

The Subversive Voices Reversing an Oedipal Situation in William Faulkner's "A Rose for Emily"

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|| 차례 ||

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[Abstract]

In "A Rose for Emily," a sincere reader may grasp the inner truths of Emily with her subversive voices. Emily, with the Southern code of honor embedded in her psyche, may seem to follow the strict cultural values. However, as the story evolves, Emily does not just remain in her hardship but tries desperately to subvert her Oedipal situation. Emily's struggle after her father's death is both public and private; her open dating with Homer and, conversely, her secret sepulcher/bridal room, where she shared more than 40 years with her lover's carcass. I assert that Emily tries to desert the strict Southern codes which forced her to be in an Oedipal situation, and even to subvert ultimately the Southern patriarchal system by killing her lover from the North when he tries to desert her. Their dating and marriage were actually prohibited ones by the Southern codes.

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The effect of Emily's behaviors proves that Emily conveys the subversive authorial voices. Faulkner confronted the conservative Oxford community when he tried to marry to have a family in 1929. And, as Faulkner mentioned practically on some "tool" for his writing, he attached to and adopted, the Freudian ideas and the modernist techniques. As a critic indicated, Faulkner's biographical background and his traces, left from his diverse experiences, often mix with his fictive works. "Faulkner soon found affinities between his own family history and the structures of psychoanalysis, particularly Freud's Oedipal conflict." However, my assertion is that Faulkner, through Emily's secret revenge and subversive behaviors, tried to overturn the Oedipal situation which was shaped by the patriarchal Southern codes and values in his subversive voices.

Key Words: Oedipal Situation, Patriarchal Society, Sexuality, Subversive Voices, Surveillance

1. Introduction

In "A Rose for Emily," Emily's lover, Homer, tries to get away from her and, under the community's surveillance, Emily's romantic relationship is not supposed to continue well. At a total deadlock, Emily's plot of killing the unidentified vagrant Northerner and keeping his carcass in her secluded 2nd floor is plausible, but ironically, not known to the community until the final betrayal in the narrative. The narrator, "we," representing the patriarchal community's consciousness has a prejudice in judging the morality of Emily, a Southern woman, and tries to control the Southerner's psyche with the effect of making her a tragic heroine/victim, revolting against the Southern patriarchy.

My point is that Emily, seemingly living in the past psychologically, does not just remain in the shackles of an Oedipal situation made by

her repressive father, but tries furtively to be free from it by subverting the notions of the patriarchal South. In the narrative, in a cyclic structure of time, the narrator's memoir starts with Emily's funeral, moving backward to a more remote past by degrees, and then moving forward in its time sequence, describing Emily to be demented and secluded in her house. Emily is in a kind of Oedipal situation, but she tries to lift the restriction by pursuing her romantic love with a Northerner, a foreman Homer Barron. As his name symbolizes, Emily may have dreamed of a romantic relation with a man in her life after her father's death, but at least in appearance, in vain, until the final revelation.

Unlike Emily's romantic spirit, her father, who represents the Old South in the narrative, repressed Emily's sexuality and prohibited her relation with a young man. The bad effect of it was that Emily was in an Oedipal situation in which her father dominated and oppressed her sexual growth and adventure to have a date with young men. I mean that in the case of Emily Grierson, in the depth of her Oedipal situation lies the Southern codes of honor and purity, made by the Southern aristocrat, that a Southern lady of the Griersons could not flatter with a lower social class or a foreigner from the North, and so forth.

On the contrary, the achievements of Emily in having her own subversive voices come out of her two misdemeanors against the Southern codes. One is her open dating with Homer which is described in detail by the narrator under the surveillance of the Jefferson community. Another is totally hidden; Emily's furtive murdering of her lover which is not known at all by the surveillant narrator until the final scene of the narrative. I think Faulkner designed the plot intentionally in this furtive way that Emily's subversive voices are partly a reflection of his authorial voices.

The time when "A Rose for Emily" was accepted and published by *Forum 83* in April 1930 has a significance in that it was the first national magazine that Faulkner had himself known as a writer, along with the publication of *The Sound and the Fury, As I Lay Dying*. About one year before, "Estelle was divorced,"(Williams 222) and Faulkner's marriage with her was on "Thursday, June 20"(Williams 223) in spite of Oxford community's worries and opposition to his marrying a divorced woman whose relations "becoming a scandal to the community."(Williams 222) I support that what happened to Faulkner himself around 1929 and 1930 is interrelated in his writing of "A Rose for Emily."

In Faulkner's new life as a married man and in the national acceptance of his writings, an honor of a family and having a white house, denoting the wealth of white descendants, act as major factors. In addition to his scandalous relationships with Estelle in a real world of the Deep South, in the year when the fictitious "A Rose for Emily" was published in 1930, Faulkner coincidentally bought his antebellum mansion which he named "Rowan Oak," and had it renovated. According to Joel Williams, "In Scottish folklore a rowan oak was a tree that stood for good fortune."(Williams 228) However, Williams also indicated that one of Faulkner's old friends wrote to his wife, "the rooms are bare and what they do contain is rickety, tasteless, ordinary."(Williams 260, *See Franklin 46*)

I would like to indicate that Faulkner, who was good at carpenter's work in his actual life and was a modern artist,(*See Chung 163-92*) was planning to restructure and renovate the valuable things in his memoirs. At that time, Faulkner suffered economically while he was trying to support a new family by marrying a divorced woman with two daughters. In a few years, Faulkner himself had his own daughter, Jill,

and he “adored his daughter”(Williams 240) and wrote his short stories “rather desperately hoping to make several hundred dollars out of each venture.”(Williams 241) Faulkner’s masterpieces were mostly written in his desperate years, starting roughly from 1929 to 1936 when his *Absalom, Absalom!* was published.

Coincidentally, and especially during these pivotal years concerning his rise in American literature, Faulkner’s biographical sketch resonates, in some way, with his major works. So, Faulkner dealt with the antipathetic and antagonistic community, marriage and money problems in his works written and published between 1929 and 1930. In the patriarchal society, Estelle was not satisfied, but her husband Faulkner “was clearly delighted with the baby girl.....” little Miss Jill “.....he expressed his pride by wearing his RFA uniform.”(Williams 240)

However, Faulkner’s creativeness reaches to its extreme when he thinks of a little “Miss Emily” who suffers from not only financial problems but in an Oedipal situation, caused by her father’s Southern ethics. Unnoticed even under surveillance by the narrator’s eyes, Emily secretly starts to break and subvert its system with her open dating and with her furtive killing her lover, a Northerner, Homer Barron.

2. The Shackles in an Oedipal Situation

Faulkner’s use of the Freudian ideas can be found in the Oedipal situation of his characters as we have found while illuminating the inner realities of Emily. And Emily’s subversive voices can be heard. I also indicated the crucial years of Faulkner himself that a more careful

analysis of the narrative and its subversive voices might be resonant with Faulkner's new family life and their uncomfortable relationship with the Oxford community. Faulkner's novel actually was highly evaluated in Europe first when Sartre wrote an article about *The Sound and the Fury* which has abundant interior monologues and the skillful stream of the consciousness technique.(See Sartre 87-93) Faulkner's affluent use of the materials of the Southern soil and the imaginative and ingenious myths are diverse. With his simple/comic and ingenuous/tragic dialogues, Faulkner imbues his characters with the status of the complexities/depths that his narrative is the proofs of his adamant status of a creative writer.

As he often mentioned very practically some "tool" for his writing, Faulkner seems to have been attached to, and have adopted, the ideas and the modernist technique, to his own purpose. And as art may be in some way, the reflection of the artist's life, Faulkner's biographical background and his traces left from his diverse experiences often mix with his fictive works.: "Faulkner soon found affinities between his own family history and the structures of psychoanalysis, particularly Freud's Oedipal conflict."(Disheroon-Green 689)

The Freudian thought is inherent in "A Rose for Emily" in which the protagonist's inner conflict shows the reader how she deviates from the narrator's consciousness to get some freedom and to regain her sexuality. So, Emily, as a Southern lady, will not just accept the Southern codes but will behave against them. Emily, who was totally repressed by her father as the last Grierson in the past, wishes now to resolve her "Oedipal complex"(See Scherting 112 & Gwynn FU 185) And Emily's "libidinal desires for her father was transferred, after his death, to a male surrogate—Homer Barron."(Scherting 112) If so, Emily's pursuit of her sexual freedom is, ironically, an act of retraining

herself in an Oedipal situation. Under surveillance of the narrator's eyes and consciousness, Emily tries furtively to play her sexual role as a mature woman and to choose her own mate, Homer Barron, a foreman from the North, which only has the effect of confining herself in a sepulcher/bridal room.

To adapt the Freudian thought broadly, I presume that Emily is set in the symbolical "son position," and desires to subvert the Southern patriarchy by the death/killing of the Father. It should also be noted that considering Emily's sexual identity, her "earlier Oedipal attachment to her father and her later passion for Homer,"(Brown 105) a surrogate, are the indication of their "incestuous"(See Scherting 112) relations. These kinds of analyses may be focused on the Freudian thought, and need to expand, by using a Feminist approach which will be touched upon later in this article.

According to the community's consciousness revealed through the narrator, Emily locks herself in her father's secluded house after his death and the disappearance of Homer, both of whom may take, symbolically, the position of Father in a patriarchal society. The narrator with the community's scrutinizing eyes witnesses Emily's alienation from the Jefferson community who is afraid of her loss of virginity by dating openly with a Yankee foreman, "a big, dark, ready man, with a big voice and eyes lighter than his face."(*CS* 124) So, Homer's racial identity might be somewhat vague to the differentiating eyes of the Southern community. Among "the old people,"(*CS* 125) the floating rumors are carried to every corner of the Jefferson community when they started off dating "upon the sun of Sunday afternoon"(*CS* 125) "behind their hands"(*CS* 125) and "behind jealousies."(*CS* 125) Here, as if a historiographer, the narrator betrays the old generation's collective consciousness which represses Emily's psyche.

The anachronic notion of time remained in Emily's psyche which accelerated her alienation from the present situation. The exclusive Southern culture was divided into two groups with the advent of "the next generation,"(CS 120) while Emily remained in "an archaic shape."(CS 120) The passage of time involved the economic change and the depreciation of the old social values. However, the old generation of the agrarian South did not change their social values at all. The narrator confesses, "Only a man of Colonel Sartoris' generation and thought could have invented it, and only a woman could have believed it.(CS 120) So, the positive resolution of the old generation, the generous way in the past, which used to be humane and emotional/private, would not adapt to the new generation in the present.

Overstriding between the two generations, Emily might belong to the transitory generation and should find her own way to evade the old codes of the South, while the old people voyeuristically peeping into her sexual development. "Miss Emily" is a name tag bestowed upon her by the old community on condition that she follows the traditional Southern values of virginity, chastity, etc. From the standpoint of the Old South, Emily, who may be called "a Southern Lady," the only heir of a Southern aristocrat family with a big white house, must not marry a vagrant stranger from the North. A Southern lady's marriage with a wandering laborer from the North may be regarded as making a break for sexual freedom. Therefore, it is a social violation of the Southern community's ethics of honor and purity.

If so, Emily's behavior of dating with a Yankee openly and marrying him is a critical violation of the Southern white's ethics. Emily's choice, left alone as a spinster with no family or relatives in her house, looks weird to the consciousness of the Jefferson community. Emily's choice

of Homer is to get out of an Oedipal situation under the surveillance of her father after his death. So, Emily looks for her public/private relationship with the northerner which ironically and complicatedly makes her in a symbolical son position and Homer, as a surrogate, in father position, which repeats Emily's Oedipal situation. Therefore, considering the symbolic structure of this story, whether Emily could pursue her libidinal desire or wished to remain in the patriarchy is somewhat blurring and confusing. However, I would rather support that there are at least subversive voices that Emily is planning to commit a homicide to end the psychological pressure of the patriarchy. It is a private revenge against the strict Southern patriarchal codes to kill her father's surrogate, Homer Barron.

To a Southern spinster, Emily herself, it might be the only exit to accomplish her Oedipal desire as an heir to her father's property and get her lover forever. Arthur Voss explains the "ambivalent attitude"(Voss 249) of the narrator "serves to explain...her monstrous action"(Voss 249) as follows.

"Miss Emily, in effect, refuses to be jilted. She will have her lover in death if she cannot have him in life...Miss Emily is seen throughout as the townspeople of Jefferson see her, and their ambivalent attitude—compounded of respect, awe, condescension, and pity, along with the recognition that her perversity and madness had its roots in her pride and dignity, in her father's repressive treatment, and in her betrayal by Homer Barron—serves to explain if not mitigate her monstrous action and makes her story something more than a mere horror story or pathological case history."(Voss 249)

In "their ambivalent attitude," Emily's "father's repressive treatment" along with "her pride and dignity" are some of the causes of "her

perversity and madness.” Emily within this patriarchy is in an Oedipal situation under pressure from the Southern codes which accelerate her to take a “monstrous action.” Generally speaking, as Arthur Voss explains, “A Rose for Emily” shows “the conflict between the values of the Old and the New South.”(Voss 249)

The craziness inherited in the Griersons acts as a source of the narrator’s ambivalence in evaluating Emily’s pride and dignity. The community “believed that the Griersons held themselves a little too high for what they really were.”(CS 123) The narrator’s consciousness moves straightforwardly to the reason why Emily remained single, “None of the young men were quite good enough for Miss Emily and such.”(CS 123)

In spite of their deterioration in economic power by outer forces, the honorable Griersons obstinately live in the past and do not accept the social change brought on by the industrial intrusion into the South after the Civil War. And with her father’s fixed notion of sexism still inherent in the Southern patriarchy, the familiar bond becomes a social prison to Emily, and “two of them framed,”(CS 123) as shown in “a tableau”(CS 123) indicated in the narrator’s description of Emily’s painting.

We had long thought of them as a tableau, Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the back-flung front door. So when she got to be thirty and was still single, we were not pleased exactly, but vindicated; even with insanity in the family she wouldn’t have turned down all of her chances if they had really materialized.(CS 123)

The “tableau” reminds us of an Oedipal situation in which Emily’s

growing sexuality is repressed by her father who repels all the suitors, "None of the young men were quite good enough for Emily and such." (CS 123) Faulkner seems to use a shadow image of her father in the word "silhouette" with a sexual implication of "clutching a horsewhip" to denote that Emily has been under sexual pressure. The narrator recognizes Emily is not totally insane but teetering on the edge between sanity and insanity. However, the ambivalent narrator supports Emily's choice by narrating, "she wouldn't have turned down all of her chances..." Thus, Emily accepts a proposal from a suitor despite her father's insistence on turning down all the suitors.

Emily is presumed to have been under pressure from her father since childhood. In modern times after her father's death, Emily has suffered from a sense of loss, remaining psychologically in the past with an anachronic notion of time. The static image of Emily reminds the readers that her psychological time has stopped in the past. In the narrator's eyes, "She [Emily] looked bloated, like a body long submerged in motionless water." (CS 121) However, Emily will be revengeful out of Homer's betrayal. As her "iron-gray" hair implies, Emily is vigorous, like a man, ready to fight and defeat to get what she desires. Thus, Emily tries stealthily to pursue her sexuality to shatter and to get out of, the compelling boundary made by the Southern patriarchal system.

As Towner indicated Emily's changing social status, going "from sought-after young woman to orphan to spinster," (Towner 76) the descendant of an aristocrat had to suffer, especially in the case of what is called "a Southern lady" who is taken care of by an affluent Southern family. And the animosity against the North and the defiance against the domineering patriarchal South are both pursued through Emily's revenge, a kind of reversal in the narrative.

When we next saw Miss Emily, she had grown fat and her hair was turning gray. During the next few years it grew grayer and grayer until it attained an even pepper-and-salt iron-gray, when it ceased turning. Up to the day of her death at seventy-four it was still that vigorous iron-gray, like the hair of an active man.(CS 127-8)

In the above passage, Faulkner's own allusion and inversion are apparent. As Emily grows older after her stealthy killing of her bridegroom in a bride chestroom, she is described to have an ambiguous identity, having "vigorous iron-gray, like the hair of an active man" in which the male/female division is blurred. The hybridity in sexual identity and the inversion of it is quite a Faulknerian device when the writer uses as some tools related to the themes in his writing. Here, the faded "iron-gray" color of Emily's hair when she becomes older seems to symbolize "that vigorous" sexuality or "Confederate uniforms,"(CS 129) too. Considering these symbolic interpretations, Faulkner used the symbolical and historical elements to make his works have several layers of meanings and to induces the readers to expand their imagination.

So, gender problems caused by the oppressive patriarchy and the historical imagination simultaneously act on in the final scene. I think it is also a kind of trick that Faulkner used it to make a revenge drama where he hides, in medias res, his plot to subvert more shockingly the unmovable Southern patriarchy. Judith Wittenberg indicated of male/female inversion in Faulkner's work as follows.

Related to Faulkner's balancing of "masculinized" women with "feminized" men in individual works is his recurrent portrayal of pairs of men and women with similar psychological profiles, so that the reader's

tendency to make judgements linked to one sex is controverted.
(Wittenberg 331)

In his “Emily Grierson’s Oedipus Complex: Motif, Motive, and Meaning in Faulkner’s ‘A Rose for Emily,’” Jack Scherting indicated the perishing Southern communal values that Miss Emily persisted to keep eternally in her distorted sexuality and necrophilia.

In the Grierson family, Faulkner represents that element of Southern society which attempted to protect itself through isolation and to perpetuate its values through relationships which were fundamentally incestuous and inevitably debilitating. Unable to confront the realities of life in postbellum America, that element of Southern society continued to cherish the corpse of a beloved but decayed ideal.(Scherting 118)

Scherting’s explication of Emily’s “isolation” and her seemingly “incestuous” relations with her father and his surrogate, Homer, and her inability to adapt to the present and the reason for her keeping “the corpse of the beloved” are very persuasive, but reactionary. In my opinion, Emily is both Miss Emily and Emily herself. The dead body of Emily may symbolize the Old South or its social value. What I mean here, “Emily herself” is as shown in her pursuit of sexuality and revenge, she recognizes the value of her being in the present and hopes to have her lover in a private way in her house.

And here, I would like to assert that Homer Barron is not just a flirter, a Yankee from the North, but a victim, a scapegoat from a remote place, with a romantic and adventurous spirit as his epic name implies. Of course his name is just a parody of the great epic writer. And his surname reminds us of the lower one, “baron,” than count or duke. It may associate with “barren.” Homer Barron may mean a

vagabond, a tramp, vagrant here and there, not residing at one place. So, Homer Barron is not a proper person to live in an agrarian area. As Emily is not adaptable to the new environment and modern time, Homer is temporarily in unfamiliar space and antagonistic Southern community.

Whether Emily just followed the moribund Southern codes or tried to subvert it through her revenge may be ambiguous. When Emily died at 74, her “vigorous iron-gray, like the hair of an active man” may imply her physical age and vital sexuality. I would like to emphasize that as we have witnessed the tragic finale of this story, Faulkner focused upon her sexual revenge against the oppressive patriarchal community which is in itself incestuous and contradictory. Since in the traditional Southern community, the communal code based upon the roles of white men, women, and the blacks preceded the individual being’s values.

Faulkner obliquely blurred the significance of Emily’s revenge. First, it may be interpreted as a paradoxical outcome of the reactionary act following the old ethics of purity. Second, it may be construed as a symbolic victory for the South against the North. Third, it may be noted as subversive that it conveys a defiance of the patriarchal society. I go along more with the third interpretation than the first and the second ones, which I named Emily’s subversive voices out of the shackles of an Oedipal situation made by the Southern patriarchy.

Despite both Emily and Quentin in *The Sound and the Fury* look alike as they are described as living in the ideal of the past, nonetheless, they both “try to subvert the reality of time and change.”(Scherting 118) Emily’s meeting with Homer Barron went on more than two years which itself might be regarded as a critical violation of the Southern codes and a frivolous behavior against their conservative ethics, and a revolt against her obstinate father’s will of

patriarchy. Scherting compared Quentin's Oedipal behavior with Emily's in "the broader usage"(See Note 4, 118) rather than limiting hers as "the Electra complex," indicating he "loved only death" (*SF* in *The Modern Library* 335) and was inadaptable to the realities of the New South. Furthermore, Scherting illuminated that Quentin transferred "this love of the past to a living object—his sister Caddy,"(117) while interpreting that "Her libidinal desires for her father were transferred, after his death, to a male surrogate—Homer Barron."(112)

I would like to indicate, suavely, that Emily's presumable killing of Homer may be interpreted as if it had a symbolic meaning of the Southern codes; Emily does not just follow her desire or a kind of eternal love, which caused paradoxically a murder, but she did her best, contradictorily, on behalf of keeping honor and chastity in stead of suffering from shame and humiliation. So, Emily becomes a Quentin in this short story. Then, there may be some questions to a serious reader whether the protagonist is just reactionary of the Old South, or she shows, in a dramatic conflict and reversal, some kind of revolutionary and subversive act to overturn the oppressive Southern patriarchal structure.

As I indicated above, Emily is different from Quentin in that she had an overt date with Homer and killed him covertly, on the while, Quentin committed suicide immersing himself in fantasies with his sister Caddy. On the while, the community had a fixed public notion of a Southern lady, as shown in other cases of Colonel Sartoris's condemnation of the community members who complained about the smell and his discrimination of the black women in public places. The community also had a stealthy glance of Emily's behavior which is implied in seeing her figure through the window, checking up the origin of the smell, and the excessive curiosity about the inside of her house.

It is a kind of surveillance of the Old South's patriarchy which is out of time. It affects on the human psyche a lot, a critical effect on the Southerner's inner realities, as shown in Emily's.

3. The Subversive Voices Inherent in the Narrative

In the whole narrative of "A Rose for Emily," whether Emily overcame the Southern bondage in her own way or not is not described so apparently. A reader may find, in one way, that Miss Emily seems to remain in an Oedipal situation and just suffers innerly from her Southern heritage. However, my assertion here is there is also another way of interpretation that Emily, ultimately, overcomes the oppressive Oedipal situation and becomes subversive herself by degrees after her father's death. In this respect, Emily is very evasive to her readers in finding her real inner identities. Not only her oppressive father, the whole town people may act their surveillance on Emily's psyche. The reader of a Southern cultural context, therefore, may find the surveillance of the narrator who represents the collective consciousness of the Southern community. The equivocalness of Emily's inner state of mind just comes out of Faulkner's modernist style of writing and his private values with which Faulkner later confronted those of the Southern community. The readers of Faulkner's Southern storytelling are supposed to fail in interpreting his furtive ideas which are hidden in Faulkner himself. On the while, Faulkner, as a Southern writer and a pursuer of his own universe, suggests paradoxically and apparently both ways of interpretation are possible to approach the truths of Emily's inner realities.

My preference is, as I have indicated, that Emily is subversive inherently and does not remain in her Oedipal situation. Emily wants to overturn the repressive Oedipal situation that she becomes subversive herself after her father's death. My assertion is that Emily from her childhood suffered from her Oedipal situation, repeated by her lover, but, in the end, gets over from it, by reversing her present, and acquires her subversive voice in the narrative.

In my interpretation, Faulkner hid his dagger of subversive voices in his heart in "A Rose for Emily" rather than just yearning for the fragrance of the past of the Griersons and the Old South which proved to be oppressive and dead, as shown in Emily's father's death. Regardless of its subversive or reactionary elements in the narrative, in both ways, it costs one's life to get what the alienated and marginalized characters aspires, as shown in Emily's murder of Homer, or in Quentin's wish for punishment in hell in *The Sound and the Fury*. It may be shown in Christmas' rejection of his racial identity in *Light in August*, as well. In *The Sound and the Fury*, as Quentin

loved not his sister's body but some concept of Compson honor...loved not the idea of the incest which he could not commit, but some presbyterian concept of its eternal punishment: he, not God, could by that means cast himself and his sister both into hell, where he could guard her forever and keep her forevermore intact amid the eternal fires.(SF 335)

In my point of view, Faulkner revealed the inner realities of the Southerners who lived in the past, but also illuminated the other side of the alienated and marginalized beings in the present, as well. As Parini indicate, "He[Faulkner] had an intimate feel for class and racial divisions, and he was sensitive to injustices."(See Parini 153) In his

acclamation of Faulkner's effort as an artist, Singar emphasized Faulkner's "fighting to overcome the claims of family and region.....gathering up the fragments of myth and culture.....to recast them into a workable identity that could withstand...and perhaps offer the possibility of heroic action."(Singal 20)

The effect is Faulkner's novels are both reactionary and subversive as coins have both sides, and it is like his love-hate of his own South, which is dramatically described in Quentin's dialogue between Shreve. To some readers, Faulkner's works glimmer more with its old candles, and to others, they may glint more with its hidden cavalry sword swaying its target in vain.

The seemingly omniscient narrator in the first person plural form by using "we" or sometimes, to keep a distance as an observer, not as a participant in the story by using "they," also shows a limited point of view or the collective consciousness of the Southern community. For example, as I indicated above, the narrator confesses that unlike the community's expectation, nothing happened like marriage or Emily's suicide. The collective consciousness of Jefferson had thought and "had said, "She will marry him.""(CS 126)

The scene is narrated in the passive voice like this: "When she had first begun to be seen with Homer Barron."(CS 126) So, the community's response to Miss Emily's dating with Homer Barron, the foreman of the construction company, is just a conservative and limited one. As if it had been in the nineteenth Victorian age, in the Old South, marriage was not just a personal one. I would like to say that it is a family business of the Southern aristocrats who had to run their vast farm based upon land and their slaves. The Old Southern community and one's family should have agreed with one's marriage as if it had been a rule or their only value. Therefore, the readers of Faulkner's

works find the personal feeling or emotion of his characters is to be disregarded by the tyranny of one's father, head of the family in the patriarchal community. I assert here that Faulkner's alienated characters are in a state of Oedipal situation to try to get out of their bondage in vain. And they will sometimes show their furtive but subversive voice to overturn the oppressive patriarchic social system.

In his *The Short Story in English*(1981), Walter Allen emphasized the difference of Faulkner's gothic from Poe's, through interpreting the last scene of "A Rose for Emily" where "the corruption and degeneracy portrayed... exist rather as an exceedingly powerful metaphor for the lost, bewildered, ruined, post-war South."(See Allen 184) However, in his *Tradition and Dream*(1964), Walter Allen quotes Allen Tate's definition of the Southerner's mind and literature as "the 'image of the past in the present: the pervasive Southern subject of our time.'"(Allen, *Tradition* 109)

Then, my assertion is partly agreeable to Allen's but, altogether, against his, in that the horrific state shows dramatically, and ironically, the effect of the Old South, through the other being, a Northerner, a Yankee, whose collective consciousness of its community caused the alienated individual's spooky and paradoxical death. Emily's subversive voice and her weird, but heroic, action involve her revenge. It is against her sweetheart to finish the Old South's patriarchy against women and blacks. The black servant, Tobe, disappeared and fled or was freed in the narrative.

Emily's killing of Homer is, paradoxically, to keep her lover forever in her private tomb/bridal. It may be a grotesque and horrible phase of eternal love. The forbidden second floor of Emily's house where they could go in forty years has a grotesque atmosphere with its paradoxical remnants: "A thin, acrid pall as of the tomb seemed to lie

everywhere upon this room decked and furnished as for a bridal: upon the valance curtains of faded rose color, upon the rose-shaded lights..."(CS 129) Her, the "rose" color may symbolize Emily's passion or love. In addition, if it still had the tint of crimson red color, it might be the symbol of Emily's sacrifice, her devoting heart, holy mind. The term, "pall" also has two quite different meanings in that it is a cloth for spreading over a casket, tomb, and it is a cloth used to cover a chalice, the Holy Grail.

Therefore, my assertion here is that Faulkner, as he often did in his works, superimposed some layers of significance at the finale of this story. I assert that Faulkner's gothic story is just a horrific one since his work has a multifacetedness in its interpretation and depth. With the hint of what Faulkner hid in his works, the reader should be smarter to check the symbolic terms and roles of his characters. Faulkner's interest in time turns up when the narrator explains that the state of Homer's death, "the long sleep that outlasts love, that conquers even the grimace of love, had cuckolded him."(CS 130) Here, although his "love" for Emily was not certain, that it might be a physical love of a youngster, Faulkner seems to indicate the vain effort of everyone, the futile pains of human passion, too. Whatever it means, it cannot defeat time, ticking off at any second. The story ends with the first person plural point of view that "we saw a long strand of iron-gray hair."(CS 130) Faulkner's motif for his creative writing here is as he replied in an interview at the University of Virginia, "a picture of the strand of hair on the pillow in the abandoned house."(FU 26) Thus, the monster's house where Emily lives and passes away is itself symbolic of the Old Southerner's collective consciousness that it has influenced and oppressed the Southern lady.

Emily in her response found her own way to get out of the

monstrous house to survive where her dead father still has an influence upon her consciousness. Since Emily already reached the age of marriage and changing into a middle-age woman, her seemingly flirting with a northerner might be a desperate task for her to achieve her goal of marriage or her sexuality. Emily's sexual adventure, just after her father's death, was an audacious and subversive defiance against the community's values and against the Southerner's pride. The Southern lady's chastity before marriage and the well-arranged marriage between the acceptable two families of a similar social status or wealth are the kinds of the community's decorum and norm that they had to follow. Therefore, to the narrator of the patriarchal community's point of view, Emily looked indulgent the moment when she met Homer.

The collective community consciousness does not allow her or Homer to "embrace" each other. Like the second floor of Emily's monstrous house, their relation is forbidden according to the conservative and strict Southern Rule, which might be epitomized through Emily's father. The economic system of the Old South is quintessentially based upon the land and its plantation, the big house, and their black slaves, and their domesticated Southern ladies. Therefore, from the start, a love between the two strangers, between a daughter of a collapsing aristocratic family and a Yankee swagger from the North was a mere compromise in the eyes of the community. Homer, even though he has an epic and romantic name, his origin is apocryphal, abruptly invaded Jefferson for construction. Homer appeared out of nowhere, from the community's point of view whose components are the agrarian people of the South. Emily did not give in her "high" (*CS* 126) spirit as a family member of "the high and mighty Griersons." (*CS* 122). However, the narrator acknowledges that the

Griersons are also overemphasizing themselves: "People in our town, remembering how old lady Wyatt, her[Emily's] great-aunt, had gone completely crazy at last, believed that the Griersons held themselves a little too high for what they really were." (CS 123) As revealed through a somewhat objective viewpoint of the narrator, the inner realities of the Griersons have the lineage of madness whose extremeness partly accounts for Emily's psyche and unknowable behavior.

However, the collective consciousness of the Southern community, in which Jefferson has its social hierarchy and class differentiation, does not embrace a Northern laborer accompanying with Emily's presumable thought as a Southern aristocratic family: "Of course, a Grierson would not think seriously of a Northerner, a day laborer." (CS 124) Through the mouths of "older people," (CS 124) the narrator imposes upon Emily a role as "a real lady," (CS 124) her duty and "noblesse oblige." (CS 124-5) The community which the first person plural narrator represents also, at times, has a limited viewpoint when the forbidden bridal room on the second floor is not known in forty years, as the narrator narrated Emily's imminent suicide which proved to be false.

In a Freudian interpretation, Emily found her father's surrogate whom she tricked to be with, eternally, in her bridal room. Culturally, to the community's eyes, it is a kind of socially prohibited love to marry between two different classes who have quite a different local background of the South and the North. Emily had only the house and nothing else but the black servant, Tobe. Historically, it may be interpreted as revenge against the North. Altogether, it may be interpreted, as I insisted above, that her furtive attitude and subversive voice and the heroic action may symbolize the turnover of the patriarchal communal system of the Old South. Of course, "iron-grey"

may symbolize the color of the Southern Confederate Army. Then, both the Northern Union and the Southern Confederate of the Old America are dead. So, the new community needs to come to get over from the oppressive patriarchy.

Faulkner's biographical sketches may reveal the relatedness or coincidence with his work more properly and more diversely. Since the years 1929-1930 may be the turning point in Faulkner's life as a writer, a novelist, when he published what he thought to be his most splendid work, *The Sound and the Fury*(1929), *As I Lay Dying*(1930), and other major novels, it deserves to be noted. In "Part IV. The Southern Renaissance: Industrialism and the Emerging Modernist Voice 1910-1956." of *Voices of the American South*(2005), several biographical facts are illumined: Faulkner's life in Oxford, Mississippi in need of money and his purchase of the Antebellum house, named "Rowan Oak," "a prejudiced view"(Disheroon-Green 689) that he had to confront with, and his marriage with Estelle and his daughters and stepdaughters. It is noted that Faulkner's life has relevance to his creation of "A Rose for Emily" as follows.

Life in Oxford was nor easy for the family for other reasons. Because of Faulkner's indifference to organized religion and his perceived aloofness from small-town Mississippi life, he and his family were a continual target of ridicule and even hostility from the Oxford community, a situation with biographical resonance in his first published short story, "A Rose for Emily."(689)

"Faulkner's ambivalence toward the woman he had married,"(689) an old friend from childhood and divorced in 1929, also grew, as did his economic struggles to support his new family. Unlike his negation of knowledge of the Freudian thought or his reading of James Joyce's

works, the new American artist, William Faulkner, was on the rise, pivoting on this crucial year as a leading writer of the Southern Renaissance.

4. Conclusion

In the patriarchy of the strict Southern ethics, one's psychic problems and idiosyncrasies were less noted and much oppressed by its community and its consciousness. As if it were the return of the repressed, Emily's romance openly with Homer was the revolt against the surveillance of the Jefferson community. Emily's prohibited love seems to have failed when Homer disappeared, which accelerated her isolation. The secluded and seemingly demented Emily did not do her public role overtly when she reached her middle age and afterward. Under the narrator's surveillance, Miss Emily seemingly just stayed in her house like an Oriental idol, as if she were placed house arrest by the patriarchal community's consciousness. Emily's stasis, including Homer's death, seems to have already the fragrance of carcass in the narrative, as the community was embarrassed with the bad smell around her house.

However, as I have indicated, Emily actually deceived the repressive narrator and destroyed the fixed Southern codes in a harsh and thorough way, as shown in the final scene. The significance of Emily's furtive killing of Homer Barron is, in addition to her open dating with him, a final revenge against the patriarchy which is not revealed until her honorable funeral is over. Emily's terrible behavior has come out of her desperate situation made by her father and his surrogate,

Homer, and the surveillant community. The final scene, therefore, may be read and interpreted as a kind of warning against the patriarchal Southern community. What I mean here is the final scene has been less estimated by the critics, regarding it just as a shocking scene. I assert that Emily's subversiveness striking us dumb at the final scene echoes with the writer's authorial voices. As a Southern writer whose literary background was widespread but biographical one was rooted deep in the Northern Mississippi, Faulkner utilized all the stuff from his Southern soil and its culture. When the Southern ethics collided with his and his characters, Faulkner encoded his narrative in his own equivocal way.

It may be the effect of time changes moving from the secluded past to the modern time in the South. However, the fixed notion of the Old South still affects the present South. So the collective consciousness of the Jefferson community represented by the surveillant narrator fluctuates in his view of the Southern ethics in an effort to be more modern and objective. However, Miss Emily whose is dislocated in the abrupt social changes is far away from the modernization. The irony here is Emily's shackle is the Oedipal situation made by the Old patriarchal ethics.

I have illuminated whether Emily remained in the static posture to accept the Oedipal situation, or tried desperately and furtively to get out of the community's surveillance. My conclusion is, as I have indicated, the latter. So, Emily became subversive in the conservative community. Emily's subversive voices are partly a reflection of the authorial ones as Faulkner himself must have experienced in the Southern community.

[국문초록]

윌리엄 포크너의 <에밀리를 위한 장미>의 오이디푸스적 상황을 뒤집는
전복적 목소리들

진지한 독자라면 <에밀리를 위한 장미>에서 에밀리가 자신의 전복적 목소리를 담은 내적 진실이 있음을 포착할 수 있을 것이다. 자신의 심리에 매입된 <명예>라는 남부의 코드를 지닌 에밀리는 엄격한 문화의 가치관들을 따르는 것 같지만, 이야기가 전개됨에 따라서 자신의 역경에 머물지만 않고, 자신이 처한 오이디푸스적 상황을 필사적으로 전복시키려 한다. 아버지의 죽음 이후 에밀리의 투쟁은 공적인 것이자 사적인 것이기도 하다. 즉, 호머와의 공개적인 데이트, 그리고 대조적으로, 40년 이상 에밀리가 자신의 연인의 시신과 함께 해온 비밀스런 무덤/신부 방이 그런 것들이다. 나의 주장은 에밀리가 자신을 오이디푸스적 상황에 처하게 한 엄격한 남부 코드에서 벗어나려하며, 북부에서 온 자신의 연인이 그녀를 버리려 할 때, 그를 살해함으로써 결국 남부의 가부장적 체제를 전복시키려 하였다는 것이다. 이들 간의 데이트와 결혼은 실제 남부의 코드에 의해 금지된 것들이다.

에밀리의 행동들의 효과는 에밀리가 저자의 전복적인 목소리를 전하고 있음을 증명한다. 포크너는 자신이 1929년에 결혼하여 가정을 이루려고 하였을 때, 보수적인 옥스퍼드 공동체와 맞닥뜨렸다. 또한 포크너가 자신의 글쓰기를 위한 몇몇 도구들에 대하여 실용적인 언급을 해왔듯이, 포크너는 프로이드적인 생각들과 모더니스트의 기법들을 붙들고 활용해왔다. 한 비평가가 지적하였듯이, 포크너의 다양한 경험들이 남긴 전기적 배경과 흔적들은 자신의 허구적 작품들과 흔히 혼용된다. “포크너는 자신의 가족의 역사와 심리분석, 특히 오이디푸스적 갈등 간의 유사성을 이내 발견하였다.” 하지만 나의 주장은 포크너가 자신의 전복적인 목소리 내에서 에밀리의 은밀한 복수와 전복적인 행위들을 통하여 남부의 가부장적 코드와 가치관들이 빚어 온 오이디푸스적 상황을 뒤집히려 하였다는 것이다.

주제어 : 오이디푸스적 상황, 가부장적 사회, 섹슈얼리티, 전복적 목소리, 감시

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