

Foucault's Power Knowledge Discourse and Panoptical Strands in the Construction of Psyche and Decoloniality in *Light in August*

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Abstract

This research paper intends to explore the revolting resistance by the blacks and the problematic domains of reconstructionist movements and white ostracism under the dominant ideology of white supremacists. The black existential crisis and search for identity has led a creation of 'black burden' through the ironic conception of the white man's burden. The American literature is engulfed with the dominant thematic concerns of racial traumas, identity crisis and white superior regimes under their colonial matrix of power. Contrarily to this notion, *Light in August* represents a revolutionary rebellion and violent case of resistance against the privileged ideologies in Mississippi through the protagonist Joe Christmas. Significantly, the selected text, *Light in August* is a unique masterpiece as it introduces the notion of black Xenophobia against whites who are already labelled with their white xenophobic concepts. In this regard, this paper utilizes the theoretical framework of power, knowledge and panoptic theory represented by Michel Foucault. It highlights that both white power produces their knowledge and discourse upon blacks to make them feel, inferior and subjugated under the dominance of their white color who keep an eye on the negroes. The paper brings into account sadomasochism and psychoanalytical neurotic stratifications in the blacks through Foucault's perspectives. Besides the exploration of black racial resistance, the paper puts forth the issue of white religious fanaticism in context of white ostracism in order to call for the decolonial agenda as its fundamental motif. Thus, this research paper provides some solving strategies to the questions regarding the methodologies of black resistance and white ostracism.

Keywords: Decoloniality, Existentialism, Power Knowledge Discourse, White Ostracism

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Introduction

William Cuthbert Faulkner is a Nobel Prize winner man of letters in the 20th century American history. Being a greatest novelist and remarkable short-story writer, he is widely regarded for his pioneering usage of a literary technique, stream of consciousness, besides his well ranged and in-depth characterization and highly experimental style of writing. *Light in August* is significant in the list of his famous novels besides *The Sound and the Fury* and *Absalom, Absalom*. Additionally, the topmost subject matters of his masterpieces include the concept of modern tragedy, Gothic literature, race in American context and the ebb and flow of his characters' psyche. Furthermore, his aesthetic and critical descriptions mark his literary worth to achieve twice a Pulitzer Prize in fiction after receiving the Noble Prize in literature in 1949.

The French philosopher, Michel Foucault, led the discourse of power and knowledge by asserting that both knowledge and power are intimately bound up in order to constitute the system of control through the institutions as this research paper discusses in detail. The powerful mechanism of their power is panoptic eyes that they keep on the marginalia as the white grandfather of Joe named as Doc Hines does over him as a typical white master. Although, modern critics argue that Foucault's ideologies are controversial most significantly in his essays, yet, they are studied widely as this research paper applies his theoretical framework of power/knowledge. Thus, the work of this literary critic and political activist is influential for the study of politics as it is applicable to *Light in August* in these terms besides, being linked with the structuralist and post structuralist stances.

Joe Christmas is the protagonist of the novel *Light in August*. The long series of his struggles are to comprehend and accept his biracial identity as a mix blood race and the powerful working of panoptical institutions. He becomes an excommunicated and outcast due to his misfit racial identity in Mississippi America. Thus, he is forced to live a life of violence and suppression firstly as a victim for almost 18 years and secondly as a perpetrator of violence after getting rid of severe beatings of his adoptive father, Mr. McEachern, who is a religious fanatic and radical being belonged to Puritan values. His white grandfather Doc Hines keep a constant panoptical eye on his activities and beats him severely.

A white girl named as Joanne Burden is a representative of the reconstruction movement for the blacks on and hand. On the other, she proceeds on using the word "nigger" again and again for Joe Christmas

ironically. The flashback reveals the story that her father and grandfather had to face white ostracism and that is why they were killed just as Joanne is treated as an abandoned being. She indulges in a strange relationship with Joe with whom she makes sexual love at night and becomes strange in day time. With the passage of time, she becomes a religious devout and tries to kill Joe but, in that fight, Joe kills her reciprocally as he considers her similar to his white dominated and violent father.

A third main character is a woman, Lena Grove who is a label of women subjugation at once and women empowerment on the other level. Her partner... leaves her after conceiving an illicit child with her. Lena Grove travels like a wanderer in search of Burches to make the child legitimate with losing hope as the first chapter of *Light in August* starts from her storyline. Thus, till the end Joe is searching his true identity and space in society as Lena Grove is striving and making her way to live as she starts business with Joe Christmas.

Thus, the exclusion of the characters from society because of the gender bifurcation, inferior races and the religious discordance are the central topics in *Light in August* that proceeds through flashbacks and sometimes, through the stream of consciousness. In short, Faulkner explores the upper hand collaborative dealings of power and knowledge that are in hands of white masters and white puritanical leaders to mark the identity of other characters that is constructed and affected through white society of 'othering'.

Literature Review

A lot of scholarly reviews have reviewed about this text; thus, an extensive literature review has been mentioned in this section of the research paper. Nathalie Virgintino's article titled "Joe Christmas and the Search for Identity in William Faulkner's *Light in August*" offers a detailed analysis of the character of Joe Christmas and his struggle to find his true identity in a society that is defined by racial and ethnic issues. Joe Christmas is a mixed-race individual who faces numerous challenges in his quest to assimilate into a society that is plagued by racial discrimination. The character of Gavin Stevens in *Light in August* suggests that Joe's behavior is a result of his biological inheritance, rather than socio-economic factors (Virgintino, 2011, p.1394). Joe's inability to fit in leads him to commit aggressive acts such as killing McEachern and Joanna Burden. Thus, this article offers a comprehensive analysis of the themes of alienation, self-discovery, racial prejudices, and the search for belongingness in a world that is characterized by disharmony and turbulence.

Furthermore, another scholarly article entitled “Marginalized Segregation of Race and Community in *Light in August*” by Dr. Preeti Oza provides an in-depth exploration of the racial prejudices and tensions that were prevalent in the American South during the early 20th century. The article meticulously investigates the representation of racial segregation in the novel and its impact on the lives of both black and white characters, while also examining the social, cultural, and historical context of the novel. Furthermore, the article carefully scrutinizes the character of Joe Christmas, whose rational thinking ability was lost due to the racial humiliation he faced. Dr. Oza highlights the fact that this novel underscores the pervasive nature of racism and its overwhelming influence on society, as any slightest doubt about an individual’s racial origin can leave a permanent scar on them in a racist society (Oza, 2021, p.11). Dr. Oza characterizes Joe Christmas as a tragic hero whose life is defined by an inferiority complex and deprivation stemming from his doubts about his racial background and the taint of black blood. Overall, the article presents analysis of the racial issues depicted in the novel, which sheds light on the complex nature of racism and its far-reaching impact on individuals and society as a whole.

Moreover, Deborah Clarke reviews about the non-patriarchal language of women in *Light in August*. He writes that "Faulkner's women are not silenced but marginalized in a fictional world controlled by men and their language" thus, "his women characters evade the boundaries and categories by which the men attempt to control them" (Clarke,1989, p.398). He continues that "women of *Light in August*, they all share one very important attribute: the ability to disrupt and overturn patriarchal standards of order" (Clarke,1989, p. 403). In this way, he finds the women empowering concepts through the lingual power of women in Faulkner’s text. Furthermore, Claus Peter Neumann writes that "The community portrayed in *Light in August* shares more or less rigid social convictions that are to a great extent determined by religion" (Neumann,1999, p. 53). He concludes that "Thus, religion is turned into a powerful ideological instrument, used to sanction the white male's struggle to achieve and maintain absolute control" (55). Additionally, Cluas Peter claims that in *Light in August*, the important knowledge is most frequently denied to women. Lucas Burch changes his name and does not inform Lena about his whereabouts in order not to give her any chance to oblige him to marry" (Neumann, 1999, p.57). He exposes the tactful usage of religion by the privileged white sections to impose the ideology of controlling both on the men and women besides keeping their own knowledge overt.

Shankar Subedi reviews this text by evaluating the "white society and its legal system that unjustly tries to portray and naturalize the black race as inherently violent and irrational in William Faulkner's novel *Light in August*" (Subedi, 2020, p.92). He asserts that "The novel is a kind of interrogation of the false representations of both the whites and the blacks in the official version of American history" (95). Besides this, Robert M. Slabey indicates the mythic connotation and its ritualistic presence in *Light in August*. He claims that Joe can be considered as a symbol of Christ on the basis of his last name as Christmas by claiming that "a preliminary observation must be made that Joe embodies a negative incarnation' i.e. he is not God humanized but man de- humanized, not God accepted as a human being but man rejected as a human" (Slabey, 1960, p.328). Then, he makes another mythic symbolism of Joe's character with Adonis in terms of his beloved Joanne's love for him like Aphrodite (333). Similarly, another scholar makes an intertextual reference of Joe in *Light in August*. Debra A. Moddelmog reviews this literary masterpiece in terms of classical allusion to *Oedipus the king* in terms of the character of Joe. He claims that "his first father whom Christmas slays is, of course, his foster-father, McEachern. Puritanical, pious, and dogmatically religious, McEachern represents both The Family and The Church which enslave individuals" (Moddelmog, 1985, p.17) and then, the second father like figure is Joanne (18).

On the other hand, Joseph Gold elaborates the two worlds of past and present that shape the contemporary conditions of the basically good characters. He denotes that "Joe Christmas, as the contemporary innocent has the goodness" as same is the case with the character of Lena Grove. He continues that just "like Benjy in *The Sound and the Fury*, he is the symbolic sum of his traditional past and the product of the insane present that has resulted from such a past" (Gold, 1963, p.161). It deems that Joseph Gold marks the chronological references of *Light in August* through the flashbacks of past and the flow of present times in the lives of characters just as Joe. Another literary scholar, Harold Hungerford, represents the actual chronological view in *Light in August* from fall to spring & time period of month and days sequentially like mapping. He delineates that "Half of *Light in August* is flashbacks because, for Faulkner, the past determines the present" (Hungerford, 1983, p. 183). Then, he provides the details of all main characters' chronology as he says "Faulkner presents his five main characters in the order in which they are entrapped by the past, from least to most" (184).

Sally Padgett Wheeler further takes the similar account in a wide and deeper exploration." He connotes that "Faulkner traces the land and the

people from the time of the wilderness and the Indians, to the settlers of the county and the founding fathers of the town of Jefferson, the War Between the States, Reconstruction". He continues the argument about a vast multi lined discourse of chronology that it moves to "the turn of the century, World War I, prohibition days, the depression, World War II, and another post war era" (Wheeler, 1973, p. 20)

In addition to it, Pratik Maitra reviews that this "novel investigates issues of sex and race explicitly" as the world "treat him (Joe) totally uniquely in contrast to the manner in which they treat white individuals" (Maitra 9). Basically, he combines main ideas such as identity, racism and individual alienation all along. Moreover, Wendy Van Epps reviews that "Faulkner's working title for *Light in August* was "Dark House" thus, "the psychological conflict within the individual, then, is expressed in terms of the Gothic building" (Epps, 1983, p. 3). For instance, "Joanne is "haunted," trapped by the past, like her house, her identity is fixed by her family's history" (5). The textual references also proof this point of view as a lot of darker imageries are used such as....in order to highlight the Gothic side of characters' lives.

Additionally, a critical scholar named as Arnold Weinstein argues that "There is an unforgettable moment in *The Sound and the Fury, As I Lay Dying, Absalom, Absalom!* and the like, or the separate short stories posing as a novel in *Go Down, Light in August* when Lena's newborn infant is "fused" and "confused" with the infant Joe Christmas" (Weinstein,1986, p.2). Significantly, his arguments are analytic he focuses on the narrative's confusion that infuse the name of these characters. Besides this, he reviews about the interconnectedness of Joe's life through out the novel that started from the childhood traumas to "the terrible and irremediable despair of adolescence" (Faulkn, 1990, p. 162).

Thus, all these afore mentioned literary reviews describe *Light in August* mainly in terms of chronological order (past and present) narrative style (fusion, myths and dark houses) and the sociological themes such as race, gender and identity. Whereas some of the journal reviews mark the intertextual linkage between this novel and other literary texts such as *Oedipus the king* and *The Sound and the Fury* that is another American novel by William Faulkner. In spite of all these scholarly reviews, there is still a research gap that my research project leads in order to discover a new third dimensional approach as a contribution in the existing corpus of literary reviews and scholarly criticism. Thus, this research paper provides a comprehensive exploration of the power, knowledge, discourse in *Light in August* through the collaborative strange of the panoptic theory by

Michel Foucault. In addition to it, the paper brings into account the notions regarding the creation of black burden and Xenophobia at on hand and white ostracism, white religious fanaticism and sadomasochism on the other hand descriptively at length as a product of racism in America.

Research Methodology

Michel Foucault's power-knowledge discourse posits that hierarchical structures in society accumulate power and knowledge, leading to the distortion and manipulation of reality by rejecting historical narratives. When viewed through a decolonial lens, this concept is used to dismantle the superior schemata of the Enlightenment through the language used to establish power, knowledge, and truth. The decolonial movement marks a turning point in theoretical and practical resistance against racism, colonialism, and imperialism. Applying Foucault's power-knowledge discourse to William Faulkner's *Light in August* through a decolonial lens reveals the unbalancing and undermining of racial politics and colonial bifurcations by Western/American colonization towards the colonized states. Faulkner's narrative style in *Light in August* has a theoretical and philosophical focus on existential questions. In this context, Joe Christmas's existentialist quest for identity is reflected through his search to rediscover his erased original roots and to be aware of his birth name and racial heritages after a series of sufferings such as segregation and social isolation.

Light in August by William Cuthbert Faulkner is selected as a primary text to be evaluated by a critical and analytic lens. In this way, the research paper provides a qualitative textual analysis through the theoretical framework of Foucault's power/ knowledge/ discourse and panoptic theory. Foucault conceptualizes that the power and knowledge are two interconnected ideas that this paper perceives as two sides of sheet or a coin. This paper evaluates this paradigm by bringing into account that Faulkner's protagonist is the brutal sufferer of white's "power knowledge" ideology as Michel Foucault quotes that "there are no factual truths about the blacks but only delineations that are constructed by whites through socio cultural discourses" (Subedi,2020, p.94).

Through this theoretical model, this research paper argues that the only domineering power is in the hands of whites who are considered as truthful, enlightened and pure. The power of whites is shaped by the dominant discourse of their rhetoric of enlightenment and then, they reproduce or reshape knowledge according to the demands of their power prospects. In addition to it, Luis Althusser claims that "individual is merely a subject under the dominant ideology". In this way the protagonist Joe has

no respect as he is not the part of larger political structures and that creates a sense of nothingness inside him.

In addition to it, this paper interlinks Foucault's another concept of panoptic model which he elaborates that "There are forms of oppression and domination which become invisible". Joe in *Light in August* says "he is watching me all the time" (Faulkner, 1990, p. 138). The theorist says "the Panopticon is a marvelous machine which, whatever use one may wish to put it to, produces homogeneous effects of power". In short, this research paper interconnects the panoptic theory with power, knowledge, discourse to be applicable to the selected text by Faulkner. As Michel Foucault mentions in his essay titled as *The History of Sexuality* about this panoptical strange of power in these words that "its success is proportional to an ability to hide its own mechanisms".

This research paper initiates following research questions:

1. How far the neurotic racial stratification of white supremacy plays its role in generating the ingrained black Xenophobia and the sense of "black burden" in *Light in August*?
2. To what extent, the reconstruction movements of blacks are succeeding contrarily to the fact that Joanne Burden is still enforcing the ingrained racial prejudices in spite of her position as the reconstructionist.
3. How racism and 'othering' collaborates to the production of white ostracism and fanaticism in the context of *Light in August*? In this way, what is the contribution of this research project for decoloniality?
4. Does William Faulkner's narrative text maintains the historical misogynistic paradigm or counter balance this notion through women empowerment as a feminine resistance as well?

Analysis/Discussion

William Faulkner sheds light on ruthless rituals of unresolved issues of racism of 1920s Southern society to ostracize and exclude those who are away from the traditional society, particularly the blacks and those who collaborate with African Americans. Through the character of Joe Christmas and Joanna Burden, Faulkner delineates how the psyche is constructed. Michel Foucault, a French philosopher, in his concept of "power-knowledge," elaborates that societies create discourse according to their interests to distort reality and social relations and to regulate social

categories by exerting influence over the lower ones through racial hierarchies. The setting of *Light in August* is the “Jim Crow” South, exercised by racist ideologies of whites as Edward Said also highlights “us vs them”, and xenophobia in his book *Culture and Imperialism* (Said 1993). This novel also expresses “racial division and racial segregation” as both black and white characters are under “racial barriers” to be living in Yoknapatawpha County” (Snead 152).

The lives of characters are shaped or created by their brutal and haunted pasts and now they perpetuate the violent cycle by enacting it on others, especially Joe Christmas, who is considered “the devil’s walking seed” (Faulkner 1990, p.383) since his childhood due to his racial ambiguity and he spend his life in “silent and unflagging savageness” (Faulkner, 1990, p.40). They realize that both are living not only in the sin of being racially diverse according to the town’s fixed standards but in the filth of sexual life as the only way of temporary peace in such challenging society. “Another damn black burden”, and” folks will think I bred to a damn slaver” (Faulkner 1990, p.101) shows the racist slurs and ingrained mentality of blacks as dejected people. A textual reference that “they have been calling him Nigger for years” (56) reveals how his identity is constructed through social and political discourse that he encounters in his conditioning and upbringing. There are certain racist slurs used to compare Blacks with animals as “Bastard, little rat”, “bitch”, “poor mankind”, and “damn nigger blooded” (Faulkner, 1990, p. 44) highlight biases and inherent nature to slander them. A critical commentary explores that the cartoonish name of Joe Christmas also sheds light on his identity crises and identity indeterminacy by the powerful discourse of language that is in the hand of the institutions in Foucault's terms. The persona of Joe also suffers from manipulation and blackmailing by a nurse who threatens him to reveal his identity if he exposes her truths.

Faulkner highlights trauma and defines that some wounds never heal and memories can’t be evaded. “Making or getting money is a kind of game where there are no rules at all” (Faulkner ,1990, p.41). It reveals the materialistic concern of oppressive power structures and whites’ tactics to maintain their hegemony. Foucault highlights that the mechanics of power are not analyzed due to the fear of going against hierarchical political structures. Thus, Faulkner delves deep into the “social construction of race” and social identifications through the “in-between-ness” of Joe Christmas that shapes his behaviors as this textual evidence elaborates that “his black blood drove him first to the negro cabin. And then the white blood drove him out of there, as it was the black blood which snatched up the pistol and the white blood which would not let him fire it” (Faulkner

,1990, p.449). He suggests how on one hand, certain Southern racial codes destroy Christmas's identity and on the other side, Christmas also disrupts Southern society by striking down its ethnicity or racial establishment because where there is power, there is resistance as well according to Michel Foucault. The "invisible eye" is reflected through Southern society as Christmas is its "subject", and that ideological patterns and hierarchal gaze mold Christmas's actions and behaviors as Joe asserts about his white grandfather and on a broader level about all the white masters by saying "he is watching me all the time" (Faulkner,1990, p. 138).

Moreover, Foucault also describes Panoptic theory through which powerful forces force their subjects to show and follow expected behavior that is approved by the invisible observer or watcher. So, they have to internalize and subordinate to the orders of the "authoritative gaze". In *Light in August*, the power of the invisible watching system is illustrated by whites and their Southern community and Joe Christmas is the subject to follow and act upon their orders and commandments. Doc Hines is the one through which Joe becomes aware of his otherness and views himself as a separate entity from his surrounding area, that's why he acts according to stereotypical prejudices which he encounters since his childhood as Christmas reflects "knew that he was never on the playground for an instant that the man was not watching him...with profound and unflagging attention. That is why I am different from the others" (Faulkner,1990, p. 138). This textual reference denotes the misery, dehumanization, and manipulation that biracial characters go through, "and I know that for fifty years I have not even been clay, I have been a single instance of darkness in which a horse galloped and a gun crashed" (Faulkner,1990, p.197). Thus, this novel depicts that life, especially for blacks, is just a dark tragedy, full of deadliest wounds and inescapable scars as this reference highlights "Each one was cracked and from each crack there issued something liquid, death colored and foul"(Faulkner, 1990, p. 78) which will never be erased from their identity which also cause "negroes outraged indignation "(189).

Lena Grove is well aware that she needs a man to legalize her child. It depicts women's ideology to have a male partner for societal acceptance, and social stability especially after having a child as she is suffering from identity crises due to the absence of the father of her son as it is an illicit pregnancy and she is socially and morally isolated from society. The American society is presented as rigid where there is no tolerance for Joe, Lena, Hightower or Joanna and they face disillusionment because of the unforgiving attitude toward outcasts.

In this novel, the disruptive psychology of the blacks and also the white ostracized people is shown as fractured, fragmented, and tormented. Joe Christmas is a catalyst for modern society as he is trying to be adjusting in such an adversarial and merciless world of whites. The name Joanna Burden, also symbolizes the tragic phase of burden as the past, as a woman or as a curse for mankind due to racially inferior. Joanna feels herself a carpetbagger because of the dehumanizing attitude of a racially hierarchical society. she implies that "I seemed to see [blacks] for the first time not as people, but as a thing, a shadow in which I lived" (Faulkner,1990, p 104).

The novel represents black existential crises by highlighting the social codes as according to Michel Foucault, the marginalized is under gaze and power is dispersing the discourse about them as blacks as inferior. The textual evidence "this is my life, I don't belong here" (Faulkner 105)," I don't know what time is it, but it is later than midnight and I have not yet been asleep" (Faulkner 45) and Joe's dish crashing into the wall also reflect outrage, abject helplessness, and the existential crises that characters face due to their mental and psychological disturbance. "Gutter filth like a drowned corpse in a thick still black pool" (Faulkner,1990, p. 45) comments on their turbulent conditions and inhumane treatment.

By weaving together past and present, fact and fiction, Faulkner expresses characters 'endurance with their troublesome memories as "Memory believes before knowing remembers. Believes longer than recollects, longer than knowing even wonders" (Faulkner,1990, p.51). The persona of Joe Christmas also intrigues the nature vs nurture debate as Joe becomes violent and abusive due to his childhood at the McEacherns. His killing instinct and anti-social behavior are traced back to his upbringing in the environment of oppression at McEachern and tragic events of civil war and clash between America' south and north that torn families and human relationships and cause massive bloodshed of negroes, and their persecution by the mob as this textual instance reflects "black blood seemed to rush like a released breath"(Faulkner, 1990, p. 187), "beaten with the walking stick "(142) and "malevolent breathing of a fleeing animal and moaning" (Faulkner, 1990,p.175) which connotes the black's contrasts with instincts of beasts and barbarians.

Faulkner satirically uses wit, humor, and sarcasm to portray the harsh treatment of Negroes as "the black shoes smelling of negro: that mark on his ankles the gauge definite and ineradicable" (Faulkner, 1990, p. 134) which leads negroes to lose their self and "walk in a baffled and fretted manner" (Faulkner, 1990, p. 118). Blacks are considered social outcasts and supposed to live in a ghetto, alien, and detached places as reflected

through this textual instance “This was a region of negro cabin and gutted and outworn fields” (Faulkner, 1990, p.117). These characters are living unredeemable or desperate life through which there is no way out as “dumb hopes and frustrated desires now faint and pale as dead ashes” (Faulkner, 1990, p.69). “When McEachern took the book forcibly from his hands, the boy fell at full length to the floor and didn’t move again” (Faulkner 64) reflects the destruction and power abuse by orphanage. “Mrs. McEachern dressed in black, a little hunched with a beaten face” (62) also shows her husband as a strict patriarch, who enslave and limits her life to four walls, or beats her just to exert his hierarchy on submissive one.

Bleikasten, an American lecturer and Faulkner’s scholar, in the book *Light in August: The Closed Society and Its Subjects* highlights the reason for Christmas’s shattered self is “McEachern manic suspicion, racism rests on nothing but preconceptions and misconceptions, due to allegiance to the same myths, and Christmas, the victim, is himself trapped within them” (Bleikasten,1987, p. 84). Moreover, he also advocates that any rebellion against conformity is a danger to the established hegemonic order as racially in-between-ness is the more detested and threatening in such dogmatic structures (Bleikasten,1987, p. 97).

William Faulkner attempts to demand society's attention toward the miseries of Black by mirroring the hypocrisy and follies of society by condemning institutionalized prejudices against blacks and poor and white ostracism and at the same time exposing violence that is enrooted in various sections of our society such as family, society, and law that is a form of “state sponsored oppression” (4). In a nutshell, this research paper depicts the construction of ideology in *Light in August* through Foucault’s concept of power knowledge, discourse and panopticon theory as interconnected spectrum to sustain the white power in the discourse of *Light in August*.

In short, this research paper provides the textual references to answer the above-mentioned research questions in below:

This research paper claims that the racial division in whites and blacks lead the foundation of Xenophobia and the concept of burden mainly in terms of white identities. Contrarily, in *Light in August*, the protagonist Joe develops a color and concept-based Xenophobia against his white father who beats him all the time and then, against Joanne who is another white prejudiced figure. For instance, Joe calls whites as "white bastard" (Faulkner, 1990, p 46) to challenge their sustainability by language as resistance.

Secondly, this paper argues that Joanne Burden stands for the reconstruction of the black lives matter but contrarily she calls her sex love partner Joe as a nigger to make him feel the “racial epidermal schema” (Fanon 16) as inferior to her in Frantz Fanon's terminology mentioned in *The Fact of Blackness* (Fanon 1996). As textual providence supports this argument that there was "the one cold, dead, white, fanatical, mad" (Faulkner, 1990, p.113) that is Joanne and the white society largely. It deems that her religious fanaticism is not merely religious, rather, it is white fanaticism as well. Moreover, the paper finds that if the abolitionist and black movements are working practically, then, why Joe is still a worst sufferer of sadomasochism. The British author, Kingslee James MacClean Daley highlights in his literary masterpiece, *Natives Race and Class in the Ruins of Empire* that blacks are 'banana skinned' up till now in 2018 in spite of a lot of Black Power Movements. The internal roots are the successor of the precedent notions of white's prejudice against the blacks as Joanne Burden have. Thus, for the actual processing of such movements for the blacks is the need to call for the "return of the repressed" through their "rhetoric of resistance" (Fanon 5).

Thirdly, the paper provides this stance that racism and the concept of 'us' and 'them' on the basis of skin colors, whites and blacks, natives versus settlers and colonized versus colonizer is creating a division among the whites as well. For instance, Joanne's past story represents that she had a black heritage that contributes her ideology to a mixed conception against the blacks. She is white but also an outcast from the white society facing ostracism for her practical activism for the blacks. Similarly, this mixed-race heritage of blacks and her present self as a white woman takes her towards radicalism as in her character "there was no feminine vacillation, no coyness of obvious desire and intention to succumb at last" (Faulkner, 1990, p. 97). Thus, her fanatical attempt of killing Joe when he does not follow her, is a textual evidence to make the argument strengthened. In addition to it, this research project shows Joe's escape from white father and murdering of white lady as an act of resistance in decolonial context. The one more aspect of decolonization that this paper asserts are the dire need to adopt a free mindset from racial stratification and colonial slavery and that is the need of *Decolonizing the Mind* in a Kenyan academician, Ngugi wa Thiong'o words.

Lastly, the paper raises the question of Faulkner's narratology about misogyny versus the women empowerment. The argument lies in the fact that the novelist has counter balanced between both these stances as an expose and counter back strategy. Joe is misogynist towards Joanne because of the imprinted ideologies of whites as the violent and injustice

as it is said by Joe that "it was like I was the woman and she was the man" (Faulkner, 1990, p.97). Similarly, the man who left the pregnant Lena Grove with an illegitimate child is depicted in these words, "His face looked like the face of Satan in the old prints" (Faulkner, 1990, p.30). On the other side, Lena Grove takes a feminist stance to struggle till the last in order to find Burches to save the name of her baby. Additionally, Joanne deals black men such as Joe with dominating iron hands as she uses him to make love only in the night to hide it. Thus, Joanne tries to kill him with the pistol by showing her radical feministic position as the novelist William Faulkner writes about Joanne that "she has resisted fair by the rules.... whether the end of resistance had come or not" (Faulkner, 1990, p. 97). Contrarily, in return, she is killed by the misogynistic Joe who is described in these terms that "'as he has entered it that first night; he felt like a thief, a robber.... he entered by stealth to despoil her virginity each time anew" (Faulkner, 1990, p.96). In this way, the paper claims that just like racism is encountered by resistance & toxic masculinity is answered back by feminism with "the negress' outraged indignation" (Faulkner, 1990, p.189) in *Light in August*.

Conclusion

In a nut shell, this research paper has thoroughly discussed the power, knowledge, discourse in collaboration with the panoptical strands in *Light in August*. It has explained the miscellaneous arguments in terms of white ostracism and ironic white man's burden that develops the neurotic stratifications, sadomasochism at first and then, the black burden and black Xenophobia in racialized blacks. In this regard, it elaborates the oppositional account of unique literary facts regarding the exposure of racial ostracism besides the counter backing through the racial resistance that is violent reciprocally. Additionally, this paper raises several rhetorical and introspective research questions related to the birth of black burden, validity of the institutions that work for the reconstruction of the blacks with resisting movements such as the 'black lives matter' in the context of the selected text *Light in August*. In addition to it, the paper answers this question by claiming that although Joanne Burden works for the abolition and reconstruction movements, still, the white superiority is rooted in her mind as it is proved through the textual references of her prejudiced treatment with the black skinned Joe. Moreover, one significant argument lies in the fact that William Faulkner's text creates a balancing scale in the representation of misogyny by Joe and women empowerment through the character of Lena Grove and Joanne as well.

In short, the paper raises the voice for the better ways of resistance than the violent attempts of murdering as Joe Christmas does and Joanne Burden's fanaticism irrespective of the magnanimity of the force of oppressive powers which they face. This argument of the research paper is strong enough as this case is evident in other American texts as well such as Joe in Toni Morrison's *Jazz* and the persona of Malcolm X who consider violence as a best way for resistance. Secondly, through the evaluation of Joanne Burden's characterization in terms of her white religious fanaticism, this paper comes to the point that in order to make the progression of the black's rights movement, the need of hour is firstly to decolonize the white mentality that is ingrained and internalized in the cores of mind & heart. Thus, this paper calls for the rhetoric of decolonization on a larger spectrum as an essential strategy to resolve the conceptions of white man's burden & white ostracism and black burden of racial identities & their reversal prejudiced against the whites to reform the distorted psyche and disturbing past that is colonial and racial.

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