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Psychological Alienation in
William Faulkner's *As I Lay Dying*

조선대학교 대학원

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윌리엄 포크너의 *As I Lay Dying*에 나타난
심리적 소외에 대한 연구

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국문초록

윌리엄 포크너의 *As I Lay Dying*에 나타난 심리적 소외에 대한 연구

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본 논문은 미국 모더니즘의 거장 윌리엄 포크너의 소설 *As I Lay Dying*에 나타난 심리적 소외 현상에 대한 연구이다. 본 논문의 목적은 소설 속의 각 인물들이 겪고 있는 심리적 소외와 소통의 단절을 20세기 초 미국 남부 사회의 붕괴와 근대성의 확산의 결과임을 밝히고자 하는 것이다. 본 소설은 여주인공 애디 번드런(Addie Bundren)의 장례식을 위한 여행 과정을 극화한 것으로, 총 50여개의 작은 장으로 구별되어 있으며, 각 장의 서술자 역시 각기 다르다. 서술 형식 역시 각 서술자마다 독특한 형식을 취하고 있다. 따라서 독자들은 한번도 전체 사건에 대한 객관적 보고를 듣지 못하고, 오로지 개별 화자들이 애디의 장례식에 대하여 말하는 것과 그들이 장례식에 대처하는 방식만을 볼 수 있을 뿐이다. 이런 형식적 문제는 소설 속에서 각 인물들이 겪고 있는 심리적 소외와 고립, 의사소통의 부재를 더욱 강화시키고 있다.

각 인물들이 경험하는 소외의 중심에는 애디가 존재하며, 그녀는 미국의 근대적 여성성을 대표한다. 그녀와 그녀 가족과의 관계는 각 인물들

이 경험하는 심리적 소외의 원천으로써, 각 인물들은 그녀의 장례식 여행을 통하여 나름의 방식으로 그 소외를 극복하고자 한다. 따라서 애디의 장례식을 위한 여행은 사실 각 개별 인물들에게는 본원적 소외를 극복하고 “자기”를 찾는 여행으로 변화된다. 물론 이 극복을 위한 여행의 과정이 결코 평탄하지만은 않다. 달(Darl)은 정신병원으로 보내지고, 주월(Jewel)은 자신의 소중한 말을 상실하게 된다.

개별 인물들이 경험하고 있는 소외는 비단 엄마인 애디로 인한 것만은 아니다. 특히 당시 미국 남부의 정치적, 경제적, 문화적 특수성을 주목해 볼 필요가 있는데, 이는 번드런 가족이 겪었던 심리적 소외가 거의 모든 남부 하층민들이 겪어야 했던 정신적 공황을 표현한다고 볼 수 있을 것이다.

Introduction

As I Lay Dying is William Faulkner's first remarkable novel after the publication of *The Sound and the Fury* in 1929. *As I Lay Dying* is not a simple narrative but a vague and long, which has precisely attracted critical attention. The thematic aspect as well as the narrative technique is equally strong in the novel. The basic design of the book is experimental. It is divided into fifty-nine sections narrated by various characters. Seven of the narrators are from the Bundren family. Anse, Cash, Darl, Jewel, Dewey Dell and Vardman all actively participate in the funeral procession of Addie, (the female protagonist and wife of Anse). It is the description of funeral journey of the Bundren family from the hill of Yoknapatawpha to Jefferson.

Every character is essentially isolated from the others. Moreover, the characters in the novel do not communicate effectively with one another and none of them adequately express their dilemmas or desires to others. Except for Darl who knows Addie's and Dewey Dell's secrets through intuition, the characters can only guess at motivations, beliefs, and feelings of the other characters. This lack of communication creates misunderstanding within the family. As a result, the members of Bundren family are separated and isolated from each other — whether willfully (like Addie or Jewel), unknowingly (like Anse, Cash, Dewey Dell, or Vardaman), or painfully (like Darl). However, only some sensitive characters such as Addie and Darl recognize their alienation.

Such a sense of alienation that dominates most of characters is one of the major

themes and the objective of this study is to explore the various aspects of alienation experienced by the characters. There are several causes that invite the sense of alienation in the Bundrens: lacks of adequate communication, the traditions and socio-cultural practices of poor Southern American, moral humiliation of American life as is exemplified by the adultery of Adie with Mr. Whitefield, the impact of modernity and the influence of great economic depression of 1930s, and, finally, the abnormal relationship of mother to her own children. The alienation is expressed through various symptoms such as powerlessness, meaninglessness, cultural estrangement, social isolation, and frustration, which most of characters suffer to varying degrees.

In Chapter I, “*As I Lay Dying* and Alienation: A Critical History,” I will summarize and assess different critics’ view on the alienation in the novel. In Chapter II, I will briefly present the historical development of the concept of alienation from Hegel and Marx to present psychologists. Especially, Hegel’s concept of human mind and human nature helps to understand the characters’ alienation. In Chapter III, I will explicate various facets of alienation in Bundren’s family by looking at each character and the whole novel, particularly, in light of the relationship between Addie and their children, Addie and her husband Anse. By doing so, I will conclude that Faulkner’s main concern in this novel is the moral degradation of the South and its impact on the people.

Chapter I

As I Lay Dying and Alienation: A Critical History

1. William Faulkner's Life and Literature

William Faulkner (1897-1962) was born in New Albany, Mississippi, but his family soon moved to Oxford, Mississippi. The actions of almost all of his novels take place in and around Oxford, which he renames, Jefferson, Mississippi. Faulkner, therefore, was very familiar with the type of persons, who are presented through the characters of the Bundrens. In 1949, he was awarded the Nobel Prize for literature, the highest prize awarded to a writer. Most of Faulkner's novels probe deep into the mores and morals of the South. He was not hesitant to criticize any aspect of the South. This may seem surprising since Faulkner came from a rather distinguished Mississippi family. His grandfather, Colonel William Culbert Falkner (the "u" was added to Faulkner's name by mistake when his first novel was published and he retained this spelling), came to Mississippi from South Carolina during the first part of the nineteenth century. The colonel appears in many of Faulkner's novels under the name of Colonel John Sartoris. Colonel William Falkner had a rather distinguished career as a soldier both in the Mexican War and the Civil War. During the Civil War, Falkner's hot temper caused him to be demoted from full colonel to lieutenant colonel.

After the war, Faulkner was heavily involved in the problems of the reconstruction period. He killed several men during this time and became a rather notorious figure. He also built a railroad and ran for public office; he was finally killed by one of his rivals. During all of these involved activities, he took time to write one of the nation's bestsellers, *The White Rose of Memphis*, which appeared in 1880. He also wrote two other books but only his first was an outstanding success. The intervening members of the Faulkner family are not quite so distinguished as the great-grandfather.

With the publication of his third novel, *Sartoris*, Faulkner placed his novels in a mythological county which he called Yoknapatawpha County. The county seat was Jefferson, the town to which the Bundrens are carrying Addie to be buried. Most of the rest of Faulkner's novels take place in this county. Some of the characters in *As I Lay Dying* have already appeared in preceding novels or appear in later works. The Tulls and the Armstids appear in several short stories and in a couple of other novels but not as main characters. Peabody appears in several places. The wild horse that Jewel possesses is the subject of one of Faulkner's most successful short novels, *Spotted Horses*. Thus, one of Faulkner's great achievements is the creation of this imaginary county. He worked out his plan so carefully that we feel we know a character when he later appears in another work. With the publication of *Absalom, Absalom!* In 1936, Faulkner even drew a map of this county and showed the places where certain events took place.

In all of his work, Faulkner has used new techniques to express his views of man's position in the modern world. In his early works, Faulkner viewed with despair man's

position in the universe. He saw man as a weak creature incapable of rising above his selfish needs. Later, Faulkner's view changed. In his later works, Faulkner sees man as potentially great, or, as he expressed it in his Nobel Prize speech and in *A Fable*, "man will not merely endure; he will prevail." But in almost all of his novels, Faulkner penetrated deep into the psychological motivations for man's actions and the dilemma in which modern man finds himself.

2. The Plot of *As I Lay Dying*

As I Lay Dying has different narrators in individual sections. While most sections are narrated by members of the Bundren family, a few sections that are told by neighbors and other observers offer a glimpse of the family from an outsider's perspective. Each narrator — family members and outsiders alike — is believable but at the same time unreliable, forcing readers to decide for themselves what is reality and what is not.

As the novel begins, Addie Bundren lays dying in her bedroom while her son Cash builds her coffin. Addie's ineffectual husband, Anse, is arranging to have her buried in Jefferson, a town forty miles away, because Addie has requested this for last wish. Yet each character has different reason for this funeral journey. Anse's motivating reason to go to Jefferson is to get fitted for new teeth and, if possible, find a new wife. Two other sons, Darl and Jewel, struggle both with their mother's death

and their own mental health. Darl is perceptive and insightful but taunts others mercilessly, while Jewel expresses love and affection only through violence, because his mother sought violence when she conceived him during an affair with a preacher. Daughter Dewey Dell, a simple young woman who is incapable of forming deep, logically sequenced thoughts, is pregnant and in a hurry to get to Jefferson for an abortion. The youngest child in the Bundren family, Vardaman, is either much younger than his siblings or is mentally retarded; throughout the novel, he confuses his mother with the fish he catches on the day she dies.

To adhere to Addie's wishes, the family travels the distance to Jefferson during a hot, wet spell in Mississippi, and throughout the journey, Addie's body proceeds to decay, while buzzards swirl menacingly overhead. When they discover that a bridge has washed out, the family must find a way to get Addie's coffin over the river, and the ensuing scenes are both tragic and comic.

When these events become too horrific for Darl and he comes to understand that his mother needs to be buried properly, he tries to burn his mother's body and coffin in a barn, an act for which he is declared mentally insane. His father, Anse, allows Darl to be sent to an asylum because he does not want to reimburse the family for their barn destroyed by the fire. Jewel, meanwhile, saves his mother's body from the fire, just as he saved her coffin from the swollen river, thus fulfilling his mother's prophecy that Jewel would save her.

3. Critical History

Right from the beginning of the publication in 1930s, different critics have viewed *As I Lay Dying* differently. However, the sense of alienation in the novel has been the most prominent issue that has drawn critical attention. Regarding this novel, Swiggar Peter argues that it is a mirror of individual isolation and lack of sense of social role. In *The Art of Faulkner's Novels* he argues, "The Bundren live in Virtual isolation, without a sense of any social role to be maintained in the world face" (109). Further he remarks:

As I lay dying, the wholly serious aspects of the novel, which exist in relative independence, cannot be ignored. In this treatment of Addie Bundren and the troubles of her children, Faulkner takes up the problem of individual isolation and man's desperate effort to achieve personal security in an insecure world. In her private life, Addie declined to make the social gestures of love and acceptance of family responsibility and her resulting alienation is mirrored in the male adjustment of her children. In her own monologue, presented after her funeral has been described, the reader is given the impression that even in death she dominates and corrodes the family emotional life. (116)

He points out that, due to the lack of social tie, Bundren family live their personal life without care of each other. The feeling of familial responsibility and mutual relationship is not available between the family members. Similarly, the mother, Addie shows her biased manner towards her own children that creates the emotional isolation in the children's mind.

Emphasizing the protagonists' manner of isolation, Calvin Bedient in his "Pride and Nakedness: *As I Lay Dying*" comments:

In *As I Lay Dying* life is conceived as the antagonist, living is “terrible”, the protagonist life is alone: a naked and isolated consciousness in a broad land. This nakedness, is dreadful isolation, is already a kind of defeat, a form is in continual conflict with the world is simply a capitulation without dishonor: a surrender of everything if need be except pride. (63)

Bedient remarks that the members in the Bundren family have taken the life negatively. The feeling of frustration and depression play vital role in their life. Therefore, he puts an emphasis on the modernistic approach and its influence in the psychology of Addie and other family members. According to Bedient, such type of negative concept leads this family towards its tragedy.

Paying attention to the low mentality of characters and almost animalistic manner caused by isolation, George Marion O’Donnell in his “Faulkner’s Mythology” writes:

As I Lay Dying stands a little apart from the rest of Mr. Faulkner’s novel, but it is based upon the estrangement essence of his Sartoris snoops theme – the struggle between humanism and naturalism. The naïve hill folk who appear in the book are poor and ungraceful certainly; they are low of mentality sexually they are almost animalistic. (27).

O’Donnell, on the other hand, says that the feeling of psychological alienation in the Bundren family originates largely in poverty. They were unable to think about humanism and their morality. However, their basic requirements become burden for them and could not pay their attention for mutual family relationship. The Bundren family becomes the victim of psychological alienation. Nothing other than their personal interest becomes significant for them.

In “Introduction to the Portable Faulkner,” Malcolm Cowley describes that in the absence of effective communication everything remains in disorder and the life of different characters suffers from solitude. Consequently, they have no choice but to treat one another obstinately and harshly. Cowley concludes, “In *As I Lay Dying*, everything weathers all, hangs on too long; like our rivers, our land, and opaque, slow” (43).

According to William Van O’Conner, the alienation prevails because of different doctrines about life of each family member. They have nothing to share with others. The asymmetrical distribution of motherly love among the children creates emotional isolation in the mind of Darl, Dewey Dell, Vardaman, etc. In his *William Faulkner*, therefore, he asserts:

Addie’s belief is that one should violate one’s aloneness, should not allow words like sin or love to serve in lieu of violation and involvement [...] But Addie also has curious rationalization: Cash is her true son, she says, because while carrying him she had not yet realized that Anse’s life did not violate her nor her life violate his. Her second child Darl seemed a betrayal, and she rejects him. Then she had Jewel – but Whitefield is like Anse, so she feels Jewel is solely in her. She had Dewey Dell and Vardaman to make up for her having had Jewel. The two sons she accepts, Cash and Jewel, make great sacrifices together to Jefferson Darl hates Jewel because Addie loved him, and he tries to prevent her from getting there. He says: “I have no mother.” Dewey Dell is indifferent to her mother and Vardaman is incapable of a moral decision.

O’Conner maintains that Addie’s prejudice towards her own children is the main cause of the sense of alienation of in the family. She shows her deep affection to Jewel while strongly hating Darl and Dewey Dell. She pays little attention even to the youngest child

Vardeman. The feeling of jealousy, therefore, cannot be avoided between Jewel and Darl.

According to Addie, one has to have an obligation to be involved and accept the accompanying and inevitable violence and suffering. Cash and Jewel apparently accept her doctrine, and lived by it. Anse and the remaining children, for various reasons, do not. The three children are also victims of the lack of love between Anse and Addie. (16-17)

At the same time, the passive role of the father, Anse, is equally responsible for the emergence of the feeling of isolation. He is failed to give proper instruction to his family and became unable to play the role of a true father to his children. Rather, he himself falls prey to emotional isolation.

In his "Faulkner's *As I Lay Dying*," Andre Bleikasten finds the cause of alienation within each character's personal and distinct traits. He writes:

Faulkner gave each of his characters traits that are expressed throughout the story. The reader is introduced to each character through their detailed and descriptive character traits. We are able to delve into the characters' mind and see their personal and distinct traits. He does not tell us anything about the characters. But he takes us into the mind of each character to analyze what we see there. Even though these characters lead parallel lives, we see the total alienation and breakdown of the relationship between each other. Darl, Jewel, and Anse possess characters traits that contribute to or cause the breakdown of their relationship.

That is to say, the characters presented in the novel are not able to communicate effectively with each other. They are just possessed by their own business. On the contrary, they perform their personal traits and interest strongly. They would not reveal their inner desire openly before the family members. They keep their ideas and feelings secret within

themselves. As such, the sense of isolation germinates in their mind and the relationship becomes weak and confusion among them.

The prominent critics Irving Howe takes up the issue of the American life style that does not take care essentially about their mutual family relationship. He opines that the cause of Addie's such manner of carelessness to her family is rooted in this inhumane American life style. In his *William Faulkner: A Critical Study*, he remarks:

Addie Bundren is remarkable image of passionate women, who, except for an incipient interval has, known only barrenness. Driven dark into herself, she unable to express her love for her favorite son, and ending with a realism of attitude more stringent than her husband, her sons nothing but unfulfilled passion in her desperation to preserve her family and to raise her children properly, she seems classically American. (187)

Here, Howe argues that Addie has played the role of typical American mother. She becomes unable to show her proper love, kindness and mutual relationship with her children. In this sense, Addie is a symbolic figure embodying the modernistic features of American life that becomes significant causes to bring the sense of alienation in their mind. My reading will also emphasize the family problems, such as lack of mutual relationship, communication, and responsibility within the family. In some sense, self-isolation and self-exclusion is the basic principle that dominates each character's behavior in this novel.

Chapter II

Philosophical Concept of Alienation

1. History of the Concept of Alienation

As a term used threadbare in the religio-socio-political intercourse for ages, alienation is a psyche of estrangement and loss in general. It is a condition in which an individual cannot realize all the potential in his life, he feels outcast in term of his relationship to society and his fellow men. The concept of alienation in Western thought, however, has been one of the most elusive concepts. Although entries on alienation did not appear in major social science reference books until the 1930s, the concept had existed implicitly or explicitly in classical sociological works of the 19th and early 20th centuries, particularly, written by Hegel, Karl Marx, Emile Durkheim, Ferdinand Tonnise, Max Weber, and Georg Simmel.

Hegel first philosophically elaborated the concept of alienation. Some writers have taken the Christian doctrine of original sin and redemption to be the first vision of Hegel's doctrine of alienation and dealienation. The concept of alienation found its first expression in western thought in *The Old Testament's* concept of idolatry. Others have argue that the source of Hegel's view of nature as a self alienated form of absolute mind can be found in Plato's view of natural world as an imperfect picture of sublime world of ideas, but the explicit elaboration of 'alienation' began with the thinkers Hegel and Karl

Marx. These thinkers interpretation of 'alienation' is the starting point for all philosophical discussion of present day in psychology, sociology, and philosophy.

2. Fredrick Hegel

Basic idea of Hegel's philosophy is absolute idea (Absolute mind, absolute spirit, or its popular language, God). His absolute mind is neither a set of fixed things nor a sum of static properties but a dynamic self, engaged in a circular process of alienation and dealienation. Nature is only a self – alienated form of absolute mind. Man is the absolute in the process of dealienation. According to him, the whole of human history is the constant growth of mans knowledge of absolute and at the same time the development of the self-knowledge of the absolute that through finite mind becomes self- aware and return to himself from his self – alienation in nature.

However, finite mind also becomes alienated. It is essential characteristic of finite mind (man) to produce things, to express it in objects, and to objectify itself in physical things. Social institutions and cultural products, and every objectification are, of necessity, an instance of alienation: the produced object become alien to the producer. Alienation in this sense can be overcome only in the sense of being adequately known. It is volition of man to serve as the organism of the self knowledge of the absolute. Hegel's view is recorded in "*History as the self Realization of Spirit*":

Spirit, on the contrary, may be as that which has its centre in itself. It has not a unity outside itself, but has already found it; it exists in and with itself. Matter has

its essence out of itself. Spirit is self-contained existence (Bei-sich-selbst seyn). Now this is freedom, exactly for if I am dependent, my being is referred to something else, which I am not, I can't exist independently of something external. I am free, on the contrary, when my existence depends upon myself. This self-contained existence of spirit is one another than self-consciousness _consciousness of one's own being [...]. The notion, under the influence of Christianity, was first to attain the consciousness, that man, as man, is free; it is the freedom of spirit which constitutes essence. (457)

Hegel gives emphasis on the social institution and cultural products to create the sense of alienation on human being. For Hegel existence of dependent spirit is a result of alienation. Therefore, man does not expose this function of act of self consciousness. He does not fulfill this human essence and is merely self-alienated.

2. Karl Marx

According to Karl Marx, there are many forms in which man alienates himself from the products of his own activity and makes them a separate, independent and powerful from. Man not only alienates his product from himself; he also alienates himself from the activity through which these products are produced. Consequently, he is alienated from the natural world in which he lives, and from other men. Marx basically puts an emphasis on the economic issue as the idea of alienation. He supports the Feuerbach criticism of religious alienation as well and takes it as one of the many forms of man's alienation.

Karl Marx believes that man is species being. He treats himself as universal free thinker. Man makes his nature in organic body that constitutes a part of human consciousness. Talking about how the consciousness of the man gets alienation, Marx elaborates:

Man's species is being, both nature and his spiritual being, into a means of individual existence. It estranges man from his own body as well as external nature and his spiritual essence, his human being. [...] An immediate consequence of the fact that man is estranged from the product of his labor, from his life activity, from his species being is the estrangement of man from man. When man confronts himself, also holds of a man's relation to the other man's labor and object of labor. ("Alienation" 741)

He describes that economic issue and his labor determine the individual existence for their estrangement. So, Marx wants to prove that human being are guided by the economic activities but they could not be able control the economic activities completely.

3. Later Development

In the twentieth century, especially after the great world wars, alienation has become the prominent subject of discussion in many fields. Among psychologists, sociologists, philosophers, literary critics and writers, it is the subject matter much discussed and writers of present days perceive alienation differently. Most relevant to my study is the definition of psychologists who attempt to apply it to man referring not only to individuals but also to the society at large. According to them, the non-adjustment of the individual to the

associates and society is the sign of alienation.

According to Erich and Mary Josepson, “alienation is an individual feeling or state of dissociation from self, from others and the world in a whole” (*Man Alone: Alienation in Society*). The concept of alienation formulated by Eric and Josepson encompasses three aspects of alienation. That is to say, alienated man finds his actual existence not corresponding to his ‘essence,’ conflicting with others, and with the world at large.

Similarly, Gwynn Nettler, in *A Measure Of Alienation*, mainly emphasizes the mental status of an individual. He defines alienation as “a certain psychological state of normal person and an alienated person is one who has been estranged from, made unfriendly towards his society and the culture it carries” (672). On the contrary, Love in Murray focuses the individual’s relationship with larger society. For him, alienation is the inability to fulfill one’s rightful role in society. That is, if one loses his status in society, he is alienated. Murray remarks: “The essential characteristics of the alienated man is his belief that he isn’t able to fulfill what he believes his rightful role in society” (289). It is due to the individual losing the ground to maintain his dignity in the society.

To sum up, we can characterize alienated people based on their cultural life: (1) powerlessness, the feeling that one’s destiny is not under one’s own control but is determined by external agents, fate, luck, or institutional arrangements, (2) meaninglessness, referring either to the lack of comprehensibility or consistent meaning in any domain of action or to a generalized sense of purposelessness in life, (3) social

normlessness, the lack of commitment to shared social conventions of behavior, (4) cultural estrangement, the sense of removal from established values in society, (5) social isolation, the sense of loneliness or exclusion in social relations , and (6) self-estrangement, perhaps the most difficult to define and in a sense the master theme, the understanding that in one way or another the individual is out of touch with himself.

Chapter III

Alienation in As I Lay Dying

1. Individual Characters and Alienation

In *As I Lay Dying*, William Faulkner uses various characters to provide different insight into specific events. All the characters represent their personal motivation and feelings separately and expose alienation within the novel. Faulkner has taken up seven characters from the same Bundren family with different individuality. Addie, Anse, Darl, Jewel, Cash, Dewey Dell and Vardanan are the major characters of the novel. Therefore, the analysis of those characters is crucial to understanding the alienation all the characters undergo differently in the novel. Here, I will analyze four main characters: Addie, Darl, Jewel, and Anse.

a) Addie Bundren

The female protagonist, Addie Bundren, the wife of Anse and the mother of five children, desires aloneness. She is not only the emblematic figure of Faulkner's loveless modern mother of the twentieth century, but also is the very source of psychological alienation that deeply affects her family. Though she is dead for most parts of the novel, Addie is one of most important characters as her unorthodox wish to be buried near her

blood relatives rather than with her own family is at the core of the story. Addie, whose voice is expressed through Tull's memories and through her own brief section, appears to be a strong-willed and intelligent woman haunted by a sense of disillusionment. She becomes unable to perform her wifely duty to her husband and to take care of all the children. As a representative of modern women, she sees maternal love and motherhood as empty concepts. She finds little value in life and, therefore, death becomes a lovely one she can wait for.

Addie's view of morality is equally responsible for creating alienation in the family. Theoretically, there is a clash between Cora's personal view of moral codes and good behavior and Addie's unconventional approach of life. Cora, the neighbor of Addie, believes that Addie had been a pure religious woman. Her recollection of a series of religious meeting during which Whitefield strove with the vanity of her mortal heart shows that Addie's eccentricity is apparent to those around her. For Addie, her own doctrine seems more essential than the duties and responsibilities of family life. She has taken the isolation as her pride and behaves with prejudiced feeling even to her own children. As a result, there emerge jealousy and alienation in her family. Certainly, she is a very sensitive and thoughtful woman in her responses to the world around her. However, she had felt within herself the first strings of sexuality. To expiate these, she gets married to Anse but the expiation has to be paid for by the conception of Cash. However, after Cash is born, Addie feels that at last she has had a real experience, a genuine breakdown and subsequent reformation of the walls of individual. It is at this stage that Addie begins to see that the

word 'love' is quite separate from the actuality. The bearing of children is the loss of selfhood. Her rejection of this word "love" is rooted in her willful estrangement from others, and in her need to reject people in order to preserve and tap into her own solitary being. Her distrust and repudiation of love is the very result of her private indictment of society, not of her inauthentic existence. She gloriously separates herself from the world, only to explore the meaning of many words such as "love and sin." Her glorious self-isolation is revealed when Cora comments:

...a lonely women, lonely with her pride, trying to make folks believe different, hiding the fact that they just suffered her, because she was not cold in the coffin before they were carting her forty miles away to bury her, flouting the will of God to do it. Refusing to let her lie in the same earth with those Bundrens." (22)

Cora believes that Addie needs loneness all the time as much as her pride. She desires alienation so much that even after her death she wants to be separated from her family members. Hence, the Bundren family buries her in Jefferson that is forty miles away from her home.

b) Darl Bundren

Addie's lack of motherly love and her strong hostility toward society create existential crisis, frustration and alienation in Darl's mind. Basically, Addie's behaviors play the vital role in forming Darl's character, which finally drives him to be mad.

Similarly, she is directly responsible for Darl's jealousy toward Jewel. Darl is the most complex and poetic person of all the characters in *As I Lay Dying*. Nineteen of the fifty-nine sections are narrated by him. He is born at the night of his mother's disillusionment with the world and thus embodies her awareness of the separation between words and deeds.

Darl's skill of probing analysis and poetic descriptions means that his voice becomes a sort of the closet that the story offers to a guiding, subjective narrator. Yet it is this same intellectual nature that prevents him from achieving the flashy heroism of his brother Jewel or the self-sacrificing loyalty of his brother Cash. In fact, it prevents Darl from believing whole-heartedly in the family's mission. Darl registers his objection to the entire burial outing by apparently abandoning his mother's coffin during the river crossing and by setting fire to Gillespie's barn with the eight-day old corpse inside.

Another consequence of Darl's philosophical nature is his alienation from the community around him. More clearly than the other characters, he carries the psychological scars in the absence of martial love. According to Cora, people find Darl strange and unsettling. He also has penetrating eyes. He is able to see private things about the lives of the people around him. For instance, he guesses at Dewey Dell's fling with life, and perceives that Anse is not Jewel's real father. When Addie dies, other characters alienate him for fear that he should get too close to them and their secrets. It is this fear, not Darl's act of arson that leads his family to have him committed to an insane asylum. In this sense, Darl, the weakest and least harmful member, meets the worst fatality. Therefore,

critic Malvin Backman argues: “Darl is a kind of Hamlet who cannot have his mother’s love, who cannot act but broods on being and not-being, who is aware this world is not his world, this life” (76).

c) Jewel Bundren

Darl’s character is sharply contrasted with that of Jewel. Addie gives extreme affection and support to Jewel while rejecting the others and, especially, Darl. Thus, the feeling of hostility and jealousy rises between Darl and Jewel. As a result, after the death of mother, Jewel becomes the victim of emotional isolation because of his family’s harsh treatment. Jewel is the loveliest son of Addie from her illegal husband Mr. Whitefield. He rarely speaks throughout the novel. On ever rarer occasions, Jewel expresses his emotion, but in violence, attacking the man who he believes objected to the smell of Addie’s corpse. Therefore, he is defined and filtered through the eyes of other characters. Jewel’s uncommunicative nature not only creates a great distance between him and the rest of the world, but also leaves the meaning of his action undetermined. Darl’s frequent portrait of him as “wooden” reinforces such an image of Jewel as impenetrable to others. His image as wood also establishes a relationship between Jewel and the wooden coffin that symbolizes his mother.

Unlike Darl who is more like a poet and prophet, Jewel is an independent, solitary man of action. Whenever the needs for action arise, he acts. For instance, he treats his

mother callously while she was alive. Even when Addie lies in her deathbed, Jewel refuses to say good-bye, harshly asserting his independence from her, as symbolized by the purchase of a horse. After her death, however, his devotion to his mother is immediately translated into action. He makes great sacrifices to assure the safe passage of her body to her chosen resting place, agreeing even to the sale of his beloved horse. Similarly, Jewel's cold, rough spoken behavior toward the rest of his family is contrasted sharply with the heroic devotion he has made for his mother. He searches valiantly for Cash's tools after the river crossing.

He is always regarded as an outsider by the rest of the family but that is compensated for by the strong bond with Addie. Jewel himself is at pains to emphasize the difference between himself and the rest of the Bundrens when he buys the spotted horse, an animal that partakes of his own qualities of independent spirit. Such aloofness allows Jewel to remain an enigma, as puzzling to the reader as to the rest of his family. On the contrary, Addie's belief is realized as her salvation. She takes Jewel in the core of her heart and declares that "He is my cross and he will be my salvation. He will save me from the water and from the fire" (168). Jewel literally saves Addie from the water and the fire and, by doing so; he becomes the only person who is saved from the alienation from maternal love.

d) Anse Bundren

Anse is psychologically, morally, economically and socially defected man, who is inactive and irresponsible to his family. Selfishness is one of his motivations and he is adept at deceiving himself. Therefore, he becomes at once the victim and the source of psychic, social, and economic alienation that devastates the whole family. He is considered a conservative and honest but lazy man, who believes that if he ever sweats, he would die. He feels jealous and annoyed when his wife Addie keeps the immoral relationship with Mr. Whitefield. Addie also does not treat him with respect as a husband; rather, she exploits him. As a punishment for his delinquency of his duty as a husband and as a father, Addie makes him promise to bury her forty miles away, in Jefferson, after her death. His honesty is revealed when the funeral rites end in Jefferson as Addie has wished. Yet such honesty is countered by his irrepressible selfishness. At the end of the funeral, Anse get to obtain new teeth and a new wife. That is to say, he has used the funeral for a selfish purpose.

In this sense, Anse is not heroic by any means. Some people see him as a comic figure, a sad clown; others view him as a villain acting only from selfish motives. However, the most interesting thing about Anse is the transformation he undergoes when he reaches Jefferson and buries Addie. As he has not been in town for twelve years, it is obvious that the courtship with the second Mrs. Bundren is swiftly accomplished, taking less than a day. During that time, the usually inactive Anse is transformed into an active whirlwind of action. This transformation is salient both in habit and in appearance. As Cash says, “[i]t

made him look a foot taller, kind of holding his head up, hangdog and proud too” (260).

Such a transformation reveals another dimension of Anse’s selfishness and inactiveness. First of all, his laziness and selfishness is a result of the unsatisfactory relationship with Addie. He thinks himself a luckless man without much pleasure and happiness. As a result, he marries a woman on the very day of Addie’s burial in Jefferson. That was his revenge on Addie for depriving him of his identity during their married life. In this sense, Addie’s early death becomes a true salvation to Anse.

2. Alienation and Family Relationship

As I Lay Dying is a description of the funeral journey of the female protagonist Addie from the hill of Yoknapatawpha to Jefferson. After her death, the family undertakes the task of transporting her body to the town for burial, which is fraught with difficulty. The novel has no fixed narrator. It is composed of different characters’ successive interior monologues, the rendition of a character’s inner thoughts and feelings. Each voice is subjective, shaped by the particular character’s views and perception, which highlights communication gap, improper awareness of mutual relationship within the family. It has fifteen different narrators with their own expression, which brings confusion and contradictory jumble in the novel.

Addie, the mother, a female protagonist of the novel, has exposed her biased manner to her own different children. Hence, such worthless manner of the mother raises

the psychological alienation on children like Darl, Vardaman and Dewey Dell. She also could not perform her wifely duty to her husband, Anse, whom she finds lazy and passive. Instead of Anse, Addie loves Mr. Whitefield (her illegitimate husband) from whose side she gives birth to a son Jewel, who gets enough support and love from his mother in comparison to others. Such an imbalanced distribution of maternal love brings about mental emptiness among children, particularly, Darl. All the time, Addie wants help and love from Jewel. In her final day, too, she asks him to stay close to her, refusing others' company. In response, Jewel also attempts his best for his mother's sake even after her death. He does not care much even after losing the horse in the course of crossing the river with his mother's coffin from the bridge. He is not satisfied with the attitude of his family members. He thinks they treat mother improperly. When Cash suggests about the coffin that is going to complete, Jewel loses his temper, sitting beside his dying mother. He imagines "I told him to go somewhere else. I said Good God do you want to see her in it" (14). Jewel gets very much annoyed by the condition of mother. He regards his sister and brother as 'buzzards' and imagines himself alone with Addie on top of a hill. He emerges as an embittered man, although others are sensitive to his mother's feelings. He imagines that they will be happy after the death of mother that they are waiting curiously.

And now the others sitting there, like buzzards waiting, fanning themselves. Because I said if you wouldn't keep on sawing and nailing at it until a man can't sleep even and her hands lying on the quilt like two of them, roots dug up and tried to wash and you couldn't get them clean. [...] sawing and knocking, and keeping the air always moving so fast on her face that when you are tried you can't breathe it, and that goddamn adze going on lick less. (15)

His attitude, however, is very much selfish. Additionally, he thought to himself that he only can love truly his mother. He is much more emotional than rational, negating practical things in his life, and living the alienated life separated from others. The self-constructed image of Jewel is full of violence, which eloquently expresses deep resentment and isolation.

All the family members contribute as much as they can for the burial of Addie's body. Anse, the husband, makes all the provision for the funeral procession; Cash makes the coffin with full craftsmanship for his mother, and so on. However, the revelation of human psyche is quite authentic in this novel because when the mother shows her discrimination towards her own children. The sense of jealousy, frustration and alienation appear automatically in the mind of Darl and others. Darl sets the fire upon the stinking body of Addie to make Jewel jealous and to take revenge upon Addie because she hates Darl. This incident increase the enmity between Jewel and Darl and the feeling of isolation develop in their mind.

Faulkner presents his characters by associating them with objects that suggest their respective identities. It is the author's personal technique of defining characters. Before meeting Tull, we encounter his wagon; before Cash voices, we hear the roar of his saw and chucking of his adze; and of course before meeting Addie, we see her coffin being assembled. The objects come to stand for the individuals themselves, as a symbol of, and clues to, their identities. Tull's wagon implies that he is a man of wealth and industry;

Cash's saw and adze signify that he is a skilled craftsman; Addie's coffin signals her death. Similarly, the tools, saw and adze used by Cash represent the poverty of the Bundren family that is the major cause for the lack of communication between family members, resulting in extreme isolation and alienation even within the family.

The use of multiple points of view underscores the isolation of the characters. That is to say, even their thoughts can be neither mixed nor shared with each other's. This situation is dramatized through silence dominating the family. For instance, when Darl comes across Cash, they exchange no words. This tendency toward mute interaction is certainly not limited to Darl and Cash but pervades the whole text. The lack of communication reinforces tragic alienation in the modern society.

In another way the behavior of Anse In their family like to introduce new wife in the same funeral day of Addie that creates gap between family member and their children may feel they don't have guardianship, that also cause alienation in their family member. We can say that Bundren family is already effected from alienation and feels loneliness before Addie's Death. Outwardly seems to go to Jefferson for funeral procession of Addie but after reading the novel we can find that the reality is different. None was serious about the death of Addie. They have their own objective purpose to go to Jefferson. For instance, Anse wants to get fitted for new teeth and to find a new wife. Daughter Dewey Dell, a simple young woman who is pregnant, is in a hurry to get to Jefferson for an abortion. The youngest child in the Bundren family, Vardaman, is either much younger than his siblings or is mentally retarded; throughout the novel, he

confuses his mother with the fish he catches on the day she dies. To these situations we can say that the family has different kind of problems like education, economic, lack social customs and tradition.

William Faulkner depicts the southern American family relationship where there is lack of unity, cooperation and among all the family members. Addie loves her son Jewel and so does Jewel. However, Addie openly hates Darl and Dewey Dell, while neglects her husband Anse, and destroys the child psychology of Vardman. She has taken the loneliness as her pride forgetting all the duties and responsibilities towards the family. Thus Cora Tull, the neighbor of Addie, portrays her in such a way that Addie hides the fact and suffers from the isolation, that I already mention Cora's view on Addie's Character Analysis in page, 20.

Addie, as a modern woman embodies the alienation deeply. She takes it as her glory that invites pathetic adversities in the Bundren family she even wants to be separate even after death. So, she promises her husband to bury in Jefferson that shows her depressed psychology.

Supporting the very notion of hate and isolation of Addie, Millgate accept that she treats her children with biased manner and hates her husband, Anse. In his *William Faulkner*, he comments:

It was the pain of cash's birth, however, that made Addie realized that Anse had never truly violated her selfhood, her proud "aleness", and that the words like "love" he was so fond of using were only empty abstraction. Addie therefore rejects Anse and when Darl was born her sense of outrage and betrayal was so great that she reject him also. Thus, Darl feels that he has no mother, and is uncertain, eventually to the point of madness, of his own Individuality; he does not

love Addie and tries by burning her coffin to stop the journey to Jefferson. (37)

Millgate depicts the prejudiced manner of Addie towards Darl especially and her husband Anse. Darl feels that he has no mother and deprived from motherly love that haunts him intensely. As a result, Darl goes mad and does not love his mother Addie rather attempts to burn her coffin in the midway. Therefore, lack of mutual family relationship in the Bundren family appears vividly,

Similarly, another critic, William Van O'Conner describes the behavior of Addie with full of discrimination. In his *William Faulkner*, he remarks:

One has an obligation to be involved, and to accept the accompanying an inevitable violence and suffering. Cash and Jewel apparently accept her doctrine, and live by it. Anse and the remaining children for various reasons, do not. The three children are also victim of the lack of love between Anse and Addie. Addie while faithful to her belief in the need for violation is not faithful to Darl, Dewey Dell or Vardaman, the children of her flesh though not of her doctrine. She rejects them. (16-17)

O'Connor describes the Addie's doctrine which is quite harmful in her family atmosphere. According to him, the children who are victim of the parental love compel to live the chaotic life. He defines the lack of duties and responsibilities of modern parents towards their children rather they emphasis to their own doctrine.

On the other hand, Anse, the father of Bundren family, is very passive. He also becomes unable to pay his duties upon the family. Addie's behavior psychologically hurts him and he suffers from Depression and Isolation. As a guardian of the poor farmer family,

he feels to fulfill the demands of his family members. Therefore the victim of poverty, Anse suffers from the alienation in the absence of communication.

When we read Addie's section, we can analyze the condition of the family. Addie hates the children that she taught, and so she would beat them to make them aware of her. This seems to be one of the driving forces in her life, that is, to make people aware of her presence. Thus one may say that when she failed to make her family aware of her existence during her life, she extracted a promise from them so that they would be aware of her at least during the hard funeral march.

We cannot maintain that Addie wanted to be buried close to her father or to her family in Jefferson because she reveals in this section that her father taught her a rather nihilistic philosophy, who had taught her that the reason for living was no more than an extended preparation for death. Consequently there is no indication that Addie extracted the promise merely so that she could lie in death next to her family. Since Anse is incapable of giving us any background information, we have to rely upon Addie's account of their courtship. We see that Addie married Anse because there was nothing else to do. She was tired of the children, tired of teaching school, and she says that when Anse came along she simply accepted him without any thought. There is no implication of love but simply a marriage of convenience.

The circumstances surrounding the birth of each child in some way affects the personality of the child. For example, Addie says that she gave birth to her oldest son, Cash, so that he could "violate" her aloneness and make her feel that someone is

aware of her. Thus throughout Cash's life he has existed as a person who can concentrate only upon one thing. After she had Cash, she realized that even children cannot "violate" her aloneness; therefore, she did not want any more children. When she discovered that she did have Darl, she detested Anse and began to reject Darl himself. Consequently, throughout his life, Darl has felt as though he has had no mother and is the unwanted and rejected son. Addie then thought that if she could engage in some type of violence, her "aloneness" and her isolation could be violated. When she met Preacher Whitfield, she felt that if she could have an affair with a man whose garments were sanctified, then the sin would be "more utter and terrible." While hoping for some type of violence, she conceived Jewel, who is seen as a person whose acts are constantly presented in terms of violence. Dewey Dell was conceived in order to negate Jewel, and then she had Vardaman so as to give Anse a child in place of Cash, whom she considers her own. Consequently, Dewey Dell seems to possess no love for her mother and functions more as a robot. And Vardaman himself is somewhat strange. Addie's general view of life is nihilistic, which perhaps is reflected also in her children. As noted above, Addie can function only in terms of violence. She searches out some act of violence that will penetrate her sense of aloneness. Essentially, Addie seems to be a rather destructive personality, and as a mother she is unable to love her children openly. Instead she infects them in some ways with her terrible view of life. Only in secret can she really give of herself and offer love to Jewel, but she hates herself for this also.

Faulkner utilizes Addie's status as maternal figure and wife in order to expose the plight of women suffering from the traditional patriarchal Southern concepts of what is expected of mother and wife when attending to the family. Within the context of the South, social expectations apparently construct an entity unto themselves, governing every aspect of the lives of women. Frustration stems for Addie from the fact that she is incapable of defining herself outside of these social constructions. There are two instances described in Addie's section in which she is forced to adhere to the social constructions of mother and wife: once when she is a school teacher, striking the children in what seems to be a means of exacting revenge against the social structure, and then again when she has her first child and realizes that she can no longer escape the social constructions. As a school teacher it is obvious that Addie would be limited to the socially accepted role of caretaker and mother to the children, despite the fact that they are not her own. And although it would seem that she is attempting to escape the prescribed roles for women by sustaining herself, it is obvious that she is worth nothing more than the socially accepted mother figure. Thereby Addie's duality is born out of her frustration with the socially-prescribed role she must endure. She manifests this frustration in the form of striking the children she is meant to care for, in a way trying to destroy what she considers to be suffocating any possibility for a life beyond simple motherhood. Contrarily, however, she explains how "when the switch fell I could feel it upon my flesh; when it welted and ridged it was my blood that ran, and I would think with each blow of the switch: "Now you are aware of me! Now I am something, in your secret and selfish life, who have marked your blood with my own

forever and ever” (170). To put in other words, she feels the switch on the children's bodies as if it was on her own. This coupled with the idea of marking the children's blood with her own implies that she thinks of the children she is meant to care for as her own despite her frustration with her prescribed social position and because of this frustration is harming herself. Addie refers to her blood again and again throughout the novel and it seems as though Faulkner is trying to imply that Addie, despite her desire to abandon the traditional social tenets, is incapable of avoiding her own biology's demands to be a mother. In other words, because she is a woman, Faulkner seems to believe that motherhood is almost unavoidable. In support of this theory, immediately after her admission of abusing the children, Addie states that she became married to Anse. According to the Southern code of social conduct for women, it is apparent that women are expected to bear children for their husbands once they become wives.

A section narrated by Darl shows how he continues to taunt Jewel by questioning who he is. Jewel obviously knows that Darl is referring to the fact that he does not have a father and that he was the result of Addie's adulterous affair with Preacher Whitfield. These taunts partially justify Jewel's later attack upon Darl, and particularly the violence with which Jewel later attacks Darl. Of equal importance is why does Darl continue with these taunts? Is he in reality being only malicious and spiteful, or could it possibly be that he is trying to force Jewel to come to an understanding of his relationship with the family? There is a strong argument in favor of the latter since Darl has constantly been concerned with his own relationship to the

family. Jewel has seemingly functioned outside the family, and by his taunts Darl hopes to force Jewel to recognize his involvement and hopes to force him to act as a member of the family rather than as an isolated individual.

3. Alienated Addie and the Birth of her Children

Addie Bundren's attitude at the time of the birth of each of her children is reflected in the personality and actions of the child. Addie herself was born an isolated and lonely soul, openly unloved by her family and rather strongly affected by the nihilistic philosophy of her father. Addie felt that during her whole life she had been neglected, and when she married Anse, she hoped that through the violence of birth she could achieve an awareness of life and force her presence upon others. She is dreadfully afraid of aloneness and through committing or participating in some type of violence feels less alone. Thus when she knew that she was pregnant, she felt that at last her aloneness had been penetrated, especially through the forthcoming childbirth. Cash had penetrated into her aloneness and had thereby given meaning to her life. Cash is the firstborn and is at peace with the world and earth as he works on one level of consciousness, performing one task at a time, slow and calculating. He was conceived as an act of violence, and his life reflects this in that he can express himself only through some type of action, such as the building of the coffin. Thus, there was no conflict between Addie and Cash soon after Cash's birth, Addie realized

that words are not connected with violence and are useless. Thus she decides to close herself to Anse, who represents only the ineffectuality of words. Only through violence, and not through words, can Addie feel that she is living. But then, as she came to this conclusion, she discovered that she had Darl. Thus Addie felt that somehow she had been tricked by Anse's words, and because she had been tricked, she could never accept Darl. The very fact that the words had tricked her was proof enough that Darl could never help violate her aloneness and it is ironic that Darl is the one son who continually inquires into the intricacies and awareness of life. Thus in later life, Darl, through his intricate thought-process, was able to sense that he was the unwanted and "motherless" child. In view of Addie's rejection of words and her subsequent rejection of Darl, it is ironic that Darl became the one character who dependent the most on the value of words.

For ten years, Addie closed herself to Anse. She said that Anse was dead even though he did not know that he was dead. But after ten years, Addie met Whitfield, the preacher, and she saw in him the symbol of the violence that she had been seeking because the "garment which he had exchanged for sin was sanctified" (175). Addie believed that Jewel had been conceived in violence, and he therefore became her natural choice for salvation. But both the love and the salvation have to be products of violence. In Jewel's life, this violence is displayed through the love and violent treatment of his horse, and the salvation is seen through his rescuing Addie's body from the river and the burning barn. Thus Jewel, who was born as a result of Addie's

desire for violence, responds to all events with violent and impetuous actions, and he seldom says a word except some violent oath or curse. After the affair with Whitfield, Addie began to prepare for her own death. She admits that she gave birth to Dewey Dell “to negate Jewel and to Vardaman to “replace the child I robbed him of.” Thus Dewey Dell, born only as a replacement for, or to negate, Jewel, is the child who most resembles Anse. She moves in an orbit of egoism, seeing each action only as it immediately affects her. And as with Anse, she cares only for herself and uses any amount of deceit to get her own way. And finally Vardaman, born not from love but to replace another child, reflects this by replacing his dead mother with a dead fish.

Thus the actions surrounding the birth of each child are reflected in his behavior throughout the novel. Faulkner’s purpose was to show how the Bundrens are unable to establish satisfactory relationships within the family. Addie is egocentric, interested more in forcing an awareness of her on others than she is in caring for the needs of her children. But Addie possesses the sadistic strength to force her violence upon the lives of her children. Her own egocentricity is, in one way or another, reflected in her children.

Vardaman’s repeated statements that he is not “anything” reflects Addie’s opinion that people are nothing when they are not “violating.” Dewey Dell is nothing because “I am alone” (58). And Dewey Dell also shows Addie’s egoism as she acts only for her own selfish satisfaction. Addie’s need for violence is reflected in Jewel,

and her desire to let the act replace the word is seen in Cash, who speaks only after some act is definitely performed or completed.

Darl, it will be remembered, was born unwanted and at a time when Addie came to the realization that she had been tricked by words. Darl, therefore, has Addie's awareness of the complexities of life, but as the rejected son, he rejects Addie's nihilistic philosophy of violence and destruction. Using his awareness, however, he seeks to achieve a sympathy and understanding with the family. This attempt lands him in the insane asylum.

Thus the novel shows the family perishing as a result of a negative philosophy that infects or destroys the whole family as either a meaningful unit or as individuals capable of arriving at some understanding of life. The novel depicts a family in which the mother substituted negative values for love. And all of this can be seen in the epiphany scenes surrounding the birth of each child.

IV. Conclusion

The essence of *As I Lay Dying* lies in the thematic issue of alienation. Depiction of poor Southern American family life after the world war first is ground of the story where many narrators narrate the description of funeral journey. It has invited different modes of criticism from the date of its publication. This novel has never failed to provide critics with adequate raw materials for their readings. As a result, various critics viewed it differently.

Alienation as an essential issue is discussed historically with various views as a suggestive of the complexities and problems involved in the novel. The First chapter introduces Faulkner biography and different critics view on alienation in *As I Lay Dying*. The second chapter has worked as a set of definition and characteristics of alienation by the scholars like Marx and Hegel that could be analyze the novel for the readers.

William Faulkner makes the characters tell the story by employing different narrative technique through various narrators to reveal their one individual psychological differently. The story of this novel begins with the comparatively arrival of Darl and Jewel towards the home where they both want to be a winner. At the same time, the prejudiced feelings of Addie towards her children are also revealed through her experience while she is lying on the bed. The setting of remote hill of Yoknapatawpha and the poor Bundren family as well shows the essential causes to invite the tragic adversity. On the other hand, the economic depression of the contemporary Southern America plays the vital role for the formation of such psychic tensions. Showing the different aspect of the society, the author

has been able to portray the psychological status that causes alienation on human mind. Similarly, Faulkner depicts the realistic ground that if the parents are biased towards their children, the family members suffers from alienation and depression which creates the destruction in the family. That's why; the study of the psychic aspects of the character in the second chapter is quite fruitful to study the novel effectively.

The impression that the present study seeks to establish in the third chapter that is deliberately essential. The blending observation of physical and psychological condition of the characters in the novel exposes the reality among the readers. In this section, the characterization of the female protagonist Addie suggests the readers that the inefficient guardianship of the family leaders it towards the tragic adversity. Faulkner's revelations of modern family relationship among different family members of Bundren family give the moral lesson of the novel. The psychic tensions like anxiety, hate and jealousy are the production if bias activities of the family that brings alienation in human mind. Thus, chaotic environment of the Bundren family is the result of alienated mentally of individuals in *As I Lay Dying*.

It is important precisely because it present the details about the character and various circumstances of the plot. The various issues like alienation, identity crisis, love and passion etc are widely exposed in this part. The author authentically portrays the conventional belief of contemporary Southern American. It is so because in spite of great obstacles on the way the Bundren family cremates Addie in her birthplace Jefferson, that is forty miles away from the Yokanapatwpha hill. Faulkner's main concern to establish a sort

of image among the readers is proved through the selfishness, harsh and dominating nature of life of the different characters. Faulkner's *As I Lay Dying* mainly focus on the alienation and the frustration Bundren family because of communication gap, lack of mutual relationship and impact of traditional concept upon the individuals.

Faulkner's creation of obsessive narrators with mental limitation determines the very nature of the world in which they live. The reader is able to compare this private world and evaluate each narrator accordingly. This study tries to show that the obsessions of Darl Bundren, Jewel Bundren and Addie's are the integral parts of the novel that they perform in course of live hood. They live in a world that simultaneously reflects their inward rage. Faulkner has created psychological atmosphere mainly to become thoroughly involved with the characters and their actions. Though, he likes to depict the psychological realism, he at the same time characters a situation where the commentator can place himself between the reader and action.

William Faulkner as a modernist writer influenced deeply by the dehumanizing factors of the novel. As a result, he raises the issues like identity crisis, frustration, alienation and fragmentation of the modern world. In *As I Lay Dying* Faulkner has presented various narrators for exploring and analyzing the psyche of each individual through which their inner intensity comes on the surface vividly that suggest, the actual message of the whole novel. Faulkner as an experimentalist presents the characters with the realistic image of society. However, he creates characters that reflects their personal interest, the proceedings, and in some cases, his preoccupations. He allows such characters

to speak for themselves directly or to express their feelings and reactions through a neutral meditative voice. Faulkner simultaneously focuses on the physical action and psychological milieu just to expose the inner psyche of the character before the reader. His use of distorted characterization and their environment are means of bringing psychological or inward reality to the dramatic surface.

Faulkner possesses a unique ability to present dysfunctional and alienated characters from unique and unbiased perspectives, permitting the reader to empathize with otherwise unremarkable or unappealing social outcasts -- people that the majority of society would ordinarily feel no connection with, let alone compassion for. By Faulkner expertly revealing the history and incidents that shaped their personalities, the reader comes to understand the psychological and sociological factors that contributed to the alienation that ultimately lead to acts of depravity.

This study may be compared to a laboratory to observe and analyze the novel for the reader. The reader must share in the creative act; he/she must know what the subject of literary research is and what sorts of issues are employed. Hence, in this study attention is directed to the powerful and unique thematic issue of characters individual psychological alienation.

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논문제목	한글 : 윌리엄 포크너의 <i>As I Lay Dying</i> 에 나타난 심리적 소외에 대한 연구				
	영문 : psychological Alienation in William Faulkner's <i>As I Lay Dying</i>				

본인이 저작한 위의 저작물에 대하여 다음과 같은 조건 아래 조선대학교가 저작물을 이용할 수 있도록 허락하고 동의합니다.

- 다 음 -

1. 저작물의 DB구축 및 인터넷을 포함한 정보통신망에의 공개를 위한 저작물의 복제, 기억장치에의 저장, 전송 등을 허락함.
2. 위의 목적을 위하여 필요한 범위 내에서의 편집과 형식상의 변경을 허락함. 다만, 저작물의 내용변경은 금지함.
3. 배포·전송된 저작물의 영리적 목적을 위한 복제, 저장, 전송 등은 금지함.
4. 저작물에 대한 이용기간은 5년으로 하고, 기간종료 3개월 이내에 별도의 의사 표시가 없을 경우에는 저작물의 이용기간을 계속 연장함.
5. 해당 저작물의 저작권을 타인에게 양도하거나 출판을 허락을 하였을 경우에는 1개월 이내에 대학에 이를 통보함.
6. 조선대학교는 저작물 이용의 허락 이후 해당 저작물로 인하여 발생하는 타인에 의한 권리 침해에 대하여 일체의 법적 책임을 지지 않음.
7. 소속 대학의 협정기관에 저작물의 제공 및 인터넷 등 정보통신망을 이용한 저작물의 전송·출력을 허락함.

동의여부 : 동의() 반대()

2009년 11월 27 일

저작자: 포카렐 램찬드라 (서명 또는 인)

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