

that. Since labor unions were created to defend the proletariat, he knows that it is the union members who through the confrontation of their ideas stand the best chance of adopting the best tactics.

True democracy always refers back to the base because it supposes that no truth in its realm is absolute and that adding many human experiences such as the other represents a more precious approximation of the truth than a coherent but false doctrine. Democracy does not defend abstract ideas or a brilliant philosophy. It defends democrats, which pressures asking them to decide how best to guarantee their defense.

I understand full well that such a prudent conception of democracy is not without its dangers. I understand full well that the majority can be mistaken at the very moment that the minority understands what is at stake. This is why I say that democracy is not the best system. But one must weigh the dangers of this conception of democracy against those that result from a political philosophy that makes everything bend to its will. Experience teaches us that we must accept a slightly slower speed to avoid being carried away by a raging current. Besides, the same modesty assumes that the minority can make itself be heard and that its opinions will be taken into account. That is why I say that democracy is the least bad system.

From here on it is not everything is settled. It is in that sense that this definition is not complete. But it allows us to examine under a clear light our most pressing problems whose principle touches on the idea of revolution and the notion of violence. But it also permits us to refuse to the moneyed classes as well as to the police the right to define democracy in terms of what it is not. We swallow lies all day long, thanks to a press which is the shame of this country. Today any idea, any definition that risks adding to this lie or helps maintain it is inexcusable. Suffice it to say that by defining a certain number of key words and making them sufficiently clear today so that they remain effective, we work for freedom and we do our job.

Translated by Adrian van den Heuvel

the phenomenologies of the three Compson brothers do not include it. This presence as absence is personified in the character of Quentin, Caddy's daughter, found in the final section through whom Faulkner characterizes the future as something external to consciousness that cannot be captured, contrary to Sartre's view.

William Faulkner was born in New Albany, Mississippi in September 1897 into a well-established southern family whose family-lore was embroiled with tales of civil war heroism. Yet, this generation of southerners born around the turn of the twentieth century was also deeply engaged with the dark, painful collective memory of the south's defeat and subsequent molestation by northern troops and carpetbaggers. The quixotic and desperate attempts by the old southern agrarian society to hold onto past glories in the midst of defeat through these heroic tales and its reluctance to embrace modern industrialized society provide the material from which Faulkner crafted his masterful stories. He weaved together the themes of the old agrarian versus the new industrial societies, the old and new social roles of blacks and whites, tradition, progress, ruin, despair and religious beliefs, resulting from this collective experience, into the fabric of his stories and characters. In this way, much of Faulkner's writing concerns the south's tight grip on their past and their deep reluctance, or even defiance, in letting go of it and embracing the modern post-civil war future.

*The Sound and the Fury* took Faulkner three years to write and was first published in 1929. It is a story in which many of those southern themes are woven into an artificial and powerful story of a southern, aristocratic agrarian family clinging to dusty old traditions handed down from pre-war generations. The novel does not portray tales of civil war heroism but begins with the final effects of southern defeat on the Compson family. The reader first meets the Compson family on the brink of complete destruction after years of ruin. In the novel, Faulkner explores the southern themes of tradition, progress, race,

## Sartre on William Faulkner's Metaphysics of Time in *The Sound and the Fury*

JUSTIN SKERRY

Jean Paul Sartre in his essay, "On 'The Sound and the Fury': Time in the work of Faulkner," states that the technique of the fiction writer always relates back to his metaphysics (1952: 77).<sup>1</sup> Faulkner's clock-based or chronological metaphysics of time found in *The Sound and the Fury* is the focal point of Sartre's criticism of this work. His main criticism that the novel's metaphysics of time leaves its characters with only past and no futures led some Faulkner scholars to seek the future in it while providing their own interpretation of time in Faulkner's work. However, although many of these works were inspired by Sartre's original contribution, none of them have attempted to provide an expanded Sartrean interpretation of the novel's metaphysics of time in light of some of his more elaborate remarks on time and temporality found in *Being and Nothingness*. The primary purpose of this study is to provide this expanded interpretation by first elucidating Sartre's criticisms of Faulkner's chronological metaphysics found in his original essay, and then analyzing each of the novel's four main sections under Sartre's theory of temporality and emotions.

Three conclusions will be drawn upon the completion of this study: first, the novel's ordering is purposeful despite its apparent lack of order as Sartre correctly pointed out. I will argue that this purposeful ordering is a "phenomenological ordering," by which the novel progresses from a phenomenology of time that is completely an emotional constitution (in Sartre's words)<sup>2</sup> toward a completely emotionless and rational third person perspective. Second, contrary to Sartre's conclusion in his original essay and in light of his later remarks in *Being and Nothingness*, some of the characters' phenomenologies of time include the present, and therefore are not of the past only. Third, the future is present to the reader as an absence in the novel, because

novel, Sartre argues that Faulkner's characters lack a future, and therefore Faulkner portrays human beings as In-itself without For-itself—that is, as people determined by their past rather than as being the source of their own future possibilities. For Sartre, the For-itself is consciousness conceived of as a lack of Being. We are what we are not in that we are not yet a possible future self. For example, someone who chooses to be a lawyer but has not yet completed law school is what he is not. He is not a lawyer, but he is projecting himself towards a possible future self: *possible lawyer*, i.e. he is a "lawyer-to-be."<sup>3</sup> Time, or temporality, is a dimension of the For-itself in that it is a subjective process whereby the For-itself projects itself toward a possible future self. "The For-itself as what it has been (Past) is a flight (Present) toward what it projects to be (Future)" (BN 807). As such, Sartre conceives of time as a totality and as a subjective process whereby we choose our possible future selves. Faulkner, on the other hand, presupposes that time is chronological in that it is an external force composed of a collection of discrete instances that determines us to be what we are (In-itself) without regard for what we are not (For-itself).

Some commentators such as Eschsché Rodriguez and Michael Maloney basically reiterated Sartre's conclusions.<sup>4</sup> However, Jean Pouillon, for instance, accepted what he took to be Sartre's premise that Faulkner's characters live in a present that is "congealed" by the past, but with different results. He concludes that Faulkner's characters are not determined by their past because they are the past; the past is "extra-temporal" in the sense that the past for Quentin, Caddy's brother, exists in the present.<sup>5</sup> As such, the characters are psychologically dominated by destiny.<sup>6</sup> His conclusion agrees with Sartre's in so far as it denies the existence of the future as part of Faulkner's metaphysics of time.

Other commentators disagree with this conclusion and have attempted to find the future in various characters and themes within

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### **Table of Contents Faulkners Narrative**

1. Understanding the eBook Faulkners Narrative
  - The Rise of Digital Reading Faulkners Narrative
  - Advantages of eBooks Over Traditional Books
2. Identifying Faulkners Narrative
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Faulkners Narrative
  - User-Friendly Interface
4. Exploring eBook Recommendations from Faulkners Narrative
  - Personalized Recommendations
  - Faulkners Narrative User Reviews and Ratings
  - Faulkners Narrative and Bestseller Lists

5. Accessing Faulkners Narrative Free and Paid eBooks
  - Faulkners Narrative Public Domain eBooks
  - Faulkners Narrative eBook Subscription Services
  - Faulkners Narrative Budget-Friendly Options
6. Navigating Faulkners Narrative eBook Formats
  - ePub, PDF, MOBI, and More
  - Faulkners Narrative Compatibility with Devices
  - Faulkners Narrative Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Faulkners Narrative
  - Highlighting and Note-Taking Faulkners Narrative
  - Interactive Elements Faulkners Narrative
8. Staying Engaged with Faulkners Narrative
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Faulkners Narrative
9. Balancing eBooks and Physical Books Faulkners Narrative
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Faulkners Narrative
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Faulkners Narrative
  - Setting Reading Goals Faulkners Narrative
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Faulkners Narrative
  - Fact-Checking eBook Content of Faulkners Narrative
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
- Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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