LÁSZLÓ DÁNYI

ON THE BAD SIDE OF THE FENCE: FIASCOS OF SOUTHERN ETHOS

In an interview William Styron (1925–) admits that his books "revolve around the persecuted, the failure, the commoner, slaves, those who suffer, those who are on the bad side of the fence" (Leon 143). In this brief essay, firstly, I will reveal the building blocks of the "fence" that comprise cultural and ethos patterns of the South. Secondly, from among the fictional characters stricken by smothering guilt—Nat Turner not bearing marginal existence, Captain Mannix not conforming to the military system, Cass Kinsolving achieving freedom by murdering Mason Flagg, the trio of Sophie, Nathan and Stingo struggling with the burden of Auschwitz—I will present Peyton Loftis' mental entrapments as an example in the second part of this paper.

Attempts to prove the distinctiveness of the South have always created problems due to the difficulty of establishing a proper definition that would encapsulate the uniqueness of the Southern states and their culture. The various fields of inquiry have not offered a clear-cut definition of what the South is. From among the umpteen peculiarities that would justly demonstrate differences even in weather patterns and foodways I would like to list some.

The South could be regarded as a geographical region, but the borderline separating the North from the South is the arbitrarily drawn Mason-Dixon Line, which contravenes any idea to find a natural or geographical boundary between the two halves of the nation. The Appalachians and the Mississippi River, the two major geographical

landmarks, would rather form a link than a border between the two regions.   .

The other factor which could prove the otherness of the South has become the "peculiar institution." However, slavery as an institution and not as reminiscence is related to the antebellum, pre-Civil War era, and even within that time span the controversial slavery issue alone in itself cannot vindicate the uniqueness of the South without considering the attendant social, sociological, political, ideological and historical ramifications. Nevertheless, I admit that the reminiscence of slavery triggers discussions about such opposing tendencies and counter-images as sentimentalism, nostalgia, and heroism versus violence, racism, caste, and xenophobia either in the dominant white society or the African American community of the South, or in both. To sum it up, the question of slavery overlaps time, space and disciplines and the reminiscence of slavery provokes thoughts and ideas in Styron's fiction.

Yet, without studying the complex aspects of slavery our view will be confined to the "inevitably tragic history of an Old South doomed by the burden of slavery" (Ranson 107). The slavery issue cannot be ignored, but it must be placed within the context of what I recognise as the Southern ethos which is embedded in Southern culture.

The definition of culture has always been problematic but essential too. By approaching the question from the angle of the social aspect, I will quote a definition which is basically acceptable: that of A. L. Kroeber and Clyde Kluckhohn's. The two scholars collected 164 definitions of culture and they concluded the following:

> Culture consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other as conditioning elements of further action. (181)

As Richard E. Sykes notes the explicit and implicit patterns are often referred to as overt and covert patterns in other works on culture. In his essay "American Studies and the Concept of Culture: A Theory and Method," he traces the history of the various definitions of culture

from a sociological aspect and, finally, provides a lengthy definition of it. His definition regards culture as a "pattern of constructs of modes of meanings, values and ideas about acting, inferred from noninstinctive human behavior" (77). He surmises that cultures can be characterized by certain patterns of behavior that he refers to as "culture construct" (78) patterns, and he differenciates three patterns, namely, avowed, masked and metapatterns. Sykes confesses that there are no absolute distinctions between these patterns, however, his intention is to provide a clearer definition than Kroeber and Kluckhohn's, whose definition, at least according to Sykes, suffers from considerable ambiguity in a sense that it does not define the exact place of myths and symbols in the pattern of culture.

Later on in the essay it is revealed that Sykes would like to clarify his terminology related to the definition of culture by belittling or even eliminating the significance of myth and symbol, which do not find their place in his distinction. Consequently, he surmises the following:

> A myth is simply a pattern of values which has real force in the life of a people and which has received metaphoric expression, as contrasted with values and ideas which have only intellectual appeal. The use of such words as "myth" and "symbol" tends to obscure rather than emphasize this distinction. To refer to a pattern as a myth only implies that it is no longer masked. (83)

It is highly debatable that the significance of myths and symbols can be ignored or whisked away as if they were mere creations of the divine and the mysterious without having any intellectual appeal. On the one hand, it is very often the ambiguous nature of myths and symbols that clarifies seemingly not understandable aspects of behavior, on the other hand, it must be recognized, appreciated and noted that the world of clear-cut definitions, answers and categories coexists with the world of hopes, beliefs, ambiguities and questions, furthermore, values and ideas may stem from the latter world, and may allude to metaphoric images. The analysis of myths cannot be discarded because the myth system of the South contains such elements that prove the uniqueness of the region.

What Sykes negligently mentions as obscuring the distinctions points to a major function of myths and symbols, and this function is

to blur the clear-cut boundaries between the patterns of culture, which is expressed by Sykes himself when he writes that there are no absolute distinctions between these patterns. Myths and symbols convey ambiguous ideas and values because human life is ambiguous, and the only certainty that can be attached to them is that they offer hope for a better future and simultaneously make the individual realize the futility of their existence. Later on I will be engaged in investigating the realization of futility when writing about the significance of failure.

Concurrence may be established with Maurice Boyd and Donald Worchester's concept of culture in their *American Civilization: An Introduction to the Social Sciences*. In their view "all cultures share certain elements because they must provide for the same basic human needs, no two cultures express these elements or meet these needs in exactly the same way" (21). This statement confirms that a people's culture is an integrated whole in which social norms, habits, laws, institutions, roles, statuses, beliefs, values and myths constitute broad patterns of thought and action, but this definition also supports the idea that the elements of the integrated whole do not appear in exactly the same way in other patterns.

The patterns of thought and action unravel themselves through the characters' equivocal and impregnable multiform relationships to them. My intention is not to seek an impeccable answer to the question of what THE quality of this relationship is like. Within the confines of this essay and considering my firm belief in the ambiguity of the topic the only aim I might achieve is to examine in what ways are literary characters disposed to or/and against those patterns that constitute the Southern ethos.

From among the multitude of definitions and implications of ethos, in my understanding ethos in a society contains those universal or objective elements of myths, values, norms and institutions that make societies and individuals different from each other. The term itself expresses the complexity of discourse about ethos because the universalizing tendency and the striving for uniqueness are both embedded in it. I use "ethical" as the adjective describing the qualities and the different fields of ethos.

Platon and later on Aristotle differenciated ethos referring to contentions and those moral norms that radiate from them, and éthos encapsulating the moral character and the moral feature. Out of these two definitions my usage of the word ethos is closer to what the two Greek philosophers called ethos, that is why I rely on that form, however, I borrow the quality of independence, individuality and non-conformity of éthos.

I presume that to a certain degree characters are culturally determined and they cannot fully escape the ethos of their group or community. By limiting the validity of ethos, I assume that ethos elements are entangled in gynoscopic relationships with one another and can be crystallized into four major groups, and these are 1/universal, 2/ regional and group, 3/ individually sustained and 4/ individually conducted. The expressions only denote peaks in each category, and each division shares common elements with others, and at the blurred borderline of each several other categories could be established. The ethos of a people is projected onto, is mirrored in, and radiates from the personality and disposition of the individual whose thoughts, ideas, values and actions are immersed in the ethos of the people. The individual's thoughts, ideas and activities are projected onto different fields of the ethos that are complex patterns of institutions that cluster social norms around particular demands.

Universal ethos captures those myths, values, norms, institutions and firmly held beliefs that transcend nations and peoples, and widely recognized and accepted by most people. In regional ethos the aforementioned elements of ethos are accepted by nations, peoples, ethnic groups, whereas group patterns validate themselves in the conventions, norms and behavioral code systems of professional and social groups.

I divided individual ethos (which is an individual's ethos here) into two spheres—individually sustained and individually conducted—because on a theoretical basis the individual is aware of certain elements of the other ethos groups, and I also believe in the personal practical applicability and manipulative force of ethos in the field of behavior. In this distinction an individual's concepts of right patterns of behavior are compared to the individual's particular actions and thoughts which are in an "avowing-disavowing" relationship with the

former category. The characteristic features of these ethos groups will unravel themselves through the analyses of Peyton Loftis' encounters with the aforementioned ethos groups.

The examination of the individual's attitude to these ethos groups raises two questions: in what ways the whole, the universal and the general are related to the part, the particular and the special; and how the individual is linked to the four ethos groups.

I assume that first the individual possesses general notions referring to the whole structure of ethos, and he acquires certain preconceptions that describe mainly the first two ethos groups. Later on he links elements of the last two ethos group to the first two. So the individual has his concepts and pictures of general notions, and then in the light of those general concepts he can judge over his own thoughts, ideas and actions, and he visualizes himself related to the totality. The elements of the first two ethos categories precede the appearance of the elements of the two latter groups. To make it more plastic, in this ethos system the first two groups form the core (which is by far not an unbreakable shell), and elements of the other two groups are attached to it.

The "bad side of the fence" as implied in the title can be comprehended by introducing the terms "pathos" and "pathetic". In my understanding pathos denotes the personal or emotional element in the ethos of a society, or a person. The reason why I found it adequate to use the word pathos is that it adds a very important shade of meaning to the relationship of the individual to the elements of the four categories. This further shade of meaning conveys the quality of suffering and sorrow of those dangling characters who are representatives of that twentieth century man whose existential dilemma of being forces him to struggle persistently to come to terms with a universe which does not offer any points of linkage to the individual seeking a raison d'être. Finally, the failure of the individual's struggle ignites pathos that can even reach the level of being apocalyptic, which here means that it can create such realms of ethos where darkness, obscurity and uncertainty rule behind the camouflage of social and personal order.

Failure, or fiasco as it is denoted in my title, is the key word describing a dominant characteristic feature of the individual's

relationship to my four ethos categories. Instead of saying that there are some reverses and set-backs in human life, I would rather announce—without any implication of pessimism but with the implication of persistence and endurance—that ultimately almost all of the characters' strivings end in failure and they must face this. Most of the errands in life do not work properly, and this fact must be coped with persistence and stoic acceptance. If we observe the cyclical patterns of ethos 1—intentions-acts-consequences—ethos 2, it is vindicated that intentions prove to be incongruent with the final outcome of acts. Owing to this deterioriation in the trajectory from ethos 1, which is the set of norms considered before acts, and ethos 2, which is the set of norms out of which judgments spring up after acts, most of the situations in which characters act are humiliating. They are commited to failure because their acts are not only determined by the past and the present but also by the future which on the one hand imposes judgments over the acts and even intentions, on the other hand the "what might they say" brings the influence of the future into our decisions.

The juxtaposition of ethos to pathos unveils their relationship to each other. Ethos approaches the problem from the point of view of a system (group, community, society, etc.), whereas pathos from the individual`s point of view. Ethos is the nicely and properly sewn textile with immaculately woven fibres, and pathos is the labor with all the struggle, frustration and complacency through which individual patterns appear on it.

As the previous parts show I try to formulate a theoretical network related to the "structure" of ethos, which could establish the core consideration of this essay. In spite of all my strivings to pave the way for my analysis I must also admit the following discrepancies.

Firstly, my assumption is that the elements of the aforementioned ethos system can be observed from different angles in the author-work-reader triangle, and can only be differentiated arbitrarily, therefore in a literary work they are interrelated and they constitute different systems depending on the reader's and the author's modes of critical understanding which is "undermined by a family of metaphors to which we continue to cling with obsessive tenacity" (Stevick 192). Furthermore, in deconstructionist ethics even the ethos of reading

offers a starting point for a field of study which presupposes the "*reine Sprache* is the *Sache* of reading" (Critchley 46). So pure speech is the matter of reading, in other words, the reader has to differenciate between what is said in the text and what the text says, and he has to be faithful to "*the law to which the text is subject.* This law is the matter or *Sache* of reading" (46).

Secondly, nobody has ever lived under the regulations of a purely ethical world, yet the existence of the awareness of the norms, rules and values of a world like that is unquestionable. Not only are we conscious of the commands and imperatives of that world but they also influence our decisions, and we often act in accordance with ethical norms. Notwithstanding the presence of moral norms in our awareness, not any society can fully erase, or create the social apotheosis of moral norms.

What endows ethos with such a strength that we cannot sweep it away, and such a weakness that it can never gain overwhelming dominance? We do not want to do away with it because we need it and cling to it with such tenacity that we try to rationalize our successes and mainly our failures with its help. Ethos plays the role of a faux ami in the friendship with rationale, and we do not usually recognize it, or do not want to notice it. We are fallible individuals who nourish our firm belief that nothing is impossible, or inaccessible to our modern and enlightened mind, and the conquest of the universe of knowledge is just a stonethrow. We wish to make sense of the world around us, and cannot bear the existence of white spots and gaps that could be filled with "just because", so we try to explain even the unexplainable which, in this case, is our ethos. But this norm and value producing and legitimizing tendency keeps our ethos and the discourse about it alive. The innocents, the ones with good intentions and criminal intentions, the victims and the victimizers, the impeccant and the miscreant, the pure and the sinner all resort to ethical judgments concerning their own and others' lives and acts.

Ethos cannot gain absolute power in any society because of the latent incongruency in the ethos-intentions-acts-consequences-ethos circle. Earlier I mentioned the significance of failure that arises from this incongruency.

Thirdly, as it is implied by the title of my paper, system to me does not mean THE ethos structure in a literary work, or a permanent, unified system, but the sui generis recuperation and appearance of the ethos elements in literary works. Very often when writing about literary characters' motives, acts and the consequences of the acts in the light of the ethos structure I will have to discard the word "structure", since it "carries with it connotations of economy, symmetry, accountable proportion, organic form" (Stevick 199).

In this essay Peyton's struggle illustrates the individual aspect of ethos, and in the light of all the other ethos categories I examine some aspects of the complex relationship between individually sustained and individually conducted ethos in *Lie Down in Darkness*. This analysis will indicate how the Southern literary tradition stays alive in Styron's fiction through specifying elements of the Southern ethos.

Referring back to the title of the essay I wish to conclude the first part by stating that the method I employ conveys an exploration of those social roles, role expressions and role playing that Styron's characters are involved in. What I mean by roles, role playing and expressions coincides with Laurence Thomas's view:

> It is obvious, I trust, that role playing is virtually inescapable, since all of us either occupy some institutional position or fall into some significant social category. Gender-based or familial roles come quickly to mind here. Generally, we play one or both of these roles throughout our lives. In truth, the majority of us occupy a number of roles simultaneously. Someone may at once be a professor, spouse, parent, church deacon, and member of a company's board of trustees, although it is rather unlikely that she will have to play all of these roles simultaneously. Still, she may experience tension on account of the demands of these roles. Her church's position on an important social issue may be somewhat at odds with the policies of the company on whose board of trustees she sits. (115)

I surmise that the core of the Southern characters' ethical fiascos hides somewhere behind these roles and the attendant actions and motives that permeate the Southern background which inescapably permeates them. The questions are: what are the confines of the roles mentioned by Laurence Thomas and to what extent can Southern characters freely deter from them.

The second part of this paper aims to adapt the aforementioned principles to a specific character's striving. Peyton Loftis' fiasco is foreshadowed by the description of her desperate struggle to deliver herself. The same idea is worded by Sophie Zawistowska in Styron's *Sophie's Choice*:

"It was like finding something precious in a dream where it is all so real—something or someone, I mean, unbelievably precious—only to wake up and realize the precious person is gone. Forever! I have done that so many times in my life, waking up with that loss" (Styron, *Sophie* 282). Peyton's quest for meaning which leads to the "absurd awakening" is the realization of Peyton Loftis's certainty about the absurdity of her life.

Peyton Loftis, who is a from a family in the American South, commits suicide, and the novel starts with her funeral where the other members of the family are also present. Peyton's life rushing into her tragedy is revealed in the novel, which chronicles the efforts Peyton, Helen Loftis and Milton Loftis make to achieve the allure of personal identity in their chaotic world. Peyton's mother, Helen, is damned by her obsessive piety, and her father, Milton, is a fallen, middle class, aged alcoholic, who meditates over the absurdity of his life when he discovers that "his whole life had been in the nature of a hangover" (Styron, *Lie* 152), and his marriage has been a failure, too.

Living in this family Peyton starts her quest to establish personal order, but her search is always undercut by recurring threats of the vanity of her quest. Her longing for personal order is expressed by longing for a father-figure. The search for the father is absurd since Milton is unable to live up to Peyton's father-image, furthermore he cannot balance the mother's obsessional dominance. Milton "has hoped to transform a common mistress into a divine Beatrice, and drink into the ambrosia that preserves to the last the dregs of mortality, shields him against age, despair, loss, inadequacy, pain, impotence; the quester who has found life a depressing recurrence of half-open doors through which he followed a dream, hoping to open the final door and look upon a beautitude instead, as he does, of peering into the horror and nothingness" (Morris 4). The characters of the family are embodiments of each other's strivings for balance and meaning. They search for innate values in the others, and it takes quite

a while until they assume that these precious qualities do not and did not used to exist.

Peyton feels more than affection towards her father, who comforts her when she is hurt and their gestures and physical responses show that they are sexually attracted to each other. For example, after soothing Peyton in her grief Milton "drew her toward him, feeling her arm against his leg" (Styron, *Lie* 79). Peyton's love towards his father immerses into her subconscious. When Dick and Peyton talk about love her father occurs to her, "'Do you love me?' he said 'Mmm-m.' He stopped her in the middle of a dip, holding her close, their lips nearly touching... 'Do you love me?' he repeated intensely. She looked up, eyes wide with astonishment. 'There's Daddy'" (201).

After drinking too much Milton offers his ring to Peyton and he compares himself with Dick, "if that rich young scoundrel can give you the pin the least you can do is accept this small token of affection from a broken-down wreck like me" (221). After this scene Peyton confesses what she feels about her father, "The dear. I think we have got a Freudian attachment. The dear. He's such an ass. If it just hadn't been Mother he married" (224). Helen emasculated Milton because she wanted too much of him and he was unable to satisfy her needs.

Milton looked at Peyton as the aim of his desires, "Peyton's dress was drawn tightly against her hips... he saw Peyton, those solid curved hips trembling ever so faintly; he thought desperately, hopelessly, of something he could not admit to himself but did: of now being above—most animal and horrid, but loving—someone young and dear that he had loved... Yes, dear God, he thought (and he thought dear God what am I thinking) the flesh, too, tha wet hot flesh, straining like a beautiful, bloody savage" (258).

Peyton and Harry's relationship was also shadowed by Milton. Peyton remembers when Harry took her upstairs in Richmond, "I was home rocking upward in his arms, and then he laid me down on a strange bed, and I called out, 'Daddy, Daddy,' " (339). And, miracuously, Milton was actually in the room.

Perhaps Peyton's misuse of sex grows out of the lessons learned from her parents. Helen longs for a father, her father image is that of a puritan father-God and Milton does not fulfill her concept of a Redeemer because Milton uses sex as a revenge against Helen's

"moralistic self-righteousness and his adultery with Dolly is his rather banal rebellion against Helen's puritanism and castrating self-righteousness" (Ratner 599). The explanations about the characters relationships with each other sound very convincing, and it is so relieving to attach labels like Oedipal complex, sexual frustrations, misuse of sex and the like to their ties. These categories could be true, but I would not say that they must be true. Perhaps they just fulfill the characters' desire to classify things and phenomena, and to rationalize their struggles.

In Peyton's life the "clock" is an ambiguous symbol. It can stand for personal order, for regaining balance, it can represent something eternal in the world and something to cling to. Peyton buys a clock for Harry and herself. Here "clock" can be the possibility of happiness for Peyton and Harry. Peyton says, "I could hear the clock whirring against my ear, perfect and ordered and eternal" (Styron, *Lie* 324). She longs for a communion with the "clock", "In my clock Harry and I would be safe from flies forever" (325).

Peyton's clock can make itself manifest yhe achievement of the ideal condition in which you can be sure of everything, but certainty in everything kills the questioning attitude, because you will not ask any more questions. If THE answers and THE only acceptable answers are provided, the questions—and the questioners—are killed, and even those who just slightly dare to attempt to question something commit themselves to suffering.

The absurdity of the clock is that it can stand for harmony and balance but at the same time it can express the oppressive order of seemingly well-organized systems in Styron's concept. "Lenin said there was no God and Stalin said collectivization + elecrtification = Soviet power, all working like a clock, tick-tock" (323).

The clock image can have another noteworthy function in uniting what Milan Kundera calls the monsters of the soul on the one hand and the monsters of the outside world, that is history, on the other hand (Vajda 158). Kundera describes the shift of a human being's struggle from fighting against the monster of the soul to fighting against history. In Styron's novel this shift can be traced, the two are interrelated and cannot be isolated.

One aspect of the absurdity of the age lies in the individual's desire to achieve order in the 20th century, in which the chaos is initiated by human beings through their strivings to establish their order by eliminating those who do not fit, or do not want to fit. It can be the inherent implication of disorder hiding beneath the surface of order. For example, in the novel Mrs. La Farge speaks about the war in Poland, and the A-bomb is also mentioned in the novel, "Nagasaki, the man said and he spoke of mushrooms and Mr. Truman: there were atoms in the air everywhere, he said, and he explained, but I couldn't make much sense" (Styron, *Lie* 327).

Styron refers to the absurdity of disorder when he writes that wars and cataclysms may open up new procpects, "... to people so young there is nothing final in disaster, the disaster itself often opening up refreshing vistas of novelty, escape or freedom" (221). The descriptions of order, disorder and oppressive order express the problem of "differentiating between that sort of organization which procures and protects intelligible life, and that sort of mechanical 'order' which induces anaesthezia" (Tanner 144).

Being unable to bear the unbearable burden of the disintegrating world around her, Peyton approaches her tragedy. She listens to music and "the voice goes up and up tragically as a night without stars" (Styron, *Lie* 332). She wants to fly with the "birds". She wants to leave the earth and it is expressed in the recurring image of "birds". But these "birds" have no wings and these wingless birds represent the futility of Peyton's existence, "the birds came back and things shadowed over some—it seemed that a lot of light went away from the day" (326), "then the birds all rustled in the sand... incurious eyes and I lay down somewhere in the desert topography of my mind" (331), "they came so serenely across the darkening sand, my poor wingless ones" (333). Peyton realizes the meaninglessness of her life, "I saw the birds alive, apart from dreams" (334), "I couldn't think of anything again but becoming immoral, the birds came rustling around me" (340). She wants to regain the balance of her disturbed mind in the communion with "birds", in death, "Perhaps I shall rise at another time, though I lie down in darkness... Come then and fly... and so I see them go—oh, my Christ—one by one ascending my flightless birds through the suffocating night, toward Paradise" (368). Haunted by the

"birds", Peyton rises high into the unreal and immediately falls down to meet her tragedy, when she sees the vanity of the world and believes in the hope of Christian immortality.

All the absurdity of her family life and of the surrounding world culminate is Peyton's character, who is involved in absurd situations. After realizing the absurdity of her situation she as a modern character who tries to synthetize the elements of her existence, to find the center and to escape to the transcendental order (Hassan 268), is unable to rationalize the irrational universe and to struggle against it, finally, commits suicide. In his absurdist fiction Styron does not create distorted worlds as much as he perceives that the world is distorted (Hauck 11). He is a recorder of distortion and of those crippled characters whose lives end in tragedy.

To find a raison d'etre, the characters try to rationalize their struggles and failures, and in this process they make objects of themselves. While searching for meaning they escape to the past, or to psychoanalysis, or they create dream worlds based on the moral code of Christianity, or on the conventional value system of the nostalgic Old South, and they are unable to live up to their ideals. They do not always question these ideals and they cannot laugh. They tend to become agelaste characters (Vajda 126) not only the way they think and possess the clear and ultimate truth, but in the way that they are confirmed that the ultimate truth and ethos exist even if they are on the bad side.

WORKS CITED

Boyd, Maurice, and Worchester, Donald. *American Civilization: An Introduction to the Social Sciences.* Boston: Allyn and Bacon, 1969.
Critchley, Simon. *The Ethics of Deconstruction.* Oxford: Blackwell, 1992.
Hassan, Ihab. *The Dismemberment of Orpheus.* Madison: University of Wisconsin, 1982.

Hauck, Richard Boyd. "The American Sisyphus". *A Cheerful Nihilism.* Bloomington: Indiana UP, 1971.

Kroeber, A. L., and Clyde Kluckhohn. "Culture: A Critical Review of Concepts and Definitions." *Papers of the Peabody Museum of American Archaeology and Ethnology.* Vol. XLVII. No. 1. Cambridge, 1952.

Leon, Philip. "Styron's fiction: Narrative as Idea". *The Achievenment of William Styron.* Ed. Morris, Robert K. with Malin, Irving. Athens: The University of Georgia Press, 1981.

Morris, Robert K. and Malin, Irving. "Vision and Value: The Achievement of William Styron". *The Achievenment of William Styron.* Ed. Morris, Robert K. with Malin, Irving. Athens: The University of Georgia Press, 1981

Ranson, Edward and Hook, Andrew. "The Old South." *Introduction to American Studies.*

Ratner, Marc L. "Styron's Rebel". *American Quarterly.* Vol XXI. No.2. 1969.

Stevick, Philip. "Scheherezade runs out of plots." Ed. Malcolm Bradbury. *The Novel Today.* Glasgow: Fontana Paperbacks, 1977.

Styron, William. *Lie Down in Darkness.* New York: Signet Book, Inc., 1951.

Styron, William. *Sophies's Choice.* Toronto, New York:Bantam Books, 1982.

Sykes, Richard E. "American Studies and the Concept of Culture: A Theory and Method."
www.people.virginia.edu/~tsawyer/DRBR/sykes.txt.

Tanner, Tony. "Everything Running Down". *City of Words: American Fiction 1950–1970.* New York: Harper & Row, 1971.

Thomas, Laurence. *Living Morally: A Psychology of Moral Character.* Philadelphia: Temple University Press, 1989.

Vajda, Mihály. *A posztmodern Heidegger.* T-Twins, Lukacs Archivum, Századvég, 1993.