know it for a thousand dollars.'
'Yes,' she says. 'Just like you say do it. Just so I see her a minute. I won't beg or anything. I'll go right on away.'
'Give me the money,' I says.
'I'll give it to you afterwards,' she says.
'Don't you trust me? I says.
'No,' she says. 'I know you. I grew up with you.'
'You're a fine one to talk about trusting people,' I says.
'Well,' I says. 'I got to get on out of the rain. Good-bye.' I made to go away.
'Jason,' she says. I stopped.
'Yes?'" I says. 'Hurry up. I'm getting wet.' (TSTF 173)

Jason's section anticipates and prepares the reader for the last objective section. The harsh outer world of the materialistic brother replaces the dreamy inner worlds of the other two. Jason's movement outwards is depicted as part of his narrative of motion: he leaves the Compson's property into town, where the world of commerce exists; he drives away chasing his niece going further out to come back again. With Jason, the story moves onwards in time, filling ellipses with details of the Compson's history since Quentin's death: Caddy's daughter is brought to the Compson's house and Mr. Compson dies a month later from drinking (TSTF 168-170). It is also in Jason's section where the confusion over the name Quentin (brother and niece), encountered in the intertwined time shifts of Ben's narrative, becomes clarified, and time scales can finally be developed chronologically: here, the reader is able to rearrange events narrated by Quentin and Ben more or less into place. In Benjy's narrative, he describes: "the tall dark place on the wall-like a door only it wasn't a door" (TSTF 60). This imagery can be only fully understood in Jason's section,³⁴⁵ when he tells of how "Ben went to the dark place on the wall where the mirror used to be" (TSTF 227). Benjy seeks the mirror for comfort and, utterly unaware of the passing of time, disregards the absence of the mirror; the absence of the mirror denotes not only the passing of time but also the family's decay, as their dispossessions increase ("I was forced to sell our furniture and the rest of the pasture" TSTF 222).³⁴⁶

³⁴⁵ Which takes place after Benjy's in the text but comes before it chronologically.

³⁴⁶ Beard (1996), p. 25.

Jason's is the completing section of Faulkner's simulation of time senses. The Bergsonian inner duration of the first two sections is finally counter balanced by outer, public time, emphasised and developed in Jason's narrative of rage towards the external forces unfairly disqualifying some in favour of others.³⁴⁷

3.2 Jean Rhys, *Good Morning, Midnight*

Rhys' fourth novel, *Good Morning, Midnight* (1939), tells the story of a person living the horrors of an unhappy life: it foregrounds the individual loneliness, uncertainty and fears. Rhys starts the novel by taking Sophia Jansen from her country of origin, London, back to a second time in Paris.³⁴⁸ Older than Rhys' preceding heroines, Jansen has been analysed as an older version of Rhys' previous characters – also part of the author's experiments with the “turn-of-the-century woman”, who reunite in their “marginal existences, patched together out of disreputable jobs, poisonous liaisons and sexual alienation, all to the accompaniment of missed meals and the increasingly welcome release of alcohol.”³⁴⁹ In the Second World War Parisian setting³⁵⁰ and through its four parts, Sophia Jansen, under the name of Sasha Jansen, leads the reader aimless and helplessly through the streets of the city: she cannot prevent the memories of her marriage to Enno Jansen, the death of their infant and other misfortunes to flood into her brain. In this sense, her difficulties in letting go of the past turn into her difficulty in finding freedom in the future. Both her memories and her own ageing preoccupy her; these two elements point out to the simultaneous backwards and forwards movements of time, to the effects of inner subjective time and outer public time. Sasha disbelieves humanity almost hopelessly and under those circumstances she consciously forces herself to maintain only superficial relationships with those who try to approach her.³⁵¹

Similar to Quentin's, Sasha's self-presentation displays the individual imprisonment in a present, which mostly only echoes the past very loudly. Unlike Quentin and more similar to Jason, Sasha fastens her hopes to the idea of a tomorrow. Sasha's tomorrow appears in her simultaneous narrative analogous with, or, as a series of “now” and “today” (markers of present time) more filled with her ghostly past (or imaginary actions of her future behaviour) than with actual actions:

³⁴⁷ Ibid., p. 24-32.

³⁴⁸ Rhys (1939), Introduction, p. 7

³⁴⁹ Ibid., p. 6.

³⁵⁰ Tomasulo (2011), p. 1.

³⁵¹ Rhys (1939), Introduction, p. 5-12.

As it is, I can't speak to her, I can't even look at her. I just walk out. Never mind. ... One day, quite suddenly, when you're not expecting it, I'll take a hammer from the folds of my dark cloak and crack your little skull like an egg-shell. (...) One day the fierce wolf that walks by my side will spring on you and rip your abominable guts out. One day, one day. ... Now, now, gently, quietly, quietly. ... (GMM 45)

As previously explained, Bergson's crucial point in preserving *durée* is memory: "Through memory we constantly relive what we have been, adjust what we are and prepare to change what we are becoming. Time thus becomes mobile made up of heightened moments from the past co-joined with the present, both influencing the future."³⁵² Although Sasha does not commit direct suicide like Quentin, she prevails together with him as Bergson's dreamer. Her self-destruction towards death is a slow process; her story ends with the echoing repetition of past experiences. Sasha is described as a woman who is "past saving but not entirely beyond humanity".³⁵³ She defines herself as a "deficient member of society" (GMM 25), an individual who gradually becomes alien and isolated, engaged on a series of repetitive self-destructive forms of behaviour.³⁵⁴

Rhys' narrative strategy in *Good Morning, Midnight*, is a choice that primarily points out to the idiosyncratic expression of the self: led by the *autodiegetic narrator*, written in the present tense with a series of interior monologue, the novel's text incites the reader to freely flow through the complexities of Sasha's inner thoughts by the spontaneity of her stream of consciousness style.³⁵⁵ Despite of Sasha's voice, vision and psychology being the main collaborators to the construction of the whole text, her controlling power over the narrative dissipates at the interference of other heterogeneous voices and discourses. Rhys' text of simultaneous narrative in the present tense (the moment of the story and the moment of the narrating coincide), theoretically accounts for the elimination of interferences and temporal games (cf. 1.6.1.3). Technically, narrating "I" and narrated "I" coincide in *Good Morning, Midnight*, resulting in Sasha Jansen, who, as an integrated subject, supposedly generates an integrated text. That being said, Sasha's narrative is expected to achieve a highly homogeneous level at the command of one single addresser, which is, in spite of the numerous time shifts, induced by Sasha's train of thought. Nevertheless, Sasha's long retrospections cuts sections within the text, which seem to recreate the distance between narrating 'I' and narrated 'I'. To illustrate, the scene with her former boss, Mr. Blank (GMM

³⁵² Beard, p. 2.

³⁵³ Rhys (1939), p. 9.

³⁵⁴ Ibid.

³⁵⁵ Maurel (1998), p. 104.

16-26), displays a sequence of events almost completely told in past tenses: “The shop had a branch in London...Every three months or so he came over... I thought: ‘Oh, my God,...’ (GMM 17) ‘It couldn't have gone worse...’ (GMM 19). Also *Part three*, which mainly covers her life with Enno, is accounted for in past tenses up until the last two pages – where Sasha shifts her narrative back to her present time inner dialogue (GMM 120-21). It is therefore, in such recurrent long loops in Sasha’s text, that both *narrative* and *narrative instance* can be perceived at distance from one another. This dissonance also shows itself in the narrating time, best observed through Sasha’s inner dialogues with herself: these minimize the effect of spontaneity expected from simultaneous narratives. Sasha postpones actual answers and predicts her acts by displaying to the reader a series of options in her inner conversations. More than that, she often surprises the reader by externalising final decisions that differ from all possible options presented. This device splits the narrating self and counteracts the expected effect of simultaneity.³⁵⁶ The following example demonstrates how the split of the speaking subject technically operates and undermines the feeling of immediacy in the written text of Sasha’s simultaneous narrative:

He must be the more alive of the two, because I find myself looking at him and talking to him all the time.

The usual conversation. ...I say that I am not sad. I tell them that I am very happy, very comfortable, quite rich enough, and that I am over here for two weeks to buy a lot of clothes to startle my friends – my many friends. The shorter man, who it seems is a doctor, is willing to believe that I am happy but not that I am rich. He has often noticed, he says, that Englishwomen have melancholy expressions. It doesn't mean anything. The other one is impressed by my fur coat, I can see. He is willing to believe that I am rich but he says again that he doesn't think I am happy. The short man must be more worldly-wise; the other one is like me – he has his feelings and sticks to them. He is the one who accosted me.

“I feel a great sadness in you,” he says.

Tristesse, what a nice word! Tristesse, lointaine, langsam, forlorn, forlorn. ...

Now, for goodness’ sake, listen to this conversation, which, after the second drink, seems to be about gods and goddesses.

“Madame Vénus se fâchera,” the short one is saying, wagging his finger at me.

“Oh, her!” I say. “I don't like her any more. She’s played me too many dirty tricks.” (GMM 40-41)

At the occasion of a dialogue with new acquaintances, Sasha develops the entire episode rather by interpretation and translation, vacillating from summary to indirect speech. The choice for simultaneous narrative style expects Sasha’s utterances to be formed in direct speech “I am not sad” instead of the reporting clause “I say that I am not sad” – a surprise

³⁵⁶ Maurel (1998), p. 105.

within the framework of an immediate dialogue. This results in a general impression of Sasha as someone disengaged from the dialogue, more of a passive observer to the conversation rather than the actual participant in it. Sasha's "I say that" stands at odds with both use of the present tense and her substantial presence in the dialogue.³⁵⁷

3.2.1 Sasha Jansen's time sense and the self of the dreamer

*It is cold and dark outside, and everything has gone out of me except misery.
'A Pernod,' I say to the waiter.*

Sasha - *Good Morning, Midnight*

Returned to Paris after five years absence and determined to drink herself to death (GMM 56), Sasha Jansen articulates her belief that 'things repeat themselves over and over again' (GMM 56) in a narrative of many voices, which cannot always be traced to a speaker.³⁵⁸ Her experiences of her past are connected to those of the present through the association of songs and images of rooms, bar scene and streets of Paris, Amsterdam and London. Bergson's time philosophy reveals: "The brain may be positively directed to one activity in the present, but an associative process of sight, sound or smell can conjure up a moment of the past just as vivid and alive as the moment in the present."³⁵⁹ But Sasha's memories evade control and run beyond the will, she cannot channelize them to effect present change or access the power of free will. "Pure duration" is the term used by Bergson to define rare moments of individual determinacy³⁶⁰; the stage where the "ego lets itself live" as it refrains from detaching its present state from former states, thus generating the substantial whole of past and present merged into one another.³⁶¹ This can be contemplated in Sasha's joy at moments of seemingly restored self-possession; with the power to act freely at hand, Sasha delights on the verge of change and evolution: "I am not all sad as I walk back to the hotel. When I remember how one well-directed 'Oh, my God,' lays me out flat in London, I can only marvel at the effect this place has on me" (GMM 39).

More often than not, Sasha fails to keep self-possessed and quickly re-enters former states of her self, feeding ongoing patterns. Immediately after marvelling at the effects of Paris over her, in comparison to what she remembers to feel in London, Sasha starts to weaken the power of her assertion by saying "I expect it is because the drink is so much better" (GMM

³⁵⁷ Ibid., p. 112.

³⁵⁸ Beard (1996), p. 3

³⁵⁹ Bergson cited in Beard (1996), p. 2.

³⁶⁰ One is able to control the course of one's own life. Cf. Beard (1996) p. 3

³⁶¹ Beard (1996), p. 2.

39). At this point, Sasha surrenders to her memories to the extent of feeling overpowered, physically tired: “No, I am not sad, but by the time I get to the Boulevard St. Michel I am feeling tired. I have walked along here so often, feeling tired. ...” (GMM 39). Here, her past has started to weight over her present heavily and increasingly until it finally breaks through: “Yes, I am sad, sad as a circus-lioness, sad as an eagle without wings, sad as a violin with only one string and that one broken, sad as a woman who is growing old. Sad, sad, sad....” (GMM 39). From the beginning of the fragment to the end, Sasha displays her movement of return to her previous state, that of Bergson’s dreamer, trapped in her past injuries, physically turning old (as public time moves on); mainly guided by the largest plane of memory, in which nothing is ever new.³⁶²

The scene, which displays Sasha as not Jansen’s real name, is placed upon her arrival back in Paris – only one of the many nights when she lies awake in bed having trouble to fall asleep. The section presents an analeptic time-shift responsible for an informative background on facts of Sasha’s first stay in Paris. This section is important because it not only informs but also features the tricky aspect of failing memory – Sasha cannot properly place the events stored in her inner time into their exact historical time. The detachment of events from the historical period in which they originally happened emphasises, here, how some of Sasha’s memories have been lifted from its original temporal context and remembered as an ubiquitous experience, thus, constitutive of her present self:

I can’t sleep. Rolling from side to side....

Was it in 1923 or 1924 that we lived around the corner, in the Rue Victor-Cousin, and Enno bought me that Cossack cap and the imitation astrakhan coat? It was then that I started calling myself Sasha. I thought it might change my luck if I changed my name. Did it bring me any luck, I wonder – calling myself Sasha?

Was it in 1926 or 1927?

I put the light on. The bottle of Evian on the bed table, the tube of luminal, the two books, the clock ticking on the ledge, red curtains.... (GMM 11)

Chronologically, Sasha falls in love with a Dutch man once, eventually marries and goes to Paris with him upon the belief of some sort of fairy tale romance (GMM 96-99). Reality shows itself in struggles for money and food in a foreign country as well as a series of misfortunes that follows and leads her to many disappointments and disenchantments; moulding Sasha into the narrator the reader comes to know. Revisiting the past, she says: “I didn’t think it would be like this— shabby clothes, worn-out shoes, circles under your eyes,

³⁶² Bergson. *Of the Recognition of Images. Memory and the Brain. Matter and Memory* (1911), p. 86-169

your hair getting straight and lanky, the way people look at you. ... I didn't think it would be like this." (GMM 102). By the time her relationship starts to torn apart, Sasha becomes pregnant, gives birth to the child who dies, and is, at last, left by Enno. Sasha goes back to London where she finds no comfort in her family and nearly drinks herself to death in precarious living conditions (GMM 37). Some years later, an old friend deliberately lends her money to go to Paris "for a change" (GMM 11) and it is in Paris again where Sasha re-lives major sufferings of me past (second narratives developed from the anachronisms in her text) in two-weeks time (the present time frame of her first narrative). Fairly at the beginning of the novel, Sasha locates herself to the addressee in her present space and explains the circumstances under which she has been "put" there through an analeptic fragment:

"I think you need a change. Why don't you go back to Paris for a bit? ... You could get yourself some new clothes – you certainly need them. ... I'll lend you the money", she said. "I'll be over there next week and I could find a room for you if you like." Etcetera, etcetera.

I had not seen this woman for months and then she swooped down on me. ... Well, here I am. When you've been made very cold and very sane you've also been made very passive. (Why worry, why worry?) (GMM 11)

In this specific analeptic section, Sasha demonstrates her impatience towards detail at the report of her past – she renders further explanation as unnecessary repeated information (etcetera, etcetera), as if the reader knew what she knows. She also presents herself as the patient of an action by using the passive voice; here, Sasha proleptically hints at the loss of control upon her own life and destiny, the mood, which prevails throughout the rest of the narrative.

3.2.2 Sasha's disrupted self, time past and time present

Sasha comes to life through a narrative text elaborated with ellipses and dashes, sentences and paragraphs that trail away or end unexpectedly. The supposedly integrated subject presiding over simultaneous narrative and interior monologue often splits into two voices, wherein one functions through the censoring of the other. This device is signalled by Sasha's iterated use of the second-person pronoun and devises a stylistic prediction of Sasha's divided self (cf.2.2.2.3). As a shattered character trying to put herself together (GMM 45), Sasha's narrative functions likewise. A second Paris residence summons her past into life; she must re-live it newly, as expressed by the concomitance of time past and time present within Sasha's mind in the following fragment: "This damned room – it's saturated with the past. ... It's all the rooms I've ever slept in, all the streets I've ever walked in. Now the whole thing

moves in an ordered, undulating procession past my eyes. Rooms, streets, streets, rooms. ...” (GMM 91). In Sasha’s drunken haze, her apprehension of the world within (room) and the world outside (street) blurs into one another occupying the same place in space and time (“all rooms”, “all streets”, “ever slept”, “ever walked”). This is precisely the condition she tries so fiercely to avoid, by means of regulating her own acts, under her desire to be freed from the repeating curse of the past: “No trailing around aimlessly with cheap gramophone records starting up in your head, no ‘Here this happened, here that happened’” (GMM 14).

It has been demonstrated how Sasha tries to exercise control over her life by programming her days (cf.2.2.2.3): “The thing is to have a programme, not to leave anything to chance – no gaps” (GMM 14) or “What about the programme for this afternoon? That’s the thing – to have a plan and stick to it. First one thing and then another, and it’ll be all over before you know where you are” (GMM 45). Disrupted Sasha produces a likewise disjointed narrative full of gaps; because Sasha is, very often, drunk, the elements described through her drunken perception appear too blurred for comprehension. Her time leaps cannot always be followed with precision; when trying hard to stay in the present, Sasha might quickly slip into the past. For example, right after her assertion that nothing should be left to chance (GMM 14), Sasha says: “I walk along remembering this, remembering that, trying to find a cheap place to eat – not so easy round here. The gramophone record is going strong in my head: “Here this happened, here that happened....” (GMM 15). Here, her proleptic sentence, which first dictates how things shall happen in the future (nothing left to chance – GMM 14), is betrayed by Sasha’s present circumstance a few lines later (GMM 15). This emphasises not only her natural slips into the governance of inner time but also failure in following her own instructions – set by one of the regulating voices of her split self.

Sometimes Sasha is so immersed in the congruence of her two different time planes of Paris-stays that she confuses one reality with the other. As she walks to the music of *L’Arlésienne* (GMM 72), the sound of it slowly triggers a large analeptic section with memories of her previous stay; first, it reminds her of “the coat [she] wore then – a black-and-white check with big pockets”. As she moves further, trying to remain in the present, the sight of the hotel she lived back then leads her to report the whole of her former circumstances inevitably: “That was the high spot – when I had nothing to eat for three weeks, except coffee and a croissant in the morning. I slept most of the time. Probably that was why it was so easy. (...) I got so that I could sleep fifteen hours out of the twenty-four” (GMM72). Through this analepse, Sasha exposes details of one of her former miserable situations with emphasis on one specific day

when she goes out for a walk in the interval between her “afternoon sleep” and her “night sleep”(GMM72-76). She stretches the time span of this analepse interrupting it, only for a short moment, in a sudden a brief return to the present, through the association with the song again, reinforcing it as a strong link between the two different times: “The orchestra was playing *L’Arlésienne*, I remember so well. I’ve just got to hear that music now, any time, and I’m back in the Café Buffalo, sitting by that man. And the music going heavily. And he’s talking away (...)” (GMM73). The time shifts of this episode blends her past into the liveliness of her present moment, which can be observed by her conclusive return from the analepse. Consequently, Sasha appears slightly confused and acknowledges her time deviation as another moment of self-loss that needs to be censored: “Walking to the music of *L’Arlésienne*. ... I feel for the pockets of the check coat, and I am surprised when I touch the fur of the one I am wearing. ...Pull yourself together, dearie. This is late October, 1937, and that old coat had its last outing a long time ago.” (GMM76). This fragment also concretely shows the paradoxical aspect of the novel’s narrative strategy. Here, Jean Rhys notably subverts classic egocentric forms (autodiegetic narrative and interior monologue) into the private consciousness of individual selves. Markedly, Sasha’s self-imposed routine and self-censoring behaviour are devised to masquerade her idiosyncrasies; her attempts to control herself derive from her belief in the necessity of self-censoring³⁶³: “But careful, careful! Don't get excited. You know what happens when you get excited and exalted, don't you?” (GMM106)

Sasha’s text seems to be “rather spoken by a set of discursive matrixes that absorb the subject.”³⁶⁴ In her view, the solid subject is sucked into Sasha’s discursive vortex to the extent that identity and substance disassemble from the self. Correspondingly, Sasha’s discourse dismisses an integral homogenic “I” and engages a depersonalized one (“an anonymous self in which other voices ceaselessly reverberate”³⁶⁵). Sasha’s analeptic recount of a suicide attempt displays her self as the uprooted subject on the verge of extinction:

I have no pride – no pride, no name, no face, no country. I don't belong anywhere. Too sad. Too sad. ...It doesn't matter, there I am, like one of those straws which floats round the edge of a whirlpool and is gradually sucked into the centre, the dead centre, where everything is stagnant, everything is calm. (GMM 38)

³⁶³ Maurel (1998), p. 106.

³⁶⁴ Ibid., p. 108

³⁶⁵ Ibid.

Rhys' autodiegetic narrator may be perceived as a point of intersection where heterogeneous utterances originated on the outside converge within an individual, providing for the senses of loss and displacement in both space and time. Sasha's "I" can be seen as representative for an anonymous space within, where distinct, external and internal, discursive practices communicate.³⁶⁶ In Laplanche's sense, the other things within Sasha, the enigmas of her core and self, not only account for her internal conflicts but are also related to her peculiar form of self-temporalisation.

3.3. Julio Cortázar, *Rayuela*

The past has not ceased to exist; it has only ceased to be useful

Bergson, *Matter and Memory*

Rayuela, published 1963 in Spanish and 1966, under the title *Hopscotch*, in English, is Julio Cortázar's powerful contribution to the contemporary Literature.³⁶⁷ *Rayuela* is primarily organised upon an open structure: Cortázar incites the reader to work freely with the novel – that is to say, to both read and interpret it in infinitely different ways.³⁶⁸ Cortázar connects both the external reality of the world (where outer time exists) and the internal reality of the men (where inner time exists) in the world of *Rayuela*, so that one reality may function as mirror to the other whereas acting together as a whole to construct its major reality-system. Within this system, reality becomes the object of discovery whereas man becomes the subject of the search (cf.2.2.2.4). Cortázar's portrait of such system breaks definitively and irreversibly with literary tradition. He both criticises traditional devices and incorporates them onto *Rayuela*'s structure specifically to serve his own purposes, not only suggesting other ways of understanding literature, but also proposing different conceptions of the real world where one actively performs.³⁶⁹

³⁶⁶ Ibid.

³⁶⁷ "Rayuela es, ya, un clásico, si sabemos entender adecuadamente este término. (...) No es la flor de un día, ni el best seller ocasional que pasa, Rayuela es, ya, un clásico de la novella contemporánea en lengua Española." Andrés Amorós, Introducción. *Rayuela*, cited in Sopranzi (2011), p.123.

³⁶⁸ "The possibility to read *Rayuela* by arbitrarily arranging its structure illustrates that the starting point of a narration is not necessarily fixed, that any point in the sequence is valid as well as any movement in whichever direction. The flow from one incident to the next is made possible by establishing connections between the events. The connections set up patterns of relationships and this gives stability to the form. Nevertheless, the disorganization or reorganization of the chapters, depending on the perspective, is only understood as such because chapters in a novel are commonly organized in ascending numerical order following pagination. This means that the internal timeframe of the narrative, mainly the chronological boundaries of beginning and end, are fundamental for the sense making process that a fragmented text demands because the act of taking something apart starts with a reflection on how it is put together (...)" Valencia (2011), p.10.

³⁶⁹ Sopranzi (2011), p.12.

Especially relevant for this research is Cortázar's displays of reality in non-linear manner, that is to say, the manner in which he constructs the fictional world disregarding regular temporal notions of cause and effect. Cortázar assimilates, in his text, complexities and systemic structures that give form to existence, offering the reader alternative realities where temporal borders are irrelevant.³⁷⁰ *Rayuela* presents existence as an interchangeable relationship between fantastic and real dimensions – where both the fantastic and the real perform together as distinct versions of the same reality. Summing up, the novel's reality principle is grounded upon one closed and circular dimension, which is, paradoxically, open towards numerous possibilities and inevitable changes. Under those circumstances, just as the individual becomes utterly responsible to elect her/his best options in life, the reader of *Rayuela* becomes responsible to elect that, which is to be the beginning, the middle and the end of the novel as well as which content of the story or what chapter is to be read at all.³⁷¹

That being said, *Rayuela* consists of 155 chapters divided into three parts: *From the other side* (chapter 1-36) set in Paris, *From this side* (chapter 37 to 56) set in Buenos Aires and *From diverse sides* (57 to 155). The last 99 chapters are designed as *expendable chapters* – most of them fill ellipses of the main story line. In his *Table of Instructions* to *Rayuela*, Cortázar announces that the novel consists of many books but, above all, two books.³⁷² Thereon, he suggests two ways of reading *Rayuela*: the progressive reading from chapter 1 to 56, whereupon the expendable chapters are to be ignored; and the sequential reading designated by Cortázar himself and indicated by numbers at the end of each chapter. Cortázar's suggested sequence impels the reader to move through the entire set of 155 chapters (apart from chapter 55), in a "hopscotch" manner, starting at chapter 73 then moving back and forwards (1-2-116-3-84-4-71-5-81-74-6, etc.). As previously mentioned (cf.2.3), the reader reaches a dead end at the last chapter of the novel, hopping back and forth from and to chapters 58 and 131 endlessly.³⁷³ By offering the two different readings, Cortázar fully acknowledges and reveals two purposes behind texts, namely, representing and upholding traditional values on one hand and transgressing them on the other.³⁷⁴ The first way of reading *Rayuela* is, therefore, the linear-reading, where no room for interpretation or participation is allowed, regardless of the subjectivity of the narration; it simply comprehends the literal

³⁷⁰ Ibid., p. 11-12.

³⁷¹ Ibid., p. 13.

³⁷² Table of Instructions. Cortázar (1966).

³⁷³ Ibid.

³⁷⁴ Dennis L. Seager. *Stories Within Stories: An Ecosystematic Theory of Metadiegetic Narrative*. New York, Peter Lang, 1991, p.86 Cited in Sopranzi (2011), p.124.

reproduction of events. The second reading comprehends the succession of non sequential chapters, where the novel is dismantled into short narrative segments, wherein events are linked through Cortázar's chapter indication – these form a singular linear progression allowing external time to mirror internal time. In this sense, events are chronologically rearranged to conform specific interests of the author.³⁷⁵ In order to fulfil the predicaments of this research, the second way of reading as suggested by Cortázar has been appropriated to perform the analysis.

3.3.1 Creation of reality, re-contextualisation and self-referentiality.

First and above all, *Rayuela* is self-referential: it is both novel and literary theory at the same time; it tells a story – or stories – wherein the novel itself performs as one of the central characters. *Rayuela* displays not only its characters' stories, lives and their existential angst; it also “observes itself” by permanently questioning language as a/its major tool of communication and developing its own literary theory throughout the chapters – all of which is simultaneously reflected in the disorder of its whole structure. The novel meditates not only upon psycho-/philosophical, cultural and social issues of the individual; it also meditates upon itself in the similar manner with which one ponders upon one's self.³⁷⁶

Correspondingly, *Rayuela* confirms the possibility both literary works and individuals possess of self-reading and self-writing. In other words, the possibility, which allows self-reinvention and renewal within the frames of closed circular systems. As a result, the novel dismisses perspectives of casualty and dualism, since these interfere with one's way into the authentic reality: if all is divided into two distinct or opposing categories or only observed in view of relationships of cause-effect, reality is finally reduced to just another category. Cortázar emphasises it is important for an individual to abandon the categorisation of the broad aspects of reality into reductive dichotomies, for this is the way one might become captured in one's own categorisation.³⁷⁷ Cortázar debates the importance of contextualizing the numerous aspects of individual realities through *Rayuela*'s protagonist, Horacio Oliveira,³⁷⁸ who assembles and act out the addressed issues of reality through his manifestations, words, fears and doubts.

³⁷⁵ Valencia (2011), p. 9.

³⁷⁶ Sopranzi (2011), p. 131-132

³⁷⁷ Ibid., p. 133

³⁷⁸ Ibid.

3.3.2 Voices and focalization

The fragmented structure of *Rayuela*'s second mode of reading displays ruptures between each chapter and creates, therefore, ellipses between them. The reader automatically fills these spaces with the movement from chapter to chapter instantaneously tracing relationships between events portrayed. Comparable to dreams, the regulatory force of *Rayuela*'s structure relies on association or analogies rather than logic. Cortázar offers a set of iterative objects responsible for triggering the reader's free association, so that s/he can organise, produce meaning and sequence between every chapter. Some of these iterative objects also appear as metaphors throughout the text and unify the novel's fragmented structure – they support the reader's hunt for elements of relevance through time and scene shifts.³⁷⁹ *Rayuela* is written with distinct narrative techniques, which, every once in a while, overlap each other. The autodiegetic narrator (Horacio) fades in and out in co-existence with the heterodiegetic narrator (omniscient), which delivers the accounts through multiple perspectives using many of the characters as focus. Besides Horacio's, the novel depicts the echoes of numerous other voices, which cannot always be traced back to a specific speaker (R. chapter 104) – these are, not infrequently, extradiegetic.³⁸⁰ An interesting example is Morelli, who happens to be both extra to the story and a character within it. On one hand, the literary persona "Morelli" is portrayed through his books, which are read / discussed by members of the Serpent Club. On the other hand, the real character, the author Morelli, actively takes part in the story by interacting with some of the members of the Club at one occasion (R. chapter 154).³⁸¹ Oliveira, in his inner dialogue and search for comprehension, regards Morelli partly responsible for his own general confusion as well as for emotional and psychological disjointed state he finds himself in: "From love to philology, you're brilliant, Horacio. It's Morelli's fault, he's like an obsession with you, his crazy experiment makes you catch a glimpse of the lost paradise, poor pre Adamite, in a cellophane-wrapped golden age." (H 93:427)

³⁷⁹ Cynthia Stone, *El lector implícito de Rayuela y los blancos de la narración* in Burgos (1987) p. 180.

³⁸⁰ The text of *Rayuela* is strongly composed through intertextuality and incorporates quotations (C.86) like entire newspaper articles (C.119), fragments of scientific information (C.62), plain display of historical facts (C.87), fictional works (C.102, Hofmannsthal *Lord Chandos's Letter* / C.118 *Malcolm Lowry, Under the Volcano*), jazz lyrics (C.106), an excerpt from the summation of Clarence Darrow in *Defence of Leopold and Loeb* dated 1924 (C.117) and many others to be found mainly throughout the 99 expendable chapters (remark by the author).

³⁸¹ Through the figure of Morelli, Cortázar explores the subjectivity of authorship – Morelli and his texts are part of theoretical debates in the discussions among the members of the Serpent Club. Morelli has been interpreted as Cortázar's fictional double and *Rayuela* comprehended as Morelli's text. Cf. Valencia (2011), p. 57.

Sometimes, the cacophony of voices within the narrative style of *Rayuela* becomes visible on the pages of the novel. The structure of chapter 99 (a meeting between the members of the club) is dictated through zero focalization of the omniscient narrator, which allows the voices of Horacio, Ronald, Perico, Étienne, Gregorovius, Babs, and Wong to utter individual thoughts in direct reported speech; these co-exist and simulate the spontaneity of a dialogue where individuals converse upon the association of ideas, subjectively pick these up and leave them out, whereat the discussion is prolonged through a confusing variety of topics:

“And haven’t you ever wanted to be a midget or a giant according to the state of your mind?” Ronald asked.

“I’m talking about the soma.” Perico said.

“He believes in the soma.” Oliveira said. “The soma in time. He believes in time, in the before and in the after. The poor fellow hasn’t found some letter of his written twenty years ago in a drawer, he hasn’t reread it, he hasn’t noticed that nothing is sustained unless we prop it up with a crumb of time, unless we invent time so we don’t go crazy.” (...)

“Klages has already said all that,” said Gregorovius. (...)

“Come on back from Benares,” Étienne advised. (...)

“No it’s here,” said Wong very seriously. “It is.” (...) (H chapter 99)

Horacio’s voice finds expression through both his own mastery of the narrative and by the accounts of the omniscient narrator. Zero focalization allows the reader to be carried in the flow of Horacio’s stream of consciousness and observe his gestures from the outside within the narrative of one single episode:

“There isn’t a straight one in the lot,” Oliveira was thinking as he looked at the nails scattered around on the floor. “And the hardware store is closed now, and they’ll throw me out if I pound on the door and ask them to sell me thirty cents’ worth of nails. I have to straighten them, there’s no other way out.” Each time he managed to get a nail half-straightened, he would lift up his head and whistle in the direction of the open window for Traveler to appear. (H chapter 41)

When Horacio is in command of the narrative, his authoritative “I” directs the reader through a confusing entanglement of thoughts and inner dialogues which seem to break with the barriers of space and time:

What am I going to do? In the midst of this great disorder I still think I’m a weather vane that after every spin must show where north and south lies. It takes little imagination to call someone a weather vane: you see spins but never the intention, the point of the arrow which tries to huddle down and hide in the river of the wind. *There are metaphysical rivers.* Yes my love, of course. And you are taking care of your son, crying from time to time, and here it is another day with another yellow sun that doesn’t warm. *J’habite à Saint-Germain-des-Prés, et chaque soir j’ai rendez-vous avec Verlaine. / Ce gros pierrot n’a pas changé, et pour courir le*

guilledou... Twenty francs in the slot and Leo Ferré will sing to you of his loves, or Gilbert Bécaud, or Guy Béart. Back in my country: Si quiere ver la vida color de rosa / Eche veinte centavos en la ranura... Better turn the radio (the rent falls due next Monday, I thought I'd better tell you) and listen to some chamber music, probably Mozart, or have you put on some record with the volume turned low so as not to wake up Rocamadour. (H 21:93-94)

3.3.3 Strange anachronism

Chronologically, the previously mentioned scene is set right after Horacio dramatically leaves La Maga and her baby at home for a walk (R chapter 20). “These are metaphysical rivers”, in italics, is a retrospective sentence and evokes La Maga’s speech in of a previous dialogue:

“I don’t know,” La Maga said. “Sometimes I think about killing myself, but then I can see that I wouldn’t do it. Don’t think that it is only because of Rocamadour, it was the same before he came. The idea of killing myself always makes me feel good. But you never think about it... Why did you say metaphysical dangers? There are also metaphysical rivers, Horacio. You’re going to jump into one of those rivers” (H chapter 20).

With this retrospective sentence as starting point, Horacio fantasises dialogues with La Maga, whereat he detaches himself further from his present moment. Slipping from association to association (warmth, sun, songs, singers, money, Argentina, etc.), Horacio’s movement towards the past suddenly evolves, proleptically, onto the future. As he mentally suggests La Maga to put on some music, Horacio automatically directs his thoughts towards the future and his associations become concerned with what is or will be rather than what was. In his musings, he tells La Maga that “rent is due on Monday”; he tries to guess what she is doing at that moment. At this point, Horacio re-enters the initial temporal state (present) and his own current condition (Horacio-Rocamadour-La Maga’s struggle) – his initial issue, the trigger of his associative thoughts and time shifts as indicated by the analepse in italic. Hence, Horacio mentally travels through the circularity of Cortázar’s closed system, without evolving or changing, almost as if he had never left his initial thoughts behind for a walk in (inner) time or even the flat, for a walk outside. The anachronisms of Oliveira’s narrative often function in this manner. His sense of time allows for the recognition of past, present and future. Horacio not only meditates upon the stretchiness of time, he also sarcastically comments on his (and maybe man’s) human condition of temporal being. His consciousness of outer time is expressed by his notion that whatever is in time finds its way into the backwardness of history by the progressive never-ending movement of time: “You’re getting old, Horacio. Quintus Horatius Oliveira, you’re getting old, Flaccus. You’re getting flaccid and old, Oliveira” (H chapter 20). He also knows that future time circumstances are resultant from present planning:

Horacio plans his near future upon his arrival in Buenos Aires (R chapter 78) and, later, he settles down in the city accordingly (cf.1.6.1.2). Similarly, Horacio contemplates the sense of timeless given by inner time as he analyses how it operates in connection with the workings of memory:

In cafés I remember dreams, one no man's land revives another; now I remember one, but no, I only remember that I must have dreamed something marvellous and that in the end I felt as if expelled (or leaving, but forcibly) from the dream that remained irremediably behind me. I don't know if I even closed a door behind me, I think I did; in fact a separation was established between what had already been dreamed (perfect, spherical, finished) and the present. But I keep on sleeping, that business of expulsion and the door closing I also dreamed. A single and terrible certainty dominated that instant of transition within the dream; to know that irremediably that expulsion brought with it the complete forgetting of the previous marvel. I suppose that the feeling of a door closing was just that, fateful and instantaneous forgetting. The most startling is remembering also having dreamed that I was forgetting the previous dream, and that that dream *had* to be forgotten (my expulsion from its finished sphere) (R 132:511)

Here, Horacio's reflections on the state of dreaming, remembering and forgetting in time allow a comparison to the Bergsonian notion of memory. The images, stored in the unconsciousness, and the selective processes whereupon things are remembered and forgotten may rely on repetition and applicability for the perceptions of present time.³⁸² Bergson says: "But, if almost the whole of our past is hidden from us because it is inhibited by the necessities of present action, it will find strength to cross the threshold of consciousness in all cases where we renounce the interests of effective action to replace ourselves, so to speak, in the life of dreams. Sleep, natural or artificial, brings about an indifference, of just this kind."³⁸³ Through hazy weavings of thoughts brought into his narrative, Horacio can be perceived as Bergson's man who dreams his life instead of actually living it. The dreamer is prone to "keep his eyes at each moment the infinite multitude of the details of his past history."³⁸⁴ Be it in Paris, at the Serpent Club or in Buenos Aires, Horacio is frequently

³⁸² "By associating with the present perception, the images stored up in the spontaneous memory have yet another use. No doubt they are dream-images; no doubt they usually appear and disappear independently of our will; and this is why when we really wish to know a thing, we are obliged to learn it by heart, that is to say, to substitute for the spontaneous image a motor mechanism which can serve in its stead. But there is a certain effort *sui generis* which permits us to retain the image itself, for a limited time, within the field of our consciousness; and, thanks to this faculty, we have no need to await at the hands of chance the accidental repetition of the same situations, in order to organize into a habit concomitant movements; we make use of the fugitive image to construct a stable mechanism which take its place." Cf. Bergson (1929), p. 97-98.

³⁸³ Bergson (1929), p. 199-200.

³⁸⁴ *Ibid.*, p. 201.

displayed submersed in a network of thoughts, where his past memories are worked and re-worked with and finally re-contextualized incoherently into the present:

“(…) I want this, I want that, I want north and south and everything all at the same time, I want La Maga, I want Talita, and then the gentleman visits the morgue and plants a kiss on his best friend’s wife. Everything because realities and memories are mixed up in him to such a non-Euclidean extent.” (H 56:340)

Horacio daydreams; he envisions La Maga in different women (R 56:341) and conceives his love story in Traveller and Talita’s relationship. Horacio’s losses can be connected to his inability act out, he rather dreams. Horacio does not comfort La Maga when her baby dies – he leaves, and also does not show up at the funeral. He does, however, travel to Montevideo, on the search of that, which cannot be attained (cf.2.2.2.4).

When Horacio sees Talita for the first time, the similarity of La Maga and Talita is described as self-evident, even though each woman belongs to very different contexts and present no apparent connection. In this scene, the existence of La Maga is inferred by the expression “that other woman”, which is enough to trigger the analepse that holds information that partly fills the ellipse left by the change of setting Paris-Buenos Aires. This analepse not only informs; it also comments on the pointlessness of living present time under the government of memory – the sleepwalking state of dreamers:

Nothing was mature, nothing could have been more natural than for that woman with a cat in a basket, waiting for him beside Manolo Traveler, to look a little like that other woman who (but what had been the use of wandering through the slums of Montevideo, taking a taxi up to the edge of El Cerro, making use of directions assembled all over again by a restless memory). (R 39:226)

At the beginning of chapter 132, Horacio appears to point out at the stretchiness of time in its both directions; his language echoes the iterativity of processes and hints at the concomitance of events in outer time:

And while somebody explains something as always, I don't know why I am in this café, in all cafés, in the Elephant & Castle, in the DuPont Barbès, in the Sacher, in the Pedrocchi, in the Gijón, in the Geco, in the Café de la Paix, in the café Mozart, in the Florian, in the Capoulade, in Les Deux Magots, in the bar that puts its chairs out on the Collogne square, in the Café Dante fifty yards away from the tomb of the Scaligers and that face on a pink sarcophagus that looks as if it [...] in the Jandilla, in the Floccos, in the Cluny, in the Richmond in Suipacha, in El Olmo, in the Closerie des Lilas, in the Stéphane (which is on the Rue Mallarmé), in the Tokio (which is in Chivilvoy) (...) in the Opern Café, in the Dome, in the Café du Vieux Port, in cafés anywhere (...)

Here, Oliveira not only inaugurates a series of iterative actions of being in cafés in different times and places, he also provides the reader with a long list of names, and sometimes even the exact location of cafés he has been to and/or will be again (the three ekstases of time are indistinguishable in this fragment). As Bergson says: “The imagination of the dreamer, cut off from the external world, imitates with mere images, and parodies in its own way, the process which constantly goes on with regard to ideas in the deeper regions of the intellectual life.” In one of his musings, Oliveira elects the image of cafés to celebrate the absent-minded state of the dreamer. Oliveira’s speech is auto-referential (“In cafés I remember dreams” - R chapter 132), that is to say, ironically, Oliveira also finds himself living under such circumstances:

“(…) [cafés] are the neutral territory for the stateless of the soul, the motionless centre of the wheel from where one can reach himself in full career, see himself enter and leave like a maniac, wrapped up in women or I O U’s epistemological theses, and while the coffee swirls around the little cup that goes from mouth to mouth along the edge of days, can loosely attempt revision and balance, equally removed from the ego that came into the café an hour ago and from the ego that will leave within another hour. Self-witness and self-judge, an ironical autobiography between two cigarettes.” (H 132:510)

In Oliveira’s contemplation of cafés cited above, one can almost visualise that other dreamer, Sasha Jansen, at her time spent in Parisian cafés, trying to find measure through her self-analysis, self-censoring, self-dialogues and finally collapsing between coffee and cigarettes.³⁸⁵ This fragment portrays Horacio’s awareness of the motion of outer time and the disruption of one’s self under the influence of it. “The neutral territory” appears to function as a mirror where “one sees one’s self” while the iterative motion through time (mouth to mouth along the edge of days) also allows for “revision and balance” for nothing is entirely fixed and is, therefore, subjected to change in time (the ego that came in / one hour ago / the ego that will leave within another hour). These elements point over and over again towards Cortázar’s reality principle; they feature the struggle of man through and in time, constructing and reconstructing his selves.

There are two main scenes of *Rayuela*, which portray Horacio Oliveira at the act of reading in very contrasting manners. In chapter 32, Horacio reads a letter written by La Maga to her baby Rocamadour; in chapter 34, Horacio reads the first page of a novel that belongs to La

³⁸⁵ “There are hollows under my eyes. Sitting on the terrace of the Dome, drinking Pernods and talking about sanity with enormous hollows under my eyes? GMM 48 “A party of three comes in – two men and a girl. One of the men stares at me. He says to the girl: ‘Tu la connais, la vielle?’ Now, who is he talking about? Me? Impossible. Me – la vielle? The girl says: ‘The Englishwoman? No, I don’t know her. Why should you imagine I know her?’” (GMM 35)

Maga. In the occasion of chapter 34, Horacio takes distance from the text; he comprehends text and author separately so that readers of this chapter visualise the whole letter plainly displayed as it is without any interference of the narrator. In chapter 32, however, the reader is confronted with Horacio's immediate critic upon the text, which is displayed on the page interlaced with ironic comments pouring out of Horacio's mind just as he reads:

IN September of 1880, a few months after the demise of my
AND the things she reads, a clumsy novel, in a cheap edition
father, I decided to give up my business activities, transferring
besides, but you wonder how she can get interested in things
them to another house in Jerez whose standing was a solvent
like this. To think that she's spent hours on end reading tasteless (...) (H 34:191)

This narrative generates the concomitance of two texts, or two heterodiegetic narratives. It simulates the simultaneous processes of inner and outer time, where events taking place in public time (reading something) might coincide and yet differ from events taking place in inner time (thinking of what is being read). Horacio's direct interference with the text becomes highly visible in this simultaneous narrative; the physical readers of this chapter are given the possibility of reading both the represented reader (Horacio) and his reading of it.³⁸⁶ Another example of concurrence in the narrative of *Rayuela* can be observed in chapter 58, which, as previously explained (cf.2.3), builds upon lines of direct speeches extracted from different chapters, that is to say, taken out from different time frames:

"My wife is so upset," Ferraguto said.
"Have another fried cake," said Gekrepten.
"Don't give him anything except fruit juice," Ovejero ordered.
"National Corporation of the Learned in Suitable Sciences and their Houses of Science," Oliveira mocked.
"Seriously now, don't eat anything until tomorrow," Ovejero said.
"Here's one with lots of sugar on it," said Gekrepten.
"Try to get some sleep," Traveler said. (H 58:355)

Each speech is extracted from its original context and placed together providing for the disrupted structure of the whole chapter³⁸⁷. Built out of analeptic fragments, this narrative seems to simulate the mind's timeless dimension where chunks of memories from all times coexist. The pieces of dialogues seem to flash in and out one after another in Horacio's mind

³⁸⁶ Rocio Antunez. *Doblando a Rayuela un encuentro en novella con Macedonio Fernandez*. Universidad Nacional Autónoma de México. In Burgos (1987), p.189.

³⁸⁷ Most of the fragments can be traced back to the chapter where they originally appear for the first time. Some however, appear for the first time in this chapter, yet, they still fill their iterative function in the narrative, since they (re)call (for) scenes of past/present where they might originally belong. The sentences uttered by Ovejero, for example, have their first appearance in chapter 58 but have a strong connection to the context of chapter 131, where Ovejero is portrayed examining Horacio. (Remark from the author)

creating semantic incoherence at narrative level and pointing out to either a confused mental state or subconscious mental state.³⁸⁸ The individual dwells among voices of authority, which seem to dictate forms of being (cf. R chapter 58). This scene may contribute to the reading of Horacio as the saturated self of the post-modern man in his condition of *multiphrenia* (cf.2.2.2.4). Each voice recalled represents singular individual experiences which, when put side-by-side, reverberate their conflicting values, ideals, opinions and motives (cf.2.2.2.4). Having in mind that this chapter is one of the two recurrent chapters of the novel's paradoxically open end – where no one can be sure of what indeed happened to Horacio, the voice of the subject can be seen portrayed as if overpowered by the other voices (Horacio's own utterances count 6 out of the 30 displayed in chapter 58). His scarce utterances shift from acceptance ("I think you're right" or "Fine") to subtle expression of complementary wish ("And a pack of cigarettes", "With a tossed salad" and "No, leave them") and mockery of his own situation ("National Corporation of..." or "The streetcar was jammed").

Chapter 38 chronologically placed before chapter 39 displays the moment of Oliveira's arrival in Buenos Aires. The omniscient narrator portrays the narrative from an external perspective mostly characterised by the description of Traveler, Talita and Oliveira's first moment together. It alternates from the description of gestures to direct reported speech. Oliveira's experience in the search of the lost sugar cube (cf. R chapter 1) is recalled, a repeating homodiegetic analepse: "One day I dropped a lump of sugar underneath the table in a restaurant. In Paris, not in Vienna." (H 38:225). Traveler perceives the event, previously developed within a major philosophical context of Oliveira's search, with irony as trivial and irrelevant: "If all you're going to do is talk about cafés, you didn't have to sail across the pond." (H 38:225). Sequentially, chapter 39 fills in retrospectively the time of Oliveira's travel between Paris through Montevideo to Buenos Aires. This section's narrative mainly portrays, therefore, events, which happened chronologically before chapter 38. Essentially analeptic,³⁸⁹ this section, however, displays proleptic notions ("Of course Oliveira was not going to tell Traveler anything about his stopover in Montevideo"). It pictures Oliveira in the time of pre-arrival preparing himself to his future post-arrival:

³⁸⁸ "Pure memory is latent and unconscious." Cf. Bergson (1929), p. 181.

³⁸⁹ "Of course, Oliveira was not going to tell Traveler anything about his stopover in Montevideo when he had walked through the slums, asking and looking, having a couple of drinks of cana to get on the good side of some thoughts. And nothing except that there was a slew of new buildings and that on the waterfront, where he spent the hour before the Andrea C sailed, the water was full of dead fish floating belly up, and among the fish here and there a condom softly floating in the murky water. There was nothing else to do but go back on board, thinking that maybe Lucca, that maybe it really had been Lucca or Perugia." (H 39:226)

Before disembarking in his mamma country, Oliveira had decided that everything that had passed had not been the past and that only a mental error like so many others would have allowed the easy expedient of imagining a future fertilized by games already played. He understood (only on the prow, at dawn, in the yellow fog of the harbour) that nothing would have changed if he had decided to take a stand, reject easy solutions. (H 39:226)

This section ends with a return to the previous narrative where Traveler tells Oliveira “all about the circus” and “filled him in on politics and sports” (R 38:224) on the moment upon arrival: “(...) but now he was repeating the lines in a sententious sort of way while Traveler told him about the circus, about K.O. Lausse, and even about Juan Perón” (H chapter 39)

Rayuela, as a post-modern text, reveals to be as much as a saturated text correspondingly to Horacio’s saturated self. The time shifts are numerous and subjected to increase or decrease according to the manner in which the reader decides to approach the novel; the voices echoing through the novel are also countless. The anachronisms of the text devise the temporalisation of the being, wandering in circles through Cortázar’s reality system. They elaborate Oliveira’s demonstration of awareness towards being in time and illustrate his own subjection to (inner and outer) time – the combination of Oliveira’s condition and his awareness are, as previously explained (cf.2.2.2.4), constitutive of his decentred self.

4. Conclusion

This research has shown that *The Sound and the Fury*, *Good Morning*, *Midnight* and *Rayuela* share, above all, two common grounds: first, they present homo-/autodiegetic narrators (narrator is the hero of their own narrative) who are outsiders within their fictional worlds’ context (cf.2.2.2); second, the narratives developed by these narrators feature the non chronologic report of events, with the display of sub-narratives constructed through numerous and various analepses and prolepses as well as simultaneity in the portrayal of concurrent events. In this frame of reference, this work has proven how the broad topics of time and otherness may converge and function closely in the analysed novels. Bergsonian theories of memory and time as well as the studies of Heidegger, Hegel, Foucault and Said, Miller, Freud and Laplanche are proven here to be applicable onto the analyses of the characters. Namely, the presented ideas developed by these theorists unite the notions rendered necessary to establish the relationships between time and forms of being in time (time, as in perception of time, and being, as in one’s psychological characterisation and self temporalisation).

In this sense, the outsider figures and the anachronisms featured in their storytelling concentrate in this study as elements of the inter-relational system of story x discourse within the story

worlds analysed. Although Rhys and Cortázar did not express the correlation of their outsider figures to the anachronisms in the narrative structure as explicitly as Faulkner, the analyses carried out here expose how the construction of both Sasha Jansen and Horacio Oliveira can be sustained by the same formula. Benjy's, Quentin's and Jason's faulty senses of time become visible in the disjointed structure of their storytelling and are, therefore, essential to the understanding of their characters or their life story; and so does Sasha's and Horacio's. The fragmented, or non-chronologic, aspect of their narratives, as shown in section 1, function not only to characterise the external shattered world of these figures' context, as shown in section 2; it is a device that guides the reader through the subjective construction of the characters' own psychology allowing these figures to come to life with consistence in each of their story worlds as shown in section 3.

As far as the research has allowed investigation, neither Faulkner, Rhys nor Cortázar have clearly addressed the issue to its fullest. Therefore, the question of "why" cannot be answered with exactitude, yet, some presumptions may still be hinted at. The period between the publication of the first analysed novel (*The Sound and The Fury*) and the last (*Rayuela*) comprehends thirty-four years (1929 – 1963). Rhys was born in Dominica, British West Indies, Faulkner in New Albany, Mississippi, U.S.A and Cortázar in Brussels, Belgium. All three authors have travelled and lived in different states and foreign countries, one of which they share in common: France.³⁹⁰ Rhys, Faulkner and Cortázar are writers who shared the opportunity of experiencing the world through both the subjective and objective perspectives of the cultural insider and outsider respectively through their lifetimes. Cortázar himself declared:

"El hecho de que yo haya venido a Europa en un momento bastante crítico de mi vida, no solamente me quitó nada de latinoamericanidad, ni de argentinidad, específicamente, sino que me aportó una acumulación de experiencias que la Argentina no me hubiera dado jamás. Argentina me habría dado un sistema de valores, otras cosas que no tengo aquí, pero era algo que yo había asimilado en gran parte, antes de mi partida. Llegar a Europa significó justamente, la necesidad de confrontar todo ese sistema de valores mío, mi manera de ver, mi manera de escuchar. La experiencia europea, en muy pocos años, fue una sucesión de choques, desafíos, dificultades, que no me había dado el clima infinitamente más blando, apacible, de Buenos Aires."³⁹¹

³⁹⁰ Faulkner (1925, England, France), Rhys (1919, London, Paris, Vienna), Cortázar (1951, Argentina, Paris). Remark by the author.

³⁹¹ Bermejo (1978), p. 14

The historical time of the 34 years, whereat the novels came out, concurs with the modern and post-modern period in the Arts (cf. Introduction). Like Kershner affirms:

It is always dangerous to draw parallels between developments in the sciences and those in the arts, especially when, as with modernism, the developments in the arts can be said to precede those in physics. Still, it is tempting to find analogies between post-Einsteinian physics and novelist's experimentation with radically compressed or rearranged chronology.³⁹²

But not coincidentally at this period, writers shifted focus from external, as common in Victorian texts, to internal. Just as Bergson's *la durée* is experienced in the mind, it is also in the mind that "vast stretches of experience can be encapsulated into an image or a verbal formula."³⁹³ Lastly, it was through the course of the twentieth century that, for the first time, the mind of the artist becomes responsible for the creation of coherence out of the chaos of experience.³⁹⁴ As Virginia Woolf declares "[o]n or about December 1910, human character changed."³⁹⁵ It is also on the year 1910 that Quentin Compson, choking in modern values, commits suicide. What is understood as modernity can be described as the cumulative effect of changes of emphasis, evolutions in the material conditions in living and altered perceptions whereas modernism designates the aesthetic movement, which partly represents a "willed rebellion against the modern condition."³⁹⁶ Poststructuralist Derrida also suggests that there has been a "rupture" or a "moment" around the turn of the century – and in the first time in history – where language permeated the "universal problematic" so that everything "becomes discourse". In this sense, Derrida traces these changes back to echoes of Nietzsche's critique of metaphysics, Sigmund Freud's critique of the classical concept of the self and Martin Heidegger's destruction of metaphysics – all of which make out for the period between the years 1880 to 1930.³⁹⁷ Also, two major events, whereupon the culmination of works of modernism and postmodernism developed, are namely the World War I and the World War II, respectively. Such wars have strongly prompted the ironic views towards notions of progress and meliorism, all of which became reflected on literary works.³⁹⁸

Modernism, historically raised as an aesthetic movement at international level, often featured writers who had been geographically displaced; it engaged not a particular style or structure in

³⁹² Kershner (1997), p. 58

³⁹³ Ibid., p. 59

³⁹⁴ Ibid.

³⁹⁵ Virginia Woolf quoted in Kershner (1997), p. 35.

³⁹⁶ Kershner (1997), p. 35.

³⁹⁷ Ibid., p. 36.

³⁹⁸ Kershner (1997), p. 36-74.

literary works but rather the search for individual styles and structures.³⁹⁹ “The evolution of modernity has always involved strategies of exclusion”, argues Jervis, “a lot of the dynamism of modernity, its drive as a form of life, has derived from the ability to image and denigrate what is set up as contrast, even as this contrast is thereby constituted as *internal* to modernity itself, as an image of its own unacceptable face.”⁴⁰⁰ Considering, therefore, Faulkner, Rhys and Cortázar’s historical contexts, it is tempting to seek or detect similarities and relationships between the conjunction of forms of expression of the self and the narrative structure through which these forms are brought to life in their written texts. As writers of an age which started off “religious disillusionment, dedication to the objective program of scientific inventiveness and general rejection of the teleology, which placed man emotionally at the centre of his universe”⁴⁰¹, Rhys and Cortázar’s works seem to pursue the same pattern of Faulkner’s initial modernist embrace: to portrait life by exploring the psychology of figures rather than the external events around them while adding to it the special value of formal manipulations of the novel’s structural elements.⁴⁰² Their postures as writers coincide with Booth’s critic of the modern author as having less desire to function as an “indirect promoter of some aesthetic contemplativeness” but rather guided by the wish of moving readers in “specific ways, often by teaching them the truth about the world.”⁴⁰³ Rhys, as a major representative of postcolonial literature, halfway between modernism and postmodernism, designed her novels to uncover hidden truths, those disguised by what Foucault and Said later discussed as the power of discourse. According to Jervins:

The other (..) retains the capacity not just to inspire fear, but to tempt and fascinate. Disgust and desire can be very close. The emergence of transgression is central to the modern experience of otherness. Transgression entails the exploration of the exclusions and disavowals, the taboos, that both surround and define the modern identity; above all, the experience of the crossing, the violation, of these boundaries. Crucial here is the reality/fantasy boundary, given the essential role it plays in constituting the modern self and its desires.⁴⁰⁴

In *The Sound and the Fury*, *Good Morning*, *Midnight* and *Rayuela*, truth is revealed as being individual, subjective and constructed upon a reverberation of internal and external voices, as shown in the fictive accounts of Benjy, Quentin, Jason, Sasha and Horacio. The truths, or

³⁹⁹ Ibid., p. 45.

⁴⁰⁰ Jervis (1999), Introduction, p.1.

⁴⁰¹ Evelyn Scott, “On William Faulkner’s *The Sound and The Fury*” in Cowan (1968), p. 25.

⁴⁰² “ (...) Conrad’s play with chronology was seen as admirable, while the stream of consciousness technique of Woolf, Joyce and Faulkner garnered praise on both formal and psychological grounds.” Kershner (1997), p. 19

⁴⁰³ Kershner (1997), p. 22.

⁴⁰⁴ Jervis (1999), Introduction, p. 1.

realities, revealed in these novels are given as variable in an ever-changing world formed under the relativity of multiple perspectives. By taking the outsider-perspective as starting point to comment, among others, on the truth(s) of reality, these writers have succeeded in portraying the processes in which multiple voices of multiple discourses become responsible for dictating one's reality, one's placement or displacement within certain communities in certain historical moments and societies. This can be seen in the portrayal of the characters as *others* to their group and through their featured faulty sense of time that penetrates the narrative level of the text. By displaying the outsider-perspective with the aid of non-chronologic narrative structures, these writers have succeeded in not only consistently enhancing the depiction of the subjective individual experience (and the reader's) but also in showing it through a similar formal narrative level. To give voice to misplaced characters is to decentre discourse (in the cases presented here not only substantially but also formally) as much as the playing with temporal order or time sequences cancels out pre-established literary norms of the previous nineteenth century narrative standards.

Furthermore, this research demonstrated how the figure of the outsider has been endowed with points of view rendered relevant by the authors and the power of mastery of their own stories – exposing this way the actual plurality or relativity of that, what has been once historically understood as one single truth or reality in time. The technical use of anachronisms for their narratives characterise their perspectives and psychology even more effectively. Faulkner, Rhys and Cortázar worked towards the abandonment of traditional plots and placed emphasis on the development of individual characters and situations so that time, place and person and even causation are given new particularity in their stories.⁴⁰⁵ This enhanced effect has been mostly achieved through shifted focus (revealing part of the psychology of the character) and shifts in time loops (revealing the character's perception and reproduction of time).

As Raymond Williams acknowledges and this research confirms, literary artefacts are also understood to be the products of particular historical periods and social classes. Novels individualize where history is collective.⁴⁰⁶ Benjy, Quentin, Jason, Sasha and Horacio display the dynamics between individual and collective through 1) the psychological construction of their characters as individuals with others in the world (outsider x insider) intrinsically related to 2) the dynamic of individual and collective time (inner time x outer time) which regulates

⁴⁰⁵ Kershner (1997), p. 22.

⁴⁰⁶ Ibid., p. 21.

existence. In this sense, this work achieved the demonstration of the anachronisms used by these authors in relation to the characterisation of their outsider figures at both story and discourse levels.

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Abstract in English

This research explores the relationships between chronological deviations, also known as anachronisms in Genette's terms (1980), and the characterisation of the outsider-figures in William Faulkner's *The Sound and The Fury* (1929), Jean Rhys' *Good Morning, Midnight* (1939) and Julio Cortázar's *Rayuela* (1963). These authors are modern and postmodern representatives of the non-linearity narrative style combined with the portrayal of otherness. The anachronic narrative structures employed in their selected novels are presented here in order to clarify how the subjective perception and notion of time, non-chronologically rearranged at discourse level, particularly elaborates the figure of the outsider. The outsider, investigated as the embodiment of an *other*, is defined according to the philosophical and psychological studies of Hegel, Heidegger, Freud, Laplanche, Miller, Foucault, Said, i.a. The individual sense of time of each character is explained with support of Henri Bergson's theories of time and related to the disrupted narrative structures with which the main figures, as autodiegetic narrators, organize and tell their stories.

Lastly, the exposure of the characters as outsiders in their fictional worlds and individuals with a faulty sense of time combined with the various types of anachronisms (analepses, prolepses, i.a.) displayed in the narratives they master, determine an interdependent relation.

Deutsche Zusammenfassung

Die vorliegende Arbeit tastet sich an die Beziehung heran zwischen zeitlicher Diskontinuität, nach Genette (1980) sogenannte Anachronismen, und der Charakterisierung der Außenseiterfigur in den Werken von William Faulkners *The Sound and The Fury* (1929), Jean Rhys *Good Morning, Midnight* (1939) und Julio Cortázar's *Rayuela* (1963). Diese Vertreter der Moderne und Postmoderne verbinden die non-lineare Erzählstruktur mit dem Wesen der Andersartigkeit, die in den Figuren verkörpert wird. In dieser Arbeit wird der Fokus auf die anachronische Erzählstruktur in den aufgezählten Werken gerichtet, um zu veranschaulichen, wie die subjektive Wahrnehmung bzw. die Auffassung von Zeit in einem anachronischen Kontext die Figur besonders formt. Die Figur des Außenseiters, die hier als Verkörperung der Andersartigkeit untersucht wird, nimmt Maß an den Definitionen der philosophischen und psychologischen Studien von Hegel, Heidegger, Freud, Laplanche, Miller, Foucault, Said, u.a. Die individuelle Zeitwahrnehmung der Charaktere, die mit Hilfe Bergsons Theorien der Zeit beleuchtet wird, wird mit der zerstückelten Erzählstruktur, durch welche die Hauptfiguren, als autodiegetische Erzähler, ihre Geschichten aufbauen und

erzählen, in Zusammenhang gebracht. Letztlich formt sich durch die Darstellungen der Figuren als Außenseiter in deren fiktiven Welten und gleichzeitig als Individuen mit einer fälschlichen Zeitwahrnehmung, in Kombination mit den verschiedenen Formen des Anachronismus (Analepses, Prolepses, u.a.), die sich durch die Erzählungen ziehen, eine ineinandergreifende Beziehung.

Curriculum Vitae

Personal information

Surname(s) / First name(s)

Nationality

Date of birth and birthplace

Gender

Work Experiences

Occupation

Main activities and responsibilities

Employer's name and locality

Business

Occupation

Main activities and responsibilities

Employer's name and locality

Business

Occupation

Main activities and responsibilities

Occupation

Main activities and responsibilities

Employer's name and locality

Business

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24. October 1983 / Rio de Janeiro, Brazil

Female

Since May 2009 -

Sales assistant

Sale, consulting, buyer, written/spoken correspondence with international firms

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Retail trade

2008

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German – Portuguese / Portuguese – German / English – German – Portuguese

Free lancer

Translation and interpreting

March 2007 – February 2008

Au pair

Activities with children (age ranging from 5 months to 11 years old) and enrolment in German lang. courses

2003 – 2004

Internship

Translation, written/spoken correspondence with international clients (Portuguese – English – Spanish)

Archiving

IRB – Instituto de Resseguros do Brasil

Reinsurance

Education and training

Education

Organisation's name and locality

Since October 2010

Master Studies in Comparative Literature

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Education

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Education

Qualification

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Qualification

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Completion of the *Maple Course* with JASSO-Scholarship (*Japan Student Service Organization*)

Japanese language and cultural studies

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BA Scenography and Figurine

Universidade do Rio de Janeiro (UniRio). Rio de Janeiro, Brazil

Education

Qualification

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2000 – 2002

Secondary school and Polytechnic (Tourism and Hotel business)

School leaving examination

Instituto de Educação Santo Antônio; Rio de Janeiro, Brazil

Personal Skills

Mother tongue(s)

Other language(s)

Self-assessment

Common European Framework of Reference for Languages ()*

English

German

Spanish

Japanese

Portuguese

English, German, Spanish, Japanese

Comprehension				Speaking		Writing
Listening		Reading		Spoken interaction	Spoken interaction (within specific contexts)	
C2		C2		C2	C2	C2
C1		C1		C1	C1	B2
C2		C2		C2	C1	B2
B1		A1		A1	A1	A1

* Levels: A1/2: Basic user - B1/2: Independent user - C1/2

Proficient user

Common European Framework of Reference for Languages

Social skills and competences

- Intercultural competence (acquired through participation in exchange programmes in Europe and Japan; 6 years of residence in Vienna, Austria; 1 year in Osaka, Japan; and travels through Europe – Germany, Poland, Croatia, Montenegro, Albania, Greece, UK, Switzerland, Italy)
- Good handling and relationships with children and teenagers (due to the work as AuPair and extensive children care)
- Capability to adapt and rapidly react on unexpected / new situations
- High level of communicative skills

Computer skills

Windows 2000, XP, Vista
Mac OS
Linux
Familiar with languages such as HTML
JavaScript and CSS
Experience with CMS (webmaster from blogs hosted at *blogger.com*, *tumblr.com*, *wordpress.com*, etc.)

Artistic skills and competences

Drawing and painting (comics, cartoons, etc.)
Photography, video (and editing)
Text production (free verse)