

# William Faulkner as an Experimental, modern novelist in *As I Lay Dying* (1930)

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**ABSTRACT--** *Faulkner, the American modern novelist, experiments in his novel As I Lay Dying, by concentrating on the way the mind of the characters in the novel work. Through the way the character's think and feel, they pass through sensitive stages of irritation and misery through a journey, when they take their mother, Addie Bundren's coffin to Jefferson, where her family cemetery lies. This journey is a sign of the absence of spirituality in the modern world. It is about selfishness of the individuals. Each character responds differently to the death of their mother in the novel. Faulkner through the analysis of thoughts and feelings of these characters who were members of Bundren family concludes how the mind of human beings is complex and each mind responds differently. The concept of death in the text is viewed and analysed due to the modernist and existential approach. Faulkner introduces poverty as problematic and links its consequences to Addie's considering death as an escape and relief from its problems and her monologues are indications of her femininity and her refusal of a silence in a patriarchal society. Faulkner's message is that mother has an active role in the family, even after her death, her impact remains.*

**Keywords--***Faulkner, Addie and Darl, Existence, Death, gender, Stream of Consciousness*

## I. INTRODUCTION

William Faulkner's exemplary Southern Gothic novel *As I Lay Dying* is something beyond a trial in modernist strategies: it is a novel that explicitly inspects its characters' brains, a work containing extraordinary mental profundity.

*As I Lay Dying* is Faulkner's most accomplished work. It has been acclaimed as one of his greatest novels as well as a self-proclaimed 'tour de force.' Even an eminent critic Wesley Morris supports Faulkner's views, "that the novel is truly 'tour de force' for the reason that the novel aestheticizes, narratizes oedipal law, and myth thus becoming a model form of storytelling, for representation of social action" (Morris 150).

Faulkner felt proud to express that he took only six weeks' time to write this novel without any correction while he was working in the night shift at a power plant. Faulkner reveals in his own words, "I set out deliberately to write a 'tour de force.' Before I ever put a pen to paper and set down the first word I knew what the last word would be and almost where the last period would fall" (Faulkner, Qtd in Joseph Reed 85). It depicts a Bundren family's quest to carry out a husband's promise to his dying wife, and exploring the nature of grieving of community and family.

The features of modern age is clear in each member of the family in Faulkner's novel *As I Lay Dying*. They become selfish and materialistic without paying attention to Addie's death. For example, Addie's materialistic husband (Anse ), her neglected daughter, (Dewey Dell ), and her sons , each respond ironically to the death of

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Addie. The modern and existential view paves the way towards understanding the philosophy of self. It is an attack and criticism of the absence of human value and ethical aspects due to the selfishness of each individual. The absence of such values lies in the lack of responsibility.

The purpose of the existential view is towards individuality and freedom and the virtue of such freedom is to have authenticity in experience. The theme of death in this novel has relation with many views, it can symbolize the end and collapse of principles in society, since Addie was neglected, death for her was a release from difficulties.

*As I Lay Dying*, serves as the title for one of Faulkner's most intriguing and innovative novels. He creates in this novel, a world where objective truth does not exist, and reality is wholly dependent upon individual perception. He abandons the traditional device of an objective and omniscient narrator in favor of the fragmented subjective accounts of fifteen different protagonists. The novel invokes a first-person speaker, presumably the voice of the dead mother, Addie Bundren. Yet she only speaks once in the novel, and she is dead, not dying, throughout most of the novel. (see chap v *tour de force*, 210). *As I Lay Dying* builds upon the ideas of other high modernist writers, such as James Joyce and Virginia Woolf. He sketches out the Bundrens comic, yet tragic journey, through a series of successive interior monologues. The thoughts of each character are presented, uncensored and unashamedly, through the confessional and Stream of Consciousness technique that so distinctly characterizes this text. (chap v *tour de force*, 210)

Hasan, (2018, 2) proposes that Faulkner first introduces Yoknapatawpha County, a fictional rendition of his native Lafayette County, Mississippi, which became the setting for most of his best-known works. The novels set in Yoknapatawpha County can even be read as one intricate story, in which the same places, events, families, and people turn up over and over again. The complexity and sophistication of the Yoknapatawpha novels changed many of those perceptions of what was portrayed American South was backward by American Literature, and this new perception is changed due to Faulkner's influence that the South is now recognized as one of the country's most fertile literary regions. *As I Lay Dying* is a novel written by William Faulkner in 1930 belongs to the genre of South Gothic. It has consistently been ranked among the best novels of 20th century literature. It has been acclaimed as "tour de force" by Faulkner himself. It penetrates into the depth of the human psyche using stream of consciousness technique by fifteen different speakers in 59 3 chapters. *As I Lay Dying* doesn't only reflect the religious and moral values of a family torn by the death of its matriarch, but it also shows the innermost thoughts and feelings, suspended in a timeless setting where past, present and future fuse together to create a journey (Hasan, pp2-3).

In Serafin's view (1983,1), Faulkner reached the peak of his thematic and technical development and continued to portray the south's racial dilemma in "its sterility and its obsessive violence, classical material continued to appear during this period of time, beginning with *As I Lay Dying* which continued in the stream of consciousness vein.

Faulkner's main concern in this novel was to paint the poor white trash family dealing with death and their motives during the journey (see chap v *tour de force*, pp258-259). The tragedy of character is deeper than the tragedy of death, for death is commonplace, whether among white trash or cavaliers. The novel is full of surprises and little revelations that can drastically change the reader's opinion of a character. Kaufmann (1994) focuses on

the way in which “the characters of Faulkner's *As I Lay Dying* are reliable or not as their questionable sanity is reflected in the arrangement and structure of the sections” (Kaufman 36).

Deborah A. Stanley (2000) believes that *As I Lay Dying* chronicles the death of Addie Bundren and the subsequent journey to bury her corpse in her family's cemetery several miles away. This disastrous and darkly comic tale is enriched by Faulkner's innovative narrative technique, which features narration by fifteen characters, including a confused child and the dead woman, Addie. In addition, Faulkner mixes vernacular speech with “stream-of-consciousness” passages to enhance this unique narrative style. Through his characters, Faulkner addresses subjects that challenge stereotypical perceptions of poor Southerners. For instance, characters contemplate issues of love, death, identity, and the limitations of language. Their actions and adventures draw attention to rural life, class conflicts, and the repercussions of desire and selfishness. Significantly, Faulkner explores the potent, complex workings of the human mind. Difficult to categorize, *As I Lay Dying* has provided a rewarding, illuminating, and, at times, unsettling experience for generations of readers.

### **1.2 Faulkner's style in the novel.**

Faulkner's language is poetical. The reader doesn't get the meaning of the story immediately, for example, there is a conflict between two brothers Darl and Jewel but Faulkner leaves the reader without justification whether this competition is real or not. Faulkner moves from experience to ideas, he experiments when he leaves the chance for the reader to differentiate between experiences, ideas or impressions (See Faulkner's style in *As I L D*).

Another feature of Faulkner's style in the novel is that there are many voices, for example Dewey Dell's breathy rush of unfinished thoughts: “Then the dead, hot, pale air breathes on my face again. He could fix it all right, if he just would. And he don't even know it. He could do everything for me if he just knowed it” (*AS I L D*, 49). In these lines, the artistic, poetic description of Faulkner is clear when, the dead, hot, pale air which all refer to the sad position of Dewey Dell. on one hand, her mother is dying, on the other she is pregnant, none of her family members knows this. The only way that soothes her is thinking about Lafe, her beloved perhaps he will help her if he knows that. Again, in the same page, while Dewey Dell, is milking the cow, suddenly Vardaman, her brother comes crying, she tells him, “you stop it, now. Right this minute. you

“well leave you here then. Lessen you behave, we will leave Go on. He goes on, disappearing slowly into the hill. The crest, the trees, the roof of the house stand against the sky. The cow nuzzles at me, moaning “

Youll just have to wait what you got in you aint nothing to what I got in me, even if you are a woman too” (*AS I L D*, 49)

Concentrating on the last line, it is advent that Dewey Dell in her thoughts and sadness compares herself to the cow while moaning in front of her and she thinks that the cow's state is much better than her. After being pregnant, Dewey Dell feels that the whole universe is crashed on her head.

Also, in the same page, Faulkner provides a cinematic, touching view about Addie's death while looking at her son from the window.

The quilt is drawn up to her chin, hot as it is, with only hertwo hands and her face outside. She is propped on the

Pillow, with her head raised so she can see out the window, and we can hear him every time he takes up the adze or the saw. If we were deaf, we could almost watch her face and hear, see him. (*As I L D*, 49).

Here is the ability of Faulkner to present a touching scene about a mother dying and looking at her son outside the window who is making the coffin for her. They have covered her to her chin, but she is trying to raise her head and look at Cash, her son. Her face is worn out, Faulkner visually describes her face and then her eyes are like two candles. We have also a tactile imagery in addition to the descriptive one.

Faulkner uses visual images for explaining the characters' states. Some images are olfactory, tactile, auditory and gustatory imageries. Sometimes, he mixes more than one image in a sentence, for example, "warmish- cool, with a faint taste like the hot July wind in cedar trees smells". In this line warmish-cool is tactile imagery. Faint taste is gustatory imagery. Wind in cedar trees smells is olfactory imagery. He also uses abstract imageries (see the site about Imagery):

"I can't love my mother because I have no mother", "Jewel's mother is a horse" these two textual lines cited above are illustrative of Faulkner's use of abstract imagery.

Through the narrative procedure, the characters present many images, as an example, Addie says:

I would think about his name until after a while I could see the word as a shape, a vessel, and I would watch him liquefy and flow into it like cold molasses flowing out of the darkness into the vessel, until the jar stood full and motionless: a significant shape profoundly without life like an empty door frame; and then I would find that I had forgotten the name of the jar. (*As I L D*, 173)

Addie here, describes a vessel, molasses, a jar. According to Massey (36): the reader cannot imagine how a one-dimensional "word" could become a three-dimensional "shape," how a man could "liquefy," or how "molasses" could be distinguished from "darkness" when the image is taken literally. Faulkner's text is full of such images and it is not easy to be comprehended by the reader. Especially the images that are related to the sense of 'being' or 'identity'. The difficulty of understanding these images is due to the complex psychological state of the human beings. Massey (38) adds that In Addie's monologue, the image is given to the reader partially obscured, like an underdeveloped picture. In this way, the presentation of the image and the obstruction of the image become equally significant events in the narrative. The "being-missing" paradox at the core of Addie's chapter re-emerges again through its most significant images; in them, presence (presentation) and absence (obstruction) are revealed simultaneously.

There are also some symbols in Faulkner's novel, many critics have noticed among them is Robert Merrill who believes that "Many symbols are associated with the theme of death in *As I Lay Dying*. The coffin which is made for Addie before her death and which Addie herself watches the process of its making from the window of her room, symbolizes death. Robert Merrill believes that : " Addie's coffin comes to stand literally for the enormous burden of dysfunction that Addie's death, and circumstances in general, place on the Bundren family.(Merrill:403) Also the shape has importance in the novel, for instance, Faulkner mentions the circle, which is associated with death. Darl states that when Addie dies , each of her eyes looks like the circular socket of a candle holder: "her eyes are like two candles when you watch them gutter down into the sockets of iron candle-sticks" (*AS I L D*, 7). All these symbols, images shapes are important for they convey important messages of the writer in different ways. This indicates the terrific way of Faulkner's style.

## II. FAULKNER'S MANIPULATION OF EXISTENTIAL EXPERIMENTAL APPROACH AND PSYCHOLOGY

Human beings are in need of justifying their existence. Sander L. Koole (2008) claims that "Existential psychology is a branch of psychology that studies how people come to terms with the basic givens of human existence. The existential perspective has important roots in philosophy, which has long tried to make sense of people's being in the world. The philosophical tradition most associated with existential psychology is existential philosophy, which was pioneered by such thinkers as Kierkegaard, Nietzsche, and Heidegger. In this study, Heidegger's philosophy "being missing" can be applicable to the character of Addie Bundren. These and other existential philosophers have written about the anxiety that is inherent in human existence, people's need for meaning in a meaningless world, and the importance for people to make their own choices according to their own authentic desires.

Faulkner in his novel, uses the psychological states of the characters to convey his message and clarify the degree of these characters' bewilderment. They are selfish. the reader is introduced to different explanation of the concept of self and how it operates. During the process of narration, the narrator is surprised by the successive use of stream of consciousness technique through long sentences indicating thoughts and feelings of the characters. So, there are notions of dreams, states of awareness and other states. In Faulkner's novel, the characters behave in a meaningless way, each is trying hard to search for his existence.

This novel embodies different kinds of philosophies revealed in the text in characters monologues. Each suffer from a lack of something in his or her existence. Each tries hard to prove the essence of his/her being. Martin Heidegger calls "being-missing". Which is applicable to Addie Bundren's character in the novel. Massey, (2003) claims that both Faulkner and Heidegger use language to create absence in the text. And they depend on subversion to create this absence in the text. Faulkner's aim is to expose characters reader to the same loss. The most important thing is when Addie in page 72 uses the word which is "just a shape to fill a lack". It is a stream of consciousness narrative. Critics started to have different views about this point. For example, Sally Page's analysis operates on the assumption that the "ambiguities of [Addie's] character" can be clarified through an understanding of "the nature of woman and the importance of her impact on others, especially her family, "a theme she identifies as central in Faulkner's work (111). Similarly, David Williams says that "Addie defines her nature in relation to her family "(105).

Williams notes that, for Addie, "words are an abstraction of consciousness, removed from the mater of material and devoid of intrinsic life" (*As ILLD* ,106). This clarifies the sense of loss with Addie, she lives with her family, but she is not happy. It is a life without love, without spirituality. It is right that partly , what helps this sense of lack or loss to vapour is money since it is a useful source for provisions in life ,but when the lack is concerned with the insight of Addie , the bell of disappointment rings and then she feels that death is the only means for being saved from such loss in existence.

Harriet Hustis speaks of Addie's "disillusionment with traditional masculine images of language" that surfaces in her monologue, despite her "indoctrination into the conception of

language as linear and hierarchical (10, 17). Both critics, Williams and Hustis, imply that Addie's inability to express herself through words is a direct result of her being a female subject within a masculine construct, the language of the patriarchy (Massey, 2003, p7).

Accepting the principles of patriarchal society for a woman like Addie means to abolish her character completely. When language has negative impact on her daily activities, this means that to stay silent and without motion is much better than sticking to such principles. This and other monologues of Addie reveal her deep structure which is a tendency towards saying and doing anything freely and joyfully. But there is no place for joy and freedom in this society and no way to resist, then death is preferred than living.

Massey (2003, 13) believes that Addie's own feelings of powerlessness and resentment in that context intensify her hatred of the word since, to Addie, the word itself is a symbol of ineffectiveness. There is a clear rejection from Addie to the system of patriarchal society. She hated her role as a mother. Moreover, the words "lack" is a torment to all of Addie's children, both male and female, as they struggle to articulate their grief or anger, their moral or philosophical dilemmas, throughout Faulkner's novel. On page 17 Anse clarifies that very soon Addie will die. He says "I promised my word me and the boys would get her there quick as mules could walk it, so she could rest quiet". And later a direct criticism is clarified when their hatred to everybody is seen in the following statement: "A Bundren through and through, loving nobody, caring for nothing except to get something with the least amount of work" (*As I Lay Dying*, 17).

The role of her husband and other children (except Cash) is very passive. Faulkner deliberately creates a situation like this but actually it is negated while we are proceeding in the story. Each character is busy minded with what he thinks for his/her sake. Another fact that increases the misery of these characters is poverty. So, what attracts the reader's attention is the poor, family state. It refers to the suffering of a family in south America, the beginning of the story refers to the brothers in Bundren family coming from farm, there is discussion about Addie Bundren (their mother) is about to die, and Cash her son is a best carpenter who is going to make a coffin for his mother Addie. Through stream of consciousness technique, the story is narrated by the Bundren family and some other characters and their mother Addie acts as a central point among others. The main message of Faulkner in this novel is that the subconscious level is more important than words uttered or actions because the subconscious level reveals the psychological state of the person and this leads to the revealing of authenticity which is the aim of everyone in the novel.

Modernity of the text lies in various problems arise in America after the War and also the impact of capitalism on the mentality of each of such poor family who are Americans and each strive to have a work to improve their state of life. But unfortunately, some of the characters become materialistic and forget the spiritual aspect in their lives. Harold Bloom claims that:

*As I Lay Dying* may be the most original novel ever written by an American. It is Faulkner's strongest protest against the artificial literary conventions, against the force of the familial past, which troops itself in fiction as the repetitive form of narrative imitating prior narrative. The book is sustained nightmare in so far as it is Darl's book, which is to say Faulkner's book or the book of his daemon (Bloom, 1986).

At the beginning of the novel, the reader expects the main purpose is to bury Addie Bundren, but all of a sudden, through the thoughts and feelings of the narrators, who mostly are members of Addie's family, we are introduced to the different aspects and difficulties of a modern age. Through unconsciousness, authenticity of

narrators is revealed. Due to poverty of the family, each member thinks about a means to get rid of difficulties of life. But while doing so they become selfish. Arthur F. Kinney states that “ the fact that the object of the journey, Addie’s burial, is merely alluded to, not described , supports the idea that *As I Lay Dying* is really about perception and mental states as much as it is about events” (Kinney, 1973, 139). What is noticed in the novel is a general dark portrayal of a difficult life each character faces. There is a traditional, conventional message of Faulkner when he concentrates on the necessity in sticking to the general idea that everyone wishes to be buried in the cemetery of his family. Many accidents took place during the journey. The Coffin falls in the river because of the storm, Darl feels terrible when his mother dies, he doesn’t accept her mother’s death especially when she dies, his father sends him with his brother to the neighboring area to work and get three Dollars.

In page 160 of the novel Anse says: “then I found that I had Darl. At first I would not believe it. Then I believe that I would kill Anse” (160). Yunfei believes that Even though Addie doesn’t like Darl, genetically, he takes after her more than other children. Like her, he is the most intelligent and sensitive among the Bundren children. And as a child victim in an unhappy family, he constantly seeks for his identity and the meaning of living by venturing to intrude into the privacy of others, with the intention to find gratification in hurting others. Moreover, he wants to prove his existence; in spite of the sense of alienation, by breaking down the barriers of communication, only to get disillusioned. As an unwanted child, he is supposed to have caused the unbalance of the number for the children who belong to Anse and her husband respectively.

No other child craves as strongly for motherly love as Darl does. He often associates his existence with his mother. He can’t separate his ego, his being from his mother, which indicates that his earlier years’ sufferings have had a detrimental impact upon his life. Although he is nearly 30 years old, he is still dependant on his mother for love. Once he thinks longingly of his home: “How often have I lain beneath rain on a strange roof, thinking of home” (74). The roof of the Bundren is “a strange roof” beneath which he can’t find his place. So, he keeps on seeking for his identity, inquiring for his existence: “I don’t know what I am. I don’t know if I am or not” (73). When he discusses the question of what a mother is with Vardaman, he says: “I haven’t got ere one.” He attributes his non-existence to the loss of motherly love: “that’s why I am not is” (91). Darl’s awareness of his rejection is as acute as his remarks are pungent. “I cannot love my mother because I have no mother” (86).

Darl finds absurdity in everyone on his way to Jefferson: the passers-by’s heads turn like the heads of owls; two men put him on the train have mis-matched coats on them, with their neck’s hair line looking as if it has been made by a carpenter’s chalk-line, and the way they sit opposite reminds him of his spy-glass and the state’s money which is incest. His family members around the wagon on the square of the town look funny to him, too. The way they eat bananas from the paper also sets him laughing. He laughs at his siblings for deserting him without feeling guilty. Now they have quickly forgotten him but enjoy bananas when he is in a cage in Jackson. He tries to locate his identity in the world by calling for their conscience: “Darl is our brother, our brother Darl” (242).

Darl seems to be the truest voice of the story as he knows that his sister Dewey Dell is pregnant, his mother’s death or the real father of Jewel. For example, in page 22, Darl looks at his sister Dewey Dell critically, when she says: “What do you want, Darl?” Dewey Dell said, not stopping the fan, speaking up quick, keeping even him from her. He didn’t answer. He just stood and looked at his dying mother, his heart too full for words. Jewel doesn’t care about the family “And Jewel don’t care about anything he is not kin to us in caring, not care-kin. Dewey Dell in page 22 narrates how her beloved Lafe, had taken her to the wood and they have completely forgotten

themselves, and we picked on down the row, the woods getting closer and closer and the secret shade, picking on into the secret shade with my sack and Lefe's sack, it was then I saw Darl and he knew, he said he knew without the words like he told me that Ma is going to die without words, and I knew he knew because if he had said he knew with the words I would not have believed that he had been there and saw us. But he said he did know and I said "Are you going to tell Pa are you going to kill him?" (*As I L D*, pp22-23)

Darl in the novel has complex personality and the reader feels his strange ability to understand most of the incidents without least doubt. He is able to describe his mother's death though he was away from her when she dies. Darl starts his narrative by conveying how they are trying to cross a river with Cash and Jewel, and he is responsible for carrying Addie's coffin. He describes his place in the river: Cash and I sit in the wagon: Jewel sit the horse at the off rear wheel...Cash's face is also gravely composed; he and I look at one another with long probing looks, looks that plunge unimpeded through one another's eyes and into the ultimate secret place crouch flagrant and unabashed in all the old terror and the old foreboding, alert and secret and without shame. (*As I L D*, p,75).

Another character that suffers from terrible psychological state is Dewey Dell who is disappointed and such misery is clear in the following:

The sky lies flat down the slope, upon the secret dumps. Beyond the hill sheet-lightning stains upward and fades. The dead air shapes the dead earth in the dead darkness, further away than seeing shapes the dead earth. It lies dead and warms upon me, touching me naked, through my clothes. I said you don't know what worry is. I don't know what it is. I don't know whether I am worrying or not. Whether I can or not. I don't know whether I have tried to or not. I feel like a wet seed wild in the hot blind earth. (*As I L D*, 49) It is pathetic, full of doubt and sadness all the devices and images used by Faulkner to characterize Dewey Dell's conflict inside. By mentioning the 'wet seed' it refers to her pregnancy which will very soon be aborted like a wet seed which is not going to grow in a hot earth, it will be blind because people will not give the baby identity. It is extremely pessimistic with no hope, there is a sense of absurdism. Dewey Dell is searching for her lost identity with no hope. Through stream of ideas and consciousness, her deep, bitter psychological state is revealed.

## **2.2 The Role of women (Gender), Class Conflict, and rural life**

There is a clear message from Faulkner to his readers about the role of women which is modern and it aims at urging women not to be silent and try hard to work side by side with men without difficulty and with confidence. This view is supported by Massey (2003, pp8.9) claiming that "many of Addie's often-quoted pronouncements for example, "words are no good [...] words don't ever fit even what they are trying to say"...are frequently glossed over because it is easy to interpret them as simple re-statements of her thesis: the word is "just a shape to fill a lack" (*As I L D*, 171). Massey adds that these words raise more questions than they answer. Words misrepresent thoughts? That words are ineffective? Inaccurate? Used to mislead?

This complexity is often taken for granted by critics who condemn Addie's "inability to see any situation in terms other than inky black or pearly white" (Holland-Toll 445), or dismiss her as a kind of "ignorant country mother grasping for meaning" (Watkins 213) instead of a character acutely aware of the destructive nature of the word. Addie's monologue indicates her refusal to the patriarchal system. Massey (5) quotes David Williams who believes that "Addie defines her nature in relation to her family" (105). Given the critical emphasis on the role of



the female in Faulkner's novels, the subject of language is often brought up only to be subsumed by this discussion of gender, for example, Williams notes that, for Addie, "words are an abstraction of consciousness, removed from the matter of material and devoid of intrinsic life" (106). Addie's theory of language need not be informed only by her experience of "motherhood". Like Williams, Richard Godden interprets Addie's theory of the word in terms of the familiar male/female dichotomy. He says her passage is partly grounded in the Eden mythology, in which the female brings about "The Fall" by ushering in "sexual knowledge" and knowledge as thought, which since we think in words is language. Accordingly, he determines that Addie's theory of language can be broken down into the following formulas: originally, "Eden= virginity=silence" and then "The Fall = fertility = language" (109). Because the Eden mythology presents the woman as the catalyst for "The Fall," he concludes that "Faulkner accepts that words are female" (117).

The critic Irving Howe rightly sees Addie's single monologue as reflecting her dying thoughts. "This soliloquy," he writes, "is one of Faulkner's most brilliant rhetorical set-pieces, placed about two-thirds of the way through the novel and establishing an intense moment of stillness which overpowers, so to speak, the noise of the Bundren journey" (William Faulkner: A Critical Study, 176) qtd in Fagnoli et al 2008, p46). The Bundren family is in need of money, women try to bake cakes and sell them whenever rich ladies have parties in the town and ask the poor women farmers to provide them with cakes, but after a lot of efforts of baking cakes but a rich lady unfortunately changes her mind. Kate is a woman who is friend with Addie Bundren, says "But those rich town ladies can change their minds. Poor folks, cant" ( *As I Lay Dying*, 6 ). This creates a problem for the family because they have lost enough materials for preparing the cakes and now it is difficult to sell them for most of the inhabitants are poor and definitely will not be able to buy the cakes.

On page 13, there is a discussion between Darl and his father about having a journey for working and getting 3 Dollars, but his father is afraid that his wife is about to die and the climate is not fine, it will soon rain and if the boys take the horse, their mother will soon face difficulty during the journey to Jefferson, where Addie Bundren's family lies. the materialistic, selfish father says ironically:

"I dislike undecision as much as ere a man," Pa says. "It means three dollars," I say.

The shirt across Pa's hump is faded lighter than the rest of it. There is no sweat stain on his shirt. He was sick once from working in the sun when he was twenty-two years old, and he tells people that if he ever sweats, he will die. ( *As I Lay Dying*, 13 ).

The materialistic way and greediness of Anse and his son Darl is clear, for only three dollars they have forgotten Addie who was dying. Materialism urges human beings towards selfishness. Dewey Dell, the only daughter of the Bundren family is pregnant. She wants to get rid of this embarrassing state. To achieve this goal, it is necessary to leave the county and go to a pharmacy that will provide her with premature birth pills. Bocking (121) claims that "as an insecure girl, Dewey Dell feels she is invisible to the world. This feeling is confined by those around her, since she is often stereotyped and made anonymous. She is referred to as a "tom-boy girl," "that near-naked girl" or just "the girl". It is as though the other people who know her name refuse to pronounce it. By her brother Darl, she is also fragmented, seen in the light of parts of her body: he talks for instance about her arm, face, eyes and leg. Because her mother is dying, her last wish is to be buried near her family in Jefferson where Dewey Dell can have the pills from a pharmacy there. So she talks to her father ironically

that it is his duty to stick to the vow he gives to Addie, his wife. While the reader notices Dewey Dill wishes to accompany them to Jefferson only for getting rid of her baby:

'You guaranteed her,' she says. 'She wouldn't go until the point when you guaranteed. She figured she could rely upon you. In the event that you don't do it, it will be a revile on you. 'Can't no man say I don't mean to keep my assertion,' Bundren says. 'My heart is open I am a man.' 'I couldn't care less what your heart is,' she says. She was whispering, sort of, talking quick. 'You guaranteed her. You must. You' at that point she seen me and quit, remaining there (115).

She is one of flat characters without development. The reader sees her as a pregnant till the end of the novel. According to Irving Howe, Dewey Dell is a deranged child, one who is only concerned with her own ease (*As I Lay Dying* 179). She got money from Lefe, her lover, and the father of her unborn child. (Gorp, 64). MacGowan is very eager to help Dewey Dell. He wants to take advantage of this girl and makes fun of her because she is a poor and naïve country girl. The other woman character in Faulkner's novel is Cora Tull who in Gorp's view (64) is the most unreliable one. She is obsessed with her religion and gives the reader wrong information about the relationships with the Bundren family. She claims for example that Addie cares Darl than for Jewel. When the reader proceeds in the story, he finds out that this is not true at all. Because of her unshakable faith in God, Cora is very much stereotyped, just like Dewey Dell, she is always seen in the light of her religion and this makes her a flat character.

In Gorp's (2007) view, women are generally stereotyped and presented rather superficially. Even at her death, Addie's voice was described as being "harsh" and "strong" gives us a hint about what kind of person she was when she was still healthy. Addie was a proud and hard working woman, but she also felt lonely and found it hard to experience feelings of love. From her monologue, we learn that her life has not always been easy, and this only got worse after the birth of her children. It was then she found out that words are no good because they can never express what you really want to say. Her life was an accumulation of disappointments, so her death turned out to be a liberation.

### III. CONCLUSION

The modern world in Faulkner's novel *As I Lay Dying*, attacks the spiritual aspect of the human being. Lack of responsibility of the characters becomes the feature of every individual. The existential approach urges individuals to have authenticity in experience. Through stream of consciousness, the style of Faulkner reveals the depth of the psychological state of the individuals in the text. The difficulty in understanding the psychological state of characters in the novels is represented by Faulkner's various style in addition to stream of consciousness. Sadness and silence overcome the style through visual, descriptive images. Each character tries hard to find an answer for his/ her being. Addie Bundren's character is best analyzed through Heidegger's philosophy for her anxiety, fears and sadness are understood through such philosophy. Through these monologues and imageries, Faulkner experiments showing the agonies of the modern man and, his/her attempts to have more prosperous, settled kind of life. Faulkner as an American writer, writes about Americans in the south. He tackles the theme of poverty and its negative impact on the characters in Bundren family. There is a sense of hopelessness in the novel since the characters are farmers from the south. There is no hope in the novel, instead there is pessimism. Faulkner

tries to present the idea of the American dream. Especially, we see similar tasks are given to both men and women in the farm. Women complain from the male-dominated society. So, through most of the chosen texts from this research, it becomes clear that the thoughts, dreams and melancholic words by characters indicate a deep sadness for not achieving success towards better identity.

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