Broken Clocks, Reclaimed Spaces: Melancholy and Resistance in William Faulkner's *The Sound and the Fury* and Ghassan Kanafani's *All That's Left to You*

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Abstract:

This paper explores the themes of melancholy and resistance in William Faulkner's *The Sound and the Fury* (1929) and Ghassan Kanafani's *Mā Tabaqqā Lakum / All That's Left to You* (1966). Reincarnated in Kanafani's work, the characters in Faulkner's novel oscillate between past and present, experiencing a sense of imperial anxiety that casts a melancholic shadow over them due to colonialism or the fall of imperial "empire". Following Faulkner's Quentin and Jason Compson as well as Kanafani's Hamid and Maryam through their day and night journeys, this essay studies motifs such as the wall clock, the wristwatch, and the land offering a postcolonial analysis of time and space. It concludes that while the colonized individual uses this melancholy as a means of resistance, finding in it a threshold to voice and identity, the colonizer, faced with this resistance, experiences a melancholy that prompts a reevaluation of prevailing colonial concepts.

Keywords: Postcolonialism; time; space; melancholy; oppression; resistance

Introduction

When Ghassan Kanafani wrote *Mā Tabaqqā Lakum / All That's Left to You* (1966), he certainly had in mind William Faulkner's *The Sound and the Fury* (1929). Kanafani's text mirrors Faulkner's in narrative structure and thematic elements. In both narratives, events revolve around a sister's wretched amorous experience and its profound impact on her brothers and family. Faulkner's Caddy Compson, who engages in a sexual affair with Dalton Ames, finds a parallel in Kanafani's Maryam, who becomes pregnant out of wedlock, compelling her brother Hamid to escape to the desert in an attempt to evade the community's humiliating gaze. The narrative style is strikingly similar, with both texts presenting fragmented, non-linear events built upon the stream of consciousness technique. In Faulkner's text, each Compson brother is provided with his own section where he unboundedly presents his thoughts and concerns while, in Kanafani's text, Maryam's and Hamid's interior monologues run naturally then suddenly overlap and their thoughts fuse into a final scene, which adds to the complexity of the narrative. Aida Azouqa notes that both texts are like "jigsaw puzzles" obscuring narrative direction and reflecting the characters' internal turmoil (155). Although

she rightly highlights the narrative similarity between the two texts, Azouqa's assertion that both texts concentrate more on internal reality can be discussed as both narratives employ the internal to highlight an external reality of struggle and oppression.

More importantly, both narratives affirm the argument that melancholy and resistance arise as responses to oppressive structures such as patriarchy and imperialism. In *Postcolonial Melancholia* (2004), Paul Gilroy refers to "postcolonial" or "post-imperial melancholy" concurring with the fall of the British Empire, the change in circumstances and moods that followed such a fall, and the consequent loss of imperial prestige (90). Inversely, Nouri Gana, in *Melancholy Acts* (2023), talks about "the melancholia of the oppressed" as a state experienced by the colonized when uprooted and dispossessed from his own land. Gilroy's "postcolonial melancholy" stems from a feeling of loss on the part of the colonizer, whose privileges are no longer enjoyed whereas Gana's "melancholia of the oppressed" is the outcome of native people's feelings of dispossession, a form of resistance, and a claim to one's voice and identity. While Gilroy and Gana precisely stress the sense of malaise and loss central to the melancholy of the colonizer/colonized, there still lies a yearning for power and agency within the depths of both melancholic states.

Faulkner's text explores the decline of the traditional South, the melancholy of the colonizer, and resistance to new oppressive policies by the nation. By the same token, Kanafani's narrative highlights not only the colonizer's oppressive presence in Palestine but also their psychological scars inflicted by the resistance of the colonized populace. Thus, in both texts resistance and melancholy overcome boundaries reaching out a universal status.

While it might initially appear unlikely to conduct a postcolonial analysis of Faulkner's text, given that neither the novel's Anglo-Saxon context nor the author himself directly experienced imperial oppression, the relevance of a postcolonial interpretation of *The Sound and the Fury* still persists as the writer demonstrates a clear understanding of colonialism on both a global and national scale. With recent discussions of the American South as a postcolonial space, the simplistic narrative of "bad colonizer" versus "good colonized" is revisited through scrutinizing the colonizers' psychology. Scholars like Joel Williamson and Scott Romine argue that the postbellum South's history can be understood through a postcolonial lens, with the Civil War marking a shift towards Northern control over Southern resources. This created a sense of "estrangement from tradition" among Southerners, shaping their identity as colonized people within their own land (Smith & Cohn 3). Vann C. Woodward further asserts that the South's experience of military defeat and reconstruction aligns it with other colonized regions globally, with a historical trauma exacerbated by the collapse of the plantation system (175).

Likewise, Jon Smith and Deborah Cohn argue that the US South is a postcolonial space characterized by cultural discord, where bodies are still controlled in a post-plantation environment influenced by racial slavery (2). Accordingly, although they may expose imperial sensibilities in their relationship with the family women and the land, the control they seek to wield over them, and the violence with which they exert it, having a lot more in common with the Israeli border guard in

Kanafani's text than with the colonized Hamid, Quentin and Jason Compson still share the melancholy of the oppressed that leads to their rise and resistance. They are indeed a good example of "people being conscious of themselves as prisoners in their own land" (Said 1993, 214).

Additionally, as "dominance can carry its own wounds, even if they are veiled in colonial privilege" (Gilroy 52), the male Compsons experience imperial fall and postcolonial melancholy as they share with the Palestinian Hamid the loss of a sister, a mother and land. This paper attempts to analyze Faulkner's and Kanafani's texts within the context of colonial practices, asserting the characters' struggle to break free from the remnants of the past and aspire to a better future. By closely examining Quentin's and Hamid's day and night journeys, this study delves deeper into the themes of postcolonial melancholy and resistance. It scrutinizes the connection between the characters and spatiotemporal motifs, such as the wall clock, the wristwatch, and the land in both texts, ultimately concluding that melancholy is not merely an experience of failure but also an expression of resistance and empowerment.

Time in Faulkner's and Kanafani's texts: From melancholy to resistance

The issue of temporality is taken seriously by characters displaying a heightened awareness of time in Faulkner's and Kanafani's texts. In *The Sound and the Fury*, Quentin wakes up in his dormitory at Harvard College to find out that "the shadow of the sash appeared on the curtains, [that] it was between seven and eight o'clock and [that he] was in time again, hearing the watch" (73). Affected by the relentless ticking of his watch, he first turns it face-down then breaks it in a bid to conquer the constraints of time. Similarly, in *All That's Left to You*, the two time devices are the wall clock in Maryam's marital chamber and Hamid's wristwatch. The wall clock looks "like a small bier" (Kanafani 6) reminding Maryam of having "tripped thirty-five virgin years of [her] life piece by piece and year by year" (12). The ticking of the wall clock equally reminds her of Hamid's steps into the desert and his "death march" (8). Hamid's wristwatch, a device tethering him to past memories, proves incapable of offering any sense of the present amidst the desert's darkness.

Time haunts Quentin, Hamid, and Maryam as they strive to elude its grab only to fail. The characters' futile attempts to escape the relentless ticking of clocks carry an existentialist attitude about time as a destructive force, robbing individuals of the joy of life, persistently reminding them of their failure, and giving rise to their melancholy. Symbolically, Quentin smashes his grandfather's wristwatch and Hamid throws his watch in the desert and walks into a dark timeless space. Getting rid of their wristwatches, identified as sources of "terror and anxiety" (Kanafani 20), and timelessly strolling in nature both symbolize an attempt to break free from the past and exist unburdened by its weight.

In Quentin's and Jason's sections, the incessant ticking of the clock serves as a constant reminder of the Compson brothers' journey towards an inevitable end. Jason is left with a headache due to the "bright disorderly tatters of sound. . . along the broken air" (267). In this context, the sound of time serves as an indication of the Compsons' decline, unsettling Jason with its auditory effect and

exacerbating his sense of melancholy which stems from postimperial pain. Pursuing his fugitive niece, Miss Quentin, Jason drives twenty miles away from the town. However, he cannot escape the sound of the church bells, serving as a reminder of the relentless march of time and compelling him to succumb to a "motionless movement of this formless monster" (Sartre 266). This stagnant state traps Jason in a loop of past memories, each narrating tales of colonial decline and decay. Standing motionless with his hand on the knob of a shuttered drug store, standing for his business and investment failures, Jason, with a head slightly bowed (277), is unable to escape the relentless sound of time. The tolling bells serve as a constant reminder of his shortcomings, depicting him as a Compson male who fails not only to protect his sister but also to sustain the continuity of his business. Hence, in failing to preserve the family's welfare, both Jason and Quentin suffer from "postimperial and postcolonial melancholia" characterized by "violence and shame-faced tides of self-scrutiny and self-loathing [and] outbursts of manic euphoria" (Gilroy 102). This experience is triggered by the Compsons' feelings of guilt and rage voicing a sense of "collective shame" and narcissistic denial of defeat (Gana 8). Quentin's incestuous fantasies about his sister Caddy and Jason's pleasure in controlling his sister and niece exemplify postcolonial melancholia and its violent manifestations in the male characters.

Likewise, Quentin's gesture of breaking his watch is highly symbolic, articulating his yearning for a timeless existence that liberates him from the frozen past. Quentin's watch is transmitted from one generation to another standing for imperial power and dominance. His section starts with his father's assertion that time cannot be conquered as any attempt to conquer this force is futile, leading to one's failure and despair. However, to Quentin, time as constructed and run by the colonizer to serve imperial interests and agendas, has to be reconsidered. Symbolically, in an act of defiance, he "got up and went to the dresser and slid [his] hand along it and touched the watch and turned it face-down and went back to bed" (73).

Thus, in *The Sound and the Fury* and *All That's Left to You*, time acts as a repressive force caused by historical facts shaping the characters' fate and highlighting their crises induced by the collapse of the traditional American South as well as the fall of Palestinian lands to colonial abuse. The characters' reality lacks a discernible present or future, akin to "a tunnel blocked at both ends" (Kanafani 39), as Hamid vividly depicts it. In such a reality, the characters "sink back into the past and rise only to sink back again; the present is not. . . and everything *was*" (Sartre 239). For both writers, the past remains an ever-present force evolving into an obsession that molds the intricate lives of the characters. The narrative method, based on the stream-of-consciousness in both texts, adds to temporal discontinuity and distortion as the past frequently invades the characters' present, reflecting their troubles and disillusionment with historical events like the Civil War in Faulkner's text and the crisis of 1948 in Kanafani's. Therefore, for the Compson brothers and for Hamid and Maryam, time is a chief enemy (Howe 136), trapping them in past memories and preventing them from moving forward.

Quentin and Hamid recognize that to embrace real-time experiences and attain true freedom, they must let go of devices that quantify this force:

> I tried to look at my watch, but it was pitch black. As I did so, I came to realize how insignificant a watch is when compared to the absolutes of light and dark. In the infinite expanse of this desert night, my watch appeared to represent a temporal fetter which engendered terror and anxiety. Without hesitation I unstrapped it from my wrist and threw it away. I heard it hit the earth with a barely audible sound. *It wasn't long before the watch went crazy. Abandoned in its exile, it went on ticking to itself, building up that impenetrable barrier that madmen erect between themselves and the world*. (Emphasis in original, Kanafani 20-21)

Both characters subscribe to the modernist conception of time advocated by philosophers like Henri Bergson and Jean-Paul Sartre. Bergson's concept of "durée" or "duration," which is essential for forming a coherent understanding of time, resonates with Quentin's and Hamid's perspectives on measured time. Since the notion of homogeneous and measurable time is artificial, "duration" emphasizes the continuous and indivisible flow of time as subjectively experienced. Unlike the mechanical, segmented time measured by clocks, "duration" reflects the uninterrupted flow of our inner life and cannot be fragmented into disconnected moments. It is an abstract experience that fuses the past and the future in a constantly renewed present (Bergson 90).

"Duration" represents a complete process where past, present, and future merge and mutually influence each other, forming a fluid existence that defies measurement by the ticking of mechanical clocks haunting our reflective consciousness (99). Therefore, since it has to be felt and lived rather than quantified, "time comes to life only when the clock stops" (266), Jean-Paul Sartre argues in the same context. Quentin's and Hamid's gestures of breaking/throwing their wristwatches symbolize their liberation from the "ghost" of measured time, in Bergson's terms, granting them access to "duration"—a temporal fluid experience that goes beyond any attempt to quantify or objectify time. As their present is chaotically intruded upon by the past, both characters decide to abandon measured time and its melancholic memories in favor of a timeless universe that promises more meaning and fulfillment.

Drowning himself in the river waters – a symbol of peace, fullness, and ideality, as noted by Bowling (134) – Quentin metaphorically transcends clock time and returns to "the very fluidity of our inner life" (Bergson 219). In this symbolic act, he retreats to a state akin to his mother's womb, free from the haunting toll of bells and the relentless ticking of clocks that burden him with past memories. In the same way, Hamid embarks on a night journey deep into the dark desert, spanning an entire night and culminating in the first signs of hope brought up by dawn. This journey is implicitly celebrated in Hamid's confrontation and manipulation of the colonizer in a scene of victory where he transcends the past and redefines both time and space. Hence, in their acts of getting rid of time devices, Quentin and Hamid exhibit a postcolonial belief that "in history's nightmare when things fall apart, awakening to a new day requires. . . new strategic representations" (Romine 177). Thus, transcending the conventional definition of time is the character's strategy to shape a new reality that breaks with the constraints of measured time.

Quentin's and Hamid's journeys, coupled with their deliberate actions of breaking/throwing their wristwatches, resonate with Michel De Certeau's assertion regarding the necessity of silencing

the past as a crucial condition in the pursuit of present evidence (2). Since the writing of history can begin only "when a present is divided from the past" (3), both characters get rid of their watches in a symbolic act of exclusion and separation. By breaking/throwing their watches, both Quentin and Hamid deliberately shed their past memories, creating a clear divide between past and present. This act of exclusion and separation signifies their pursuit of a clearer perspective on the present and future. This sense of clarity facilitates an objective emancipation from the remnants of the past.

Thus, objectifying the past marks an initial step toward understanding the present—a laborious process that paves the way for new beginnings. In Faulkner's and Kanafani's texts, Quentin's river drowning, often interpreted as a symbolic return to the origins of life in his mother's nurturing womb, and Hamid's emergence, likened to a new birth from the desert's womb, as symbolized by the dawn, illustrate this process. It is only by getting emancipated from the constraints of the past that Quentin and Hamid perform the heroic act of bounding time, overcome the sense of loss characterizing their existence, and reach truth. Therefore, Quentin's and Hamid's journeys deconstruct time toward transformation and regeneration; a quest reverberated in Kimberly Hutchings' sociopolitical definition of time.

In *Time and World Politics* (2008), Hutchings distinguishes between "chronos" and "Kairos" two defining features of time. Whereas "chronos" refers to the quantitatively measurable time, associated with the individuals' inevitable birth-death life cycle (5), "Kairos" is the "transformational time of action" that challenges the certainty of death and decay and chronological irrevocability (5). While "chronos" is associated with devices that measure time and record the "natural" progression of events like clocks, calendars, and timetables, "kairos" refers to the possibility of interjecting such "natural" succession by making exceptions to chronological time. By getting rid of their wristwatches, Quentin and Hamid actively repudiate measurable chronotic time. Instead, they aspire for a kairotic, transformative time of action, symbolizing their rejection of the dominant imperial conception of time as synonymous with linearity and progression.

According to Hutchings, time is often conceptualized in homogeneous egocentric terms, in ways that exclude "the possibility of recognizing. . . temporal plurality in world politics" (154). She argues that "temporal plurality" embraces additional voices and diverse temporal experiences that are often suppressed within the imperial construct of time. Therefore, Hutchings' concept can be seen as a postcolonial expression that broadens the understanding of time, inclusively incorporating marginalized voices and experiences that have historically been silenced within the Western imperial narrative.

The imperial definition of time frames daytime as a symbol of colonial dominance, reinforcing the traditional colonial dichotomy of light and darkness. Daytime represents a period when the colonizer holds power and exerts control over the colonized, often associated with the darkness of night. However, seen from Hutchings' perspective, the night's darkness can symbolize moments of subversion and resistance against colonial oppression, providing moments where the colonized challenges the dominant narratives, assert their agency, and reclaim their identities. Accordingly,

colonized voices that are silenced or marginalized during the day find in the night's darkness full articulation, fostering a sense of collective identity and resistance. In this line of thought, Jean Paul Addie, Michael R. Glass, and Jen Nelles posit that the night serves as crucial terrain for transgressive social activities and infrastructural appropriation. The cover of darkness grants the colonized opportunities to access locations and observe phenomena that are ordinarily restricted. Nighttime fulfills the oppressed people's fundamental requirements for rebellion and resilience, prompting us to consider its temporal advantages (279).

Hamid's confrontation with the Israeli border guard during his night journey, climaxing in the colonized asserting control over the colonizer, symbolically marks a transformative move toward redefining time and space. This act represents Hamid's determination to transcend borders, challenging the power of the state encapsulated not only in the guard but also in the wristwatch—an emblem of the dominant imperial conception of time. Similarly, appropriating the border guard's wallet and official papers (Kanafani 38) serves as an expression of dominance on the part of the colonized. Capturing the colonizer, Hamid reverses power dynamics as dictated by the imperial discourse. As Hamid stands with the border guard huddled at his feet (38), he experiences a moment of triumph that opens new possibilities for empowerment and agency within a timeless and boundless physical setting. By seizing the border guard's official papers, he engages in an act of subversion, demonstrating his unwavering resolve to reclaim what has been lost and confront a colonial history marked by transgression, dispossession, and oppression.

Equally, representing the downfall of the Old South and the sense of displacement Southerners experienced in the aftermath of the civil war, Quentin embarks on a journey from the institutionalized space of Harvard University to the natural wild space of the Charles River. In such a passage, he seeks to shift from the constraints of imperial laws to a borderless and timeless condition. During his ultimate moments by the river, "all stable things had become shadowy paradoxical" (188), which implicitly questions fixed realities and advocates a new vision overcoming the constraints of imperial systems.

In "Expanding the Limits", Thadious Davis talks about the South as "a region that, though fraught with pain and difficulty, provides a major grounding for identity" (6). He points out to "gestures of bonding with the South" (11) as a way to claim identity. Although it may be read as his "inability even to face, never mind actually mourn, the profound change in circumstances and moods that followed the end of the empire and consequent loss of imperial prestige" (Gilroy 90), Quentin's suicide in the Charles River is accordingly a gesture of bonding with the South and an expression of a Southerner in front of the North's colonial projects of expansion. It is in Rey Chow's argument "an act of resistance rarely discussed in postcolonial debates, [reflecting] the struggle between the dominant and subdominant within the native culture itself" (153).

While Quentin's suicide may be viewed as an individual manifestation of a broader collective melancholy, a psychoaffective response to the deepening crisis of the postcolonial project of national liberation and social transformation, it also serves as a desperate response to the persistent dominance of a new imperialism (Gana 2) enforced upon the postbellum South. Caught in the grip of profound

insecurity and torn between paranoia and melancholy, Quentin confronts two stark choices: "to kill the other or to kill himself" (Lazali 148). Ultimately, in a gesture that externalizes his internal struggle, Quentin chooses the second option. Quentin's suicide is thus an expression of melancholy over defeat that "offer(s) a rare and genuine occasion for introspection and contemplation . . . for repurposing and finding a direction, an orientation, and a horizon for individual or collective action" (Gana 73). Accordingly, drowning himself, Quentin discovers a new form of expression, takes control of his own destiny, and liberates himself from imperial spatiotemporal confines.

The recurrent reference to the metaphor of shadows[1] in Quentin's final scene on the river bridge is highly functional in conveying the Compson Son's sense of disillusionment with his existence in a postimperial setting. According to Laurence Bowling, the repeated reference to shadows stands for "all things of this world, which Quentin considers unreal and unsubstantial as contrasted with the world of pure ideas and abstractions" (133). Crucially, the mention of shadows gives rise to a third-space reality which celebrates temporal and spatial plurality. Quentin's recognition of the interplay between shadow and light serves as a poignant reminder of the imperial dichotomy of light and darkness, civilized and uncivilized associating the colonizer with enlightenment and casting the colonized into shadows and darkness. Thus, the shadow imagery places Quentin in a liminal space within this dichotomy, navigating between these contrasting worlds. More significantly, allusion to the shadow signifies "a moment of ambivalence and ambiguity" (Bhabha 232), serving as a temporal metaphor for melancholic contemplation aimed at transcending the "hard hedges" of colonial resistance. This fleeting, shadowy instance, suspended between light and darkness, liberates Quentin from the restrains of predefined spatiotemporal boundaries and cultural norms; a shadow enabling him to move beyond chronotic time and exist in a more fulfilling kairotic realm of openness and plurality.

Watching the shadow which "hadn't quite cleared the stoops" (Faulkner 77) and enduring the ticking sound of his watch, Quentin sees a sparrow on the window darting through the sunlight: "As the hour began to strike, the sparrow stopped switching eyes and focused on me with one eye until the chimes ended, seemingly listening too. Then, it flicked off the ledge and disappeared" (75). The appearance of the sparrow is highly symbolic, as the bird historically represents the post-bellum South and its struggle to redefine boundaries in response to immigrants from other underprivileged parts of the world[2]. As Quentin listens to the campus chimes, symbolizing the imperial definition of time, the bird's flight communicates a symbolic message of emancipation. It prompts Quentin to consider shedding the constraints imposed by imperial orders on space and time, aspiring instead to an "absolute state of permanence and unchangeability," as observed by Lawrence Bowling (134).

In the same context, R.B.G. Walker (1993) stresses the distinction between "the inside" and "the outside" of the sovereign state in his definition of time. The inside/outside division can be linked to the main idea about "the possibility of progress inside the state and the impossibility thereof outside the state" (Lundborg 264). Hence, within the state, there exists a progressive comprehension of temporality, whereas outside the state, time is characterized by a sense of meaningless repetitiveness.

This definition highlights the egocentric nature of the sovereign state in its colonial endeavors. It establishes a connection between what the colonizer claims as his own—associated with order and significance—and the outside, which is equated with repetition and meaninglessness. Thus, within the colonial discourse, the individual experience of time is confined to the limits of what may happen inside the borders of the sovereign state, whereas the outside is characterized by disorder and insignificance and upon which a series of exceptional measures like torture and surveillance are inflicted (Lundborg 268). In this respect, Andrew Linklater, in *The Transformation of Political Community* (1998), stresses the unqualified confidence in the superiority of the sovereign state's own way of conceiving time (46). Accordingly, exploring novel methods of organizing time that transcend the confines of the inside/outside distinction and extend beyond the borders of imperial politics can enable a more hybrid and universal experience of existence.

In *The Sound and the Fury*, Caddy runs away and opts for absence in the aftermath of her sexual adventure, pregnancy, and childbirth. Her escape from the Compsons' home, a sovereign patriarchal domain of authority and control, signals her movement from the inside to the outside definition of time. Nevertheless, Caddy has a powerful presence in her brothers' thoughts, haunting their memories even though she no longer exists within their inside realm of space and time. Caddy's oscillation between physical absence and full presence as a memory grants her the power of existing beyond colonial temporal norms as she no longer belongs to the inside time of her sovereign masculine-based community though she still shapes the lives of her brothers. In the same manner, Quentin insults Gerald Bland, who arrogantly boasts of his adventures with girls and becomes a copy of Dalton Ames, Caddy's abuser. As the name implies, "Bland" is associated with whiteness as it shares a homonymic kinship with the French 'blanc' meaning 'white'. Thus, Gerald Bland is a representative of a colonial white community that stands for the sovereign state. Insulting Bland and hitting him, Quentin re-experiences his fight with Dalton Ames. In two chronologically distinct incidents, Quentin, who used to oppress Caddy, confronts his sister's violators, surpassing the limitations of the immediate spatiotemporal domain and aspiring for a timeless universe devoid of all forms of repression.

Similarly, in *All That's Left to You*, marrying Zakaria, a collaborator with the sovereign state, and becoming a second wife in his household, Maryam is doubly burdened by her situation as a second-grade wife left with an unwanted pregnancy. The wall clock in her marital bedroom is a reminder of her sense of alienation in the inside time zone of Zakaria's household.

> The next moment the clock creaked and ceased ticking for a second, as though primed to announce a calamitous message to crowds waiting in silent anticipation. Then the big hand sprang to connect with the small one, and both were drowned in the metallic clamor of the twelve strokes. The last stroke came like the weary shudder which ends an orgasm. An instant later, the big hand slid off and resumed its solitary ticking pace in the darkness. Midnight. Dawn—that recurrence of light which threatens all fugitives—was just four hours away. Suddenly, it began throbbing in my womb: a slight movement that flowed through my body for the first time in some recess, unknown, and infinite. (Kanafani 30)

The clock in Maryam's marital room serves as a symbolic reminder of the impending dawn, representing rebirth and regeneration. More significantly, the clock striking midnight and marking the commencement of a new dawn, along with the subtle, mysterious, and boundless motion coursing through her body stand as a movement beyond the constraints of imperial time and signals a new beginning in the woman's life. Although the movement in Maryam's womb could enlist her in the work of reproducing the order of the colonial state, birthing new collaborators, there is still a measure of hope in the ticking of the clock and the "unknown infinite" movement in the woman's body "that is not mathematically calculable but that nonetheless resides in the steadfast commitment to a lost cause" (Gana 10).

Most of the time, Zakaria remains oblivious to Maryam's irritation with the wall clock that seems to confine her within his inside-time zone and even when he does notice it, he fails to comprehend it:

> I broke off as I looked at him. He looked stiff and unapproachable, and appeared not to have seen the clock. I started looking out of the window again, but the hand he placed on my shoulder restrained me, and I was forced to turn around and face him. His tone was gentle, as though he was addressing a child: 'Listen Maryam, if that damned clock's stopping you from sleeping, then I tell you what we'll do. You probably don't realize that if we tilt it a bit to the side its pendulum will stop.' (43)

In requesting Maryam to stop the clock, Zakaria unwittingly offers her an opportunity to break free from his inside time zone and assert her identity and agency. Thus, by killing Zakaria, Maryam enacts a symbolic gesture of movement and transgression. In his introduction to Kanafani's novella, Roger Allen explains Maryam's obsession with time, in addition to her recurrent speculation about the whereabouts of Hamid, as the Palestinians' preoccupation with the land. He adds that the ticking away of hours and minutes comes to their disadvantage (xii-xiii). More significantly, Maryam's fixation on time reflects a will to go beyond the confines of her husband's timed territory and reach out a new immutable realm that allows her to exist outside masculine and imperial authority.

In the same context, Hamid escapes the imperial definition of time in his encounter with the board guard and engages in a quest toward timelessness:

> 'Perhaps you only know Hebrew, but that doesn't matter. But really, isn't it amazing that we should meet so dramatically here in this emptiness, and then find that we can't communicate?' He went on looking at me, his face dark and hesitant and somewhat suspicious, but there was no doubt he was afraid. As for me, I'd crossed the barrier of fear, and the emotions I was feeling were strange and inexplicable. (35)

Overwhelmed by an inexplicable sense of triumph, Hamid asserts his power and agency by throwing his watch into the desert's darkness and crossing the threshold of fear. Allen observes that both Hamid and Maryam confront enemies, one internal the other external, describing them as "the

one within and the other without" (xiv). The imperial conception of time rooted in the distinction between inside and outside emerges as a significant adversary for Faulkner's and Kanafani's characters. Through symbolic acts that defy temporality, they challenge this framework and propose an alternative model of time, one that seeks to amplify marginalized voices and identities. In the final scene, the darkness that once enveloped Hamid's and Maryam's inner lives gives way to a resolute determination to escape a time defined by constraint and submission. Their struggle transcends the mere reclamation of lost spaces, becoming a fight to wrest time itself from the colonizer's grip.

Spatial Resistance, Reclaiming the Land

In the works of Faulkner and Kanafani, characters share a common plight: landlessness. This condition reflects the experience of individuals who have been severed from their land, either physically or psychologically (Young 51). Faulkner addresses this theme through the narrative of the Compson family, whose decline is marked by the loss of their ancestral land. In a final effort to maintain their fading prestige, the Compsons sell their last piece of land to fund Quentin's education at Harvard. The eventual transformation of this land into a golf course symbolizes the intrusion of bourgeois capitalist culture into the South, eroding its cultural authenticity and purity[3]. This shift not only strips the Compsons of their former power and influence but also plunges them into a melancholic state. Confronted with the abrupt loss of both material wealth and moral standing, the Compson family eschews the collective mourning necessary to process their losses. Instead, they succumb to a deep depression, paralyzed by their grief and unable to make meaningful efforts toward rebuilding their legacy (Gilroy 98).

Similarly, in *All That's Left to You*, the theme of landlessness is reflected in the characters' exile and their yearning for a home. This is paralleled in The Sound and the Fury through Quentin Compson's poignant refrain, "If I could say mother," and Hamid's journey across the desert in search of his lost mother. In both cases, the mother figure symbolizes land, belonging, and identity, highlighting the characters' profound connection to the land and their quest to reclaim a sense of home and agency.

Allen observes that Kanafani poignantly captures the blend of anger and despair experienced by different generations of Palestinians as they confront the bleak reality of diaspora and exile from their homeland (xi). A similar sense of exile defines Quentin's journey from Harvard to the Charles River, underscoring his detachment from the Compsons' cherished land. For both Faulkner and Kanafani, the land is portrayed as a vital, life-giving force, pulsating with vibrant rhythms that sustain their characters (xviii). Its loss, however, leads to profound alienation and an enduring sense of melancholy.

In a similar vein, the characters' spatial journeys position them within the strategically sociopolitical construct of the nomad. In *Nomadology: The War Machine*, Gilles Delleuze, and Félix Guattari define the nomad as a person who most effectively resists the control of the state or the colonizer since his/her life involves a permanent condition of mobility that cannot be contained or

stabilized[4]. The colonizer's appropriation of land, described by Deleuze and Guattari as "territorialization," occurs at the expense of the original owners' "deterritorialization." This dynamic ultimately gives rise to a third phase, "reterritorialization" (Deleuze and Guattari 51-52), which manifests as an act of resistance against the forces of "deterritorialization."

In the works of Faulkner and Kanafani, male characters exhibit various forms of resistance to displacement. Quentin, for instance, abandons Harvard University, rejecting the dominant colonial narrative that seeks to monopolize knowledge and science. Similarly, Hamid resists "deterritorialization" by confronting the Israeli border guard and seizing his weapon. Quentin's suicide in the river, symbolizing a profound return to the maternal womb, and Hamid's ultimate embrace of the desert at the end of his journey can both be understood as acts of "reterritorialization," defying the forces of "deterritorialization."

This entails a symbolic return to the original space, even though it has been usurped by the colonizer. Hamid's close ties with the desert emphasize this assumption, for when "he flung himself to the ground, [he] felt it like a virgin quiver beneath him" (Kanafani 6), and when he walked his steps are described by the speaking desert as "charged with life which he beats out endlessly against my breast" (8). While Hamid reunites with his long-sought mother, the land, Quentin Compson reunites with his mother's womb in the river waters. At the end of Kanafani's text, the voices of Hamid and Maryam, each fighting their own "reterritorialization" battle, fuse into each other despite the distance that separates them. The long-awaited miracle both characters hoped for to salvage their dwindling possessions is finally tangible. The act of confronting adversaries, whether internal or external, holds symbolic weight in two interconnected realms: the domestic sphere and the homeland (El-Hussari 1012). In both cases, each fight symbolizes reclaiming territory from the colonizer.

Intricately tied to identity and belonging, land is not merely a physical setting but an intrinsic part of the characters' psychological, cultural, and social wellbeing and the disruption of this strong connection has profound repercussions on identity construction. In *The Sound and the Fury*, Jason's monologue reveals symptoms of frustrations at the loss of one's land and his sense of belonging:

> Like I say, if he [Mr. Compson] had to sell something [a piece of land] to send Quentin to Harvard we'd all been a damn sight better off if he'd sold that sideboard [Benjy] and bought himself a one-armed straight-jacket with part of the money. I reckon the reason all the Compsons gave out before it got to me like Mother says, is that he [Mr. Compson] drank it up. At least I never heard of him offering to sell anything to send me to Harvard. (197-198)

Jason struggles to reconcile with the Compsons' decision to sell their land, a choice that leaves him with the prospect of having nothing to inherit and a profound sense of disconnection. To Jason, the sale of the land is utterly meaningless serving only to fund Quentin's failing tuition and Mr. Compson's selfish drinking habits. These purely materialistic motives underscore the family's decline, ultimately contributing to their collapse. This downfall evokes melancholic reactions rooted in "the loss of a fantasy of omnipotence" (Gilroy 99) that the Compsons once enjoyed during the antebellum South.

In a similar vein, to the child-like Benjy Caddy is the land as he constantly associates her with

trees, repeatedly reminding us that "Caddy smelled like trees," (Faulkner 15, 16, 44). Doreen Fowler explains Caddy's association with the smell of trees, water, and ripe honeysuckle as Faulkner's instrument to portray the female character as an "inexhaustible, self-regenerative life force" (142). Caddy's association with trees raises her to the mythical level of a goddess since "charged with sacred forces, the tree reproduces the natural laws of development and transformation" (143). Losing its leaves then regaining them, the tree stands as an emblem of resistance and change. Whether it is the pear tree in Faulkner's South, a symbol of fertility and renewal, or "Hamid's feet firmly implanted in me [the desert] like the inevitable roots of a tree" (24) in Kanafani's Palestine, the image of the tree evokes themes of regeneration and resistance. Symbolically, it embodies the myth of eternal return (143) while also reflecting notions of identity and rootedness.

Azouqa stresses the historical element of Caddy's association with trees, maintaining that the girl's smell of trees turns her into a goddess of fertility representing the old South. Her motherly love and devotion to Benjy qualify her to rise to that status, whereas her disappearance, from which Benjy never recovers, stands for the decline of the old South (161). While this reading rightly clarifies Caddy's association with trees, an unvoiced reality still lurks in the female character's smell of land and trees. Indeed, in Faulkner's novel, Caddy is not merely an embodiment of the fall of the traditional South as she moves beyond boundaries becoming a universal cause of the oppressed and the marginalized.

The novel opens with Caddy climbing a pear tree to observe her grandmother's funeral, revealing her muddy drawers as symbols of fertility and life. By daring to climb up and confront death, she displays signs of vitality to her brothers below, becoming their conduit to reality. As she ascends above them, Caddy assumes a goddess-like role, transcending both time and place. Within a colonial framework, she embodies a lost cause, simultaneously victimized by the colonizer and venerated by the colonized.

Additionally, Caddy is sexually abused not only by Dalton Ames but also in her brother's thoughts:

> I held the point to the knife at her throat it won't take but a second just a second then I can do mine I can do mine then. . . it won't take but a second I'll try not to hurt all right will you close your eyes Caddy do you remember when Dilsey fussed at you because your drawers were muddy. . . touch your hand to it. . . push it are you going to? Do you want me to push it? (Faulkner 188)

The knife, with its phallic dimension, reveals Quentin's unsettling fantasies of incest and his desire to exert control over his sister's body. A similar motif appears in Kanafani's text, where Hamid dreams of plunging a knife into Maryam's body, echoing themes of domination and violence:

> He'd imagine himself rushing to her bed, armed with a long knife, uncovering her face; then while she looked up at him with eyes like a madwoman's, he'd grab her by the hair, and say something brief yet cuttingly final—or else he wouldn't speak at all, but just look at her so that she understood everything, and stab her straight through the heart. (3)

In both masculine fantasies, the female body is subjected to sexual violation, perpetrated both by an outsider and a brother. This implicitly echoes the abuse of land that parallels female alienation within a patriarchal imperial system of oppression.

In a similar context, when Mrs. Compson "happened to see one of them kissing Caddy. . . she went around the house with a black dress and a veil, crying and saying her little daughter was dead" (Faulkner 286). Consumed by traumatic melancholy, Mrs. Compson mourns Caddy's kiss, interpreting it as her daughter's initiation into a world of masculine-dominated womanhood. For Mrs. Compson, the kiss becomes synonymous with death, symbolizing a *nakba* (tragedy) for the myth of the old South. This myth, traditionally rooted in a profound connection to the land, is reimagined as a lament for the desecration and loss of native territory to colonizing forces.

Kanafani's narrative begins with Maryam's forced marriage to Zakaria, which follows her physical violation and subsequent pregnancy. This event drives her brother Hamid to flee Gaza for the West Bank, seeking to escape the ensuing scandal. Maryam's wedding becomes a symbol of the disintegration of her family, characterized by her father's death, her mother's absence, her brother's departure, and her confinement within the bed of a collaborator. Simultaneously, as Hamid traverses the desert, he witnesses sunset, a metaphor for the decline of Maryam and her family's fortune. This marriage, akin to Caddy's experiences, represents a form of death cloaked in celebration, with both Maryam and Hamid confronting abuse and colonization. Despite her physical absence, Maryam continues to inhabit Hamid's thoughts and nightmares, underscoring the enduring impact of her ordeal.

Similar to Caddy, Maryam symbolizes the Palestinian land which is seized and abused. Her involvement with Zakaria, a traitor who betrays his people's cause and informs on freedom fighters like Salim, is not just a violation of her body but also of her family. It represents an act of colonization that transforms Maryam and her brother from a state of self-reconciliation to one of melancholy and alienation. In her stream of consciousness, Maryam reflects on her identity before and after Zakaria's intrusion into her life:

> Poor little Maryam, what sort of miserable life have you lived, that you've had to accept all this in the end? You were the flower of Manshiyyah, ambitious, educated, from a good family. What misery made you accept Zakaria as a husband, with his children and wife? (11)

Victimized by Zakaria, who represents the colonizer's gaze, Maryam mirrors the fate of the land. Her transformation from a state of purity and growth to one of abuse and dependence parallels the plight of the colonized territory.

Zakaria's words portray Maryam as a land taken over and subjected to abuse: "'Your body's a fertile land, you little devil, a fertile land, I tell you!'" (13). Maryam's response to Zakaria's description stresses the perspective of the colonized dispossessed from land and left to despair: "A fertile land, sown with illusion and unknown prospects" (13). The same truth is implicitly voiced by Hamid who thinks: "Gaza's behind you now, erased by the universal blackness" (25). To Hamid, Gaza is not merely

a physical space; it is a sister's body abused by a collaborator and invaded by the darkness of colonization; a reality that haunts him despite his attempts to overcome it. Thus, sexually manipulated by Dalton Ames and Zakaria, Caddy and Maryam stand for the abused land which is lost yet treasured and appropriated yet strongly present in brothers' memories.

Another important motif in relation to female identity and land abuse in Faulkner's and Kanafani's texts is the knife. As previously mentioned, Quentin's knife used to manipulate Caddy is a phantasmagoric instrument of abuse. However, as Wesley Morris accurately argues, the knife is a doubled phallic symbol being both an object of violation and an instrument of castration (139). In fact, despite his phallic knife, Quentin fails to control Caddy who "didn't move [with] eyes wide open looking. . . at the sky" (188) in an emasculating act of resistance. Likewise, Maryam and Hamid use the knife. Their acts, "though distant and disjoined, are combined into a moment of heroic action" (El-Hussari 1010). Maryam plunges the kitchen knife into the body of her abusive husband while Hamid threatens to cut the throat of his captive, the Israeli border guard, with the knife he seizes from him. Hence, Caddy's reaction to Quentin's knife as well as Maryam's and Hamid's knives highlight the possibility of rising against all forms of oppression and ultimately claiming return, agency, and power.

Conclusion

By transcending the constraints of time and space in their journeys, Quentin and Hamid tap into a deeper pulse emanating from the land itself, guiding them toward the essence of truth. Their journeys represent an effort to establish a new order, one that lies beyond the oppressive systems that confine them. For both Faulkner and Kanafani, Caddy and Maryam embody the land, which despite its abuse remains a cherished memory and a dream deferred. In the same vein, the abused land and distorted time continue to serve as powerful symbols for the colonized, offering an alternative reality that takes them beyond the confines of colonial spatiotemporal limitations.

In Faulkner's text, all that is left to the Compson brothers is the memory of an abused sister, which leaves them with a postimperial melancholy and a longing to transcend time and place, seeking to return to a state of eternal peace. In Kanafani's text, Hamid's thoughts and feelings are similarly imbued with melancholy and rage, directed at the abusers of both his sister and his land. Both texts conclude with the idea that the colonized, fueled by the desire to reclaim control over their own time and land, can still assert power over these spaces despite the weight of oppression and melancholy.

Endnotes

1. On his last day and as soon as he wakes up, Quentin's attention is drawn to the shadow of his window sash blocking the morning sunlight in his Harvard room. Later, on the bridge, he observes boys fishing, one of whom wears a shirt "motionless in the flickering shade" (136). This same imagery recurs with the white trout, which remains "motionless among the wavering shadows" (137).
2. See Gary Alan Fine, Lazaros Christoforides "Dirty Birds, Filthy Immigrants, and the English Sparrow War: Metaphorical Linkage in Constructing Social Problems". *Symbolic Interaction*, vol.14, no.4. Winter 1991, pp 375-393.
   Boria Sax. *The Mythical Zoo: An Encyclopedia of Animals in World Myth, Legend, and Literature*. 2001. p .236.

3. In "Sports in the South," Diane Roberts stresses the imperial feature of golf as it is a colonial British derived, British transmitted sport that underlined class differences in Faulkner's South (303).
4. While it involves movement across spaces as an expression of resistance to borders and hegemonic control, Deleuze and Guattari argue that the concept of nomadism is not restricted to the displaced person as it can be extended to refer to all forms of cultural and political activity that transgress or debunk the boundaries of mainstream sociocultural and political codes.

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