

Struggle for Survival — *As I Lay Dying* (1930)

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Abstract: The aim of this paper is to re-evaluate William Faulkner's *As I Lay Dying* in terms of the characters' language and existence. First, I will look into Addie's view on the relation between language and existence and the other characters' views on "life" and "death." By examining her dying condition and others' views of her, I would like to point out a precarious boundary between life and death. Secondly, I will concentrate on Darl's view, which reflects conventional thoughts of Southerners. Darl's obsessive observation of Jewel and Addie keeps him expressing them in words. His distorted usage of the be-verb confuses his and others' views on existence. Thirdly, I will focus attention on one of Darl's monologues, where he talks about his insomnia and "sleep" to look into people's existence. In this respect, I refer to a French philosopher, Emmanuel Levinas' theories concerning the relation between a human body and consciousness (especially from *Existence and Existents*). In the last part, I would like to summarize the characters' views on existence in *As I Lay Dying*.

Keywords: existence, language, convention, consciousness, body

I. Introduction

A large number of "villains" appear in Faulkner's works, and their common point is the fact that they embody patriarchy. We can count Thomas Sutpen in *Absalom, Absalom!* and old Carothers in *Go Down, Moses* among them. Nevertheless, it is difficult to specify who is a villain in *As I Lay Dying*. In 1957, a session was held in the University of Virginia and Faulkner, who was the writer-in-residence at the time, answered a question on this point. When the name of Anse Bundren was mentioned as "a villain in *As I Lay Dying*", Faulkner answered as follows:

I'm not too sure there has to be a villain in the story. If there is a villain in that story it's the convention in which people have to live, in which in that case insisted that because this woman had said, I want to be buried twenty miles away, that people would go to any trouble and anguish to get her there. (*FIU* 112)

So, in his opinion, "the convention" is the true "villain" and it forces her family members to obey Addie's will. Especially in this novel, the convention appears to center on a woman's rights, but it results from an idea of a man's chivalry. In this essay, I would like to show that the true villain in *As I Lay Dying* is a social convention, which is based on patriarchy and has formed a language in the society, or "words" in Addie's monologue.

Although the language of *As I Lay Dying* has been discussed by many critics,¹ I would like to point out that in this novel, characters find it difficult to recognize the existence of things which cannot be expressed verbally and tend to ignore an existence contradictory to a socially accepted idea. Some patterns of this novel where characters are confused with language deserve more attention than the characters' activities. It seems that under the

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influence of the convention, people come to overlook things which are unable to be expressed in words. On the supposition that the true villain in *As I Lay Dying* is a logo-centric idea, I would like to re-evaluate this novel.

II. Addie – Between life and death

The plot of *As I Lay Dying* develops with Addie as its pivot, but from the beginning she is a dead body which needs to be buried. In interviews, Faulkner says, “The simplest thing would have been to bury her where she was in any pleasant place.” (*FIU* 112) and “Or if they wanted to be practical they could have taken her out to the back yard and burned her.” (*FIU* 112) So, only because Anse tries not to be blamed and sticks to his wife’s will, Addie remains unburied. After all, it is Anse who decides to keep his dead wife unburied as if she were alive. Addie intentionally leaves a will of this kind and observes Anse’s reaction, knowing that if a person depends on the authority of language, he or she fails to understand the essentially important things.

Anse, who follows the convention, has only the simplest ideas about human beings. In his first monologue, he complains of a road being made near his family’s residence because he believes it brings bad luck such as Addie’s “ill health.” He considers a man as an upright standing creature and a road as a thing stretching sideways. In his view, a thing stretching sideways is suitable for motion, for example, on a road people are always walking. So he complains about Addie’s lying sideways because her sickness disables her from doing family chores and costs him medical care. He shoulders his responsibilities toward the fact that a road, which stretches sideways, is made in front of their house and they cannot live calmly. “Putting it where every bad luck prowling can find it and come straight to my door, charging me taxes on top of it.” (*AILD* 36) Overlooking his laziness, he states that a man is made to stand upright; “When He aims for something to be always a-moving, He makes it long ways, like a road or a horse or a wagon, but when He aims for something to stay put, He makes it up-and-down ways, like a tree or a man.” (*AILD* 36) He regards Addie’s lying in bed as a financially inconvenient condition for him; “Making me pay for it. She was well and hale as ere a woman ever were, except for that road. Just laying down, resting herself in her own bed, asking naught of none.” (*AILD* 37) Anse seeks only some value of use in his spouse. As long as he applies a simple contrast of two directions (upright and sideways) to Addie’s case, she remains an “unnatural” person.

Ideas concerning life and death have been based on a conventional assumption, but the meaning is being changed. As a result, death is no longer a matter of either a body or a mind, and finding an apt word for describing death is a difficult task. Her condition confuses her doctor’s ideas about “death”; “She has been dead these ten days. I suppose it’s having been a part of Anse for so long that she cannot even make that change, if change it be. I can remember how when I was young I believed death to be a phenomenon of the body; now I know it to be merely a function of the mind – and that of the minds of the ones who suffer the bereavement. ... when in reality it is no more than a single tenant or family moving out of a tenement or a town.” (*AILD* 43-44) Even after Addie died, she is still a part of Anse, and he and other members of her family have a right to judge whether she is really dead. It is true that merely the end of physical functions does not mean “death”, but if it just makes a family move around, what is important is only the relation between the dead and his or her family. Dr. Peabody’s idea reflects a Southern community’s patriarchy.

What Addie criticizes is not Anse, but a society which creates people like Anse and is ordered by language. As

her father's words, "the reason for living was to get ready to stay dead a long time" (*AILD* 169) show, it is uncertain whether death means the end of one's life or whether life is an opposite of death. Her disbelief in the effectiveness of language results from the point that language functions mainly to give a thing, a person, or a condition a name and to distinguish it from others. Before her marriage, she works as a teacher but feels alienated from the students. Then she comes to take pleasure in whipping them because she can feel the flow of their blood and then has a sense of togetherness. It shows that she seeks nonverbal and physical connections to others.

Addie thinks that due to these functions of language, people tend to forget the dead and a mother finds it difficult to have a sense of oneness with her children. When Anse asks Addie to marry him, Anse thinks only about her living relatives, but Addie counts her dead relatives among her family members as well.

Later he told me, "I ain't got no people. So that wont be no worry to you. I dont reckon you can say the same."

"No. I have people. In Jefferson."

His face fell a little. "Well, I got a little property. I'm forehanded; I got a good honest name. I know how town folks are, but maybe when they talk to me....."

"They might listen," I said. "But they'll be hard to talk to." He was watching my face. "They're in the cemetery."

"But your living kin," he said. "They'll be different."

"Will they?" I said. "I dont know. I never had any other kind." (*AILD* 171)

This citation shows how differently Addie and Anse think of their dead relatives. Anse tells her that her living relatives will be "different" from the dead ones, but Addie answers, "Will they?" as if both of them were not so "different." Addie uses the present tense and says, "I have people" and so she does not think one's physical death obliterates his or her existence. Addie's connotations are beyond Anse's comprehension. Basing his ideas on the convention, he simply thinks that those whose physical functions have stopped, are unable to speak with him. Similarly, Anse overlooks the existence of his dead relatives ("I ain't got no people.")

Going through a childbirth, Addie realizes that as a convenient means, words are used to certify things' or people's existence and function as "a shape to fill a lack" to explain "a gap" between things without their names. Addie thinks the word "motherhood" is unnecessary if a mother really has it: "When he was born I knew that motherhood was invented by someone who had to have a word for it because the ones that had the children didn't care whether there was a word for it or not." (*AILD* 171-2) Anse also uses the word "love" for his convenience, but Addie does not have a feeling of oneness with him: "...that when the right time came, you wouldn't need a word for that anymore than for pride or fear. Cash did not need to say it to me nor I to him,..." (*AILD* 172) "I would think that if he were to wake and cry, I would suckle him, too. Anse or love: it didn't matter. My aloneness had been violated and then made whole again by the violation: time, Anse, love, what you will, outside the circle." (*AILD* 172) After Cash's birth, Addie feels as if her body were invaded by him, but she accepts it and has a sense of oneness with Cash. None the less, when she gets pregnant with her second child, Darl, she feels deceived by Anse. Then she realizes that she has been deceived by words, which are older than Anse and that Anse is also deceived. At the time she plans to revenge herself on words: "But then I realised that I had been tricked by words older than Anse or love, and that the same word had tricked Anse too, and that my revenge would be that he would never know I was taking

revenge.” (*AILD* 172:3)

As for the illicit love affair with Whitfield, the word, “sin” gives her a sense of difference. She indicates that the essential meaning of her acts is getting irrelevant to the word; “...I would think how words go straight up in a thin line, quick and harmless, and how terribly doing goes along the earth, clinging to it, so that after a while the two lines are too far apart for the same person to straddle from one to the other;...” (*AILD* 173) It shows that to express conditions which cannot be put into words, she unwittingly uses a conception of space and tries to understand the conditions. As a result, the conditions become spaces called “a gap” or “a blank.” These are unrecognizable in a world of conventional language.

While Addie is changing into a rotting body, she makes a monologue. It shows her intelligence to criticize language. In it, she looks like a “person” who defies a conventional description. She intentionally becomes a “grotesque” rotting body in order to check whether Anse puts more value on “a white woman’s will” than herself and refuses to bury her immediately. Anse does not let Addie die after all. Her monologue reveals that those who give the convention top priority, make a person “a non-human”, which needs to be dealt with.

III. Darl – Past’s separation from Present

Next I would like to look into the character of Darl. Similar to Addie, Darl is also “a grotesque person”, who cannot be expressed using conventional language. More directly, Darl’s plot shows us that language forces people to simplify their ideas.

Darl’s plot is an effective criticism all the more because he is willing to follow the authority of language. His excessive dependence on language results from his anxiety about the secret in his family structure, in brief, Jewel’s birth. Darl is a kind of clairvoyant and knows that Jewel is in fact his half-brother; he says to Vardaman, his little brother, “If pa is your pa, why does your ma have to be a horse just because Jewel’s is?” (*AILD* 101) His family structure is not stable enough to certify his identity, and so he tries to make sure of his existence by describing comparisons between him and things around him. In his first monologue, he obsessively mentions two things which make a pair: “... a single broad window in two opposite walls giving onto the approaches of the path.” “In the wagon bed are two chairs.” “Standing in a litter of chips, he is fitting two of the boards together.” and “He holds the two planks on the trestle, fitted along the edges in a quarter of the finished box.” (*AILD* 4; underlines mine) While mentioning these things, he goes to Cash with Jewel and keeps measuring the distance between Jewel and him; “...I am fifteen feet ahead of him,...” (*AILD* 3) “Jewel, fifteen feet behind me, looking straight ahead, steps in a single stride through the window.” (*AILD* 4) and “In single file and five feet apart and Jewel now in front, we go on up the path toward the foot of the bluff.” (*AILD* 4) These record-like observations reflect his anxiety over his family’s secrets concerning Jewel’s birth and Addie’s adultery.

Darl’s language is an extreme case of conventional language. He constantly chooses a single word to express things, and finally his language sounds unrealistic and poetic. In his first monologue, Darl mentions two things which make a contrast, and keeps measuring his distance from Jewel exactly. And he arbitrarily calls Addie’s coffin “she” (*AILD* 212) “it” (*AILD* 212) or “box.” (*AILD* 109) In the final part of the novel, he artistically describes the trouble caused by his arson and uses expressions like “a cubistic bug” (*AILD* 219) and “two figures in a Greek frieze,

isolated out of all reality by the red glare.” (AILD 221) These points are the evidence that he tries to objectify things by using language. He is persistent about putting a situation into a single word. It is because of his strong inclination to the convention, in which language puts things in order. Addie’s dying-but-living condition is contradictory to the natural passage of time, and so it denies a conventional conception of time. Darl tries to grasp his own concept of time in comparison with past and present, but he similarly accepts aspects of time as if they were objects. He expresses past as “was” and present as “is”, using be-verbs’ conjugations. Finally he breaks past off from present as if they were totally different. Vardaman, who is still very young and thinks his mother is a fish (“My mother is a fish.” (AILD 84)), asks Darl what his mother is. Darl evades the answer and says, “Because if I had one, it is *was*. And if it is was, it cant be *is*.” (AILD 101) Because of the differences of pronunciation and representation between “*was*” and “*is*”, his words sound consistent at first. Besides, he openly states that if Addie does not exist, he does not exist, either. None the less, the presence of Darl, who is speaking in front of Vardaman, is beyond doubt. So Vardaman says to Darl, “But you *are*, Darl” (AILD 101), but he answers, “That’s why I am not *is*. *Are* is too many for one woman to foal.” (AILD 101) Darl changes the meaning of “are”, the be-verb of the second person and present into another meaning of “are”, the be-verb of third person plural and present. Then he pays attention only to the be-verb’s meaning of existence and concludes that a woman is unable to give birth to many children, in other words, is unable to make many children exist, “Are.” The “consistency” of his superficial theory makes sense only by ignoring the rules of English grammar and the verbs’ meanings. Darl does not use the words, “was” and “is” to represent a man’s existence in the past and the present, but he forcibly makes a man’s existence adaptable to the aspects of time expressed by “was” and “is.” As long as he uses language to grasp a concept of time, it is impossible for him to recognize the continuity of time. Darl tries to adapt his existence to language-represented aspects of time, and breaks off the continuity of time.

Darl’s viewpoint mirrors the convention, which makes the dead Addie “a grotesque person”, in other words, “a person to be dealt with” all the more because it is impossible to find words to express her. The background in *As I Lay Dying* is presumed to be in the 30s, when the U.S. suffers an economic crisis, feels anxiety about changes in the situation and reconsiders the meaning of a man’s existence. It is because people feel doubtful about modern rationalism. In this period, an object of study is a man’s passion or will, which eludes interpretations by reason. It is true that people have no choice but to use language to communicate with others, but language inclines to logic and tends to be formalistic. As a result, language is not an adequate tool for expressing a human’s intricate experiences. The convention fails to express the essential meanings of a human’s life and activities because it makes people believe that finding words to express things is equal to understanding.

IV. Unrecognizable “in-between space”

In *As I Lay Dying*, language is repeatedly used as “substitutes” of acts; if one says his will to do something even only to himself, he can believe that he has actually done so. Anse and Whitfield have a habit of doing this. In this way of thinking, an abstract idea like “continuity of time” is overlooked and remains unrecognized. For Darl and Vardaman, “the middle” between two contrasting things does not exist and turns into “a gap” in the sphere of recognition. Here, to look into this point, I would like to compare Addie’s existence with a condition of sleep as a

pattern of separation between one's consciousness and his or her body.

Apart from *As I Lay Dying*, in other works of Yoknapatawpha Saga, "life" is portrayed as painful, and "a hiatus" or a time when a person is not particularly aware of his or her life, and it becomes a temporary rest. This tendency is common to Joe Christmas in *Light in August* and Quentin Compson in *The Sound and the Fury*. In his thirty-three year pursuit of identity, Joe can barely feel rested. After he murdered his lover, Joanna Burden, he leads life as a runaway. At the time, a driver in a passing wagon gives him a ride, and he softens his nerves and falls into an unconscious condition like somewhere between sleep and hunger; "He is not sleepy or hungry or even tired. He is somewhere between and among them, suspended, swaying to the motion of the wagon without thought, without feeling." (LA 339) Then he can take a rest, which has been unobtainable throughout his life. As for Quentin, we can find the same tendency. In Quentin Section of *The Sound and the Fury*, he integrates parts of his past by using words. However, the tendency goes to extremes, and his dialogues with his father in the last part of his section have so many obscure parts in its description. To the contrary, in the final parts after the dialogues, he talks calmly as if he were ready to die. He thinks about his clothes, how people feel seeing them, and other "trivial" things in comparison with his death. His mind already heads for his coming death and he is already in the middle between life and death. Therefore, he loses his will to live. It is as if his spirit floated from his body and watched his body like a third person. And strangely, his way of talking becomes less painful. This "middle" between consciousness and unconsciousness is similar to sleep, where one's body stays in a real life but his or her mind floats from it.

The constant change of time means a threat to Darl, Joe and Quentin, who put things into words and make a condition fixed. "Sleep" enables them to be unaware of the passage of time, but it is a kind of negative condition. In consideration of these points, it would be possible to relate the anxiety of one's existence to "sleep."

In the text of *As I Lay Dying*, Addie's condition is compared to "sleep" several times. In one scene, Darl watches Cash making a coffin, which Addie will be put in. After the completion, Darl watches Cash talking quietly and carefully and thinks, "...it now slumbered lightly alive, waiting to come awake." (AILD 80) He expresses the whole coffin as if in "the middle" between sleep and staying awake.

Clinging to the convention, Darl takes pains in expressing his being between sleep and staying awake. It is because such an uncertain condition means a crisis of his existence. After describing the coffin, Darl begins to talk about his insomnia.

In a strange room you must empty yourself for sleep. And before you are emptied for sleep, what are you. And when you are emptied for sleep, you are not. And when you are filled with sleep, you never were. I dont know what I am. I dont know if I am or not. (AILD 80)

According to Darl, before being emptied of sleep, a man remains himself or herself. None the less, if he or she is "emptied" of sleep, he or she must be no longer himself or herself. Then, if he or she, in other words, his body or her body, is filled with sleep, even "a space", which proves his or her existence, is obliterated. Then it means that he or she did not exist in the past. As a "vessel" contains one kind of liquid or gas, a man's body is thought to be filled with one condition like "sleep." For Vardaman, once a fish is cut into pieces, it is no longer a "fish." When a fish is cut up, Vardaman gets confused because he fails to identify it with what he used to think of as a "fish"; "I can feel where the fish was in the dust. It is cut up into pieces of not-fish now, not-blood on my hands and overalls. Then it

wasn't so." (*AILD* 53) In the same way, Darl thinks that once a man falls asleep, he or she is in the condition opposite to staying awake and loses his or her existence. It is an analogical idea that makes one thing correspond to another single thing. Therefore, if a person falls asleep, he or she becomes "sleep" itself and does not know whether he or she exists or what he or she is. Falling asleep but still awakening, this in-between condition, is impossible to be expressed in a single word like placing a puzzle piece on a puzzle board.

Facing "sleep", Darl becomes anxious about his existence and makes certain of things around him respectively.

Beyond the unlamped wall I can hear the rain shaping the wagon that is ours, the load that is no longer theirs that felled and sawed it nor yet theirs that bought it and which is not ours either, lie on our wagon though it does, since only the wind and the rain shape it only to Jewel and me, that are not asleep. And since sleep is is-not and rain and wind are *was*, it is not. Yet the wagon *is*, because when the wagon is *was*, Addie Bundren will not be. And Jewel *is*, so Addie Bundren must be. And then I must be, or I

could not empty myself for sleep in a strange room. And so if I am not emptied yet, I am *is*. (*AILD* 80-81)

"The wagon" is the Bundrens' possession, but it is Mr. and Mrs. Tull who bought materials in "the load." In addition, the materials are now processed and are no longer "materials." However, even placed in the wagon, the load is not the Bundrens' because Mr. and Mrs. Tull bought it. So, the wagon contains the load whose possession is not specified. Nevertheless, the wagon's presence is certified by the sounds of rain and wind. None the less, without the existence of a person who has not fallen asleep, the sounds of rain and wind would not be perceived. Only on the condition that Darl can recognize all three, "staying awake", "sounds of rain and wind", and "the load", can Darl be convinced of Addie's presence. Nonetheless, if even one of the three becomes a thing of the past, "was", Addie also becomes a thing of the past.

The destruction of Darl's personality is caused by the fact that he has no way to accept things which are impossible to express. In *Existence and Existents* and other works, Emmanuel Levinas analyzes a person's existence, "Being", which a person faces when he cannot fall asleep.² According to Levinas, "Being" premises that a person already exists, even if he or she is not aware of it:

The questioning of Being is an experience of Being in its strangeness. It is then a way of taking up Being. That is why the question about Being – *What is Being?* – has never been answered. There is no answer to Being. It is absolutely impossible to envisage the direction in which that answer have to be sought. The question is itself a manifestation of the relationship with Being (*EE* 22-23).

It is an existence which is not certified and does not have a name;

Being cannot be specified, and does not specify anything. It is not a quality which an object supports, nor what supports qualities. Nor is it the act of a subject, even though in the expression "this is" Being becomes an attribute – for we are immediately obliged to state that this attribute adds nothing to the subject. Are we not, then, obliged to see in the very difficulty we have of understanding the category according to which Being belongs to a being the mark of the impersonal character of Being in general? Does not Being in general become the Being of "a being" by an inversion, by that event which is the present (and which shall be the principle theme of this book)?" (*EE* 18)

Levinas calls the existence "impersonal *il y a* ("there is" in English translation)." In part 1 "Insomnia" of Chapter V of *Existence and Existents*, Levinas discusses this in relation to "sleep." When a person is unable to close his or her

eyes and fall asleep in night's darkness, he or she has no reason to stay awake and nothing to see. In a sense, he or she is forced to stay awake against his or her will. "One watches on when there is nothing to watch and despite the absence of any reason for remaining watchful. The bare fact of presence is oppressive; one is held by being, held to be." (*EE* 65) Even if every object is buried in the darkness, his or her existence is put into relief all the same. The existence a person faces in his or her unsleeping time is an impersonal existence without free will.

...the vigilance of insomnia which keeps our eyes open has no subject. It is the very return of presence into the void left by the absence – not the return of *some thing*, but of a presence; it is the reawakening of the *there is* in the heart of negation. It is an indefectibility of being, where the work of being never lets up; it is its insomnia. (*EE* 65)

Wakefulness is anonymous. It is not that there is *my* vigilance in the night; in insomnia it is the night itself that watches. It watches. In this anonymous nightwatch where I am completely exposed to being all the thoughts which occupy my insomnia are suspended on *nothing*. (*EE* 66)

In a dark room, Darl remains awake without any reason to do so. Then his existence must be like an impersonal existence similar to that of an inanimate object. If so, it is natural for Darl to try to make sure of his existence by using language.

Shown in the above-mentioned citation, Levinas states that there is no answer to the question, "What is existence (Being)?" Existence is a premise of the human consciousness, and it is impossible to question what a man is. It is sleep and other similar conditions that let a man forget this unavoidable continuity of his or her existence temporarily. Even if sleep or tiredness breaks a man's consciousness from the real world, his or her body remains in the world. In explaining the relation between "sleep" and "place", Levinas remarks, "To lie down is precisely to limit existence to a place, to position." (*EE* 69) This shows that there is room for considering the condition of lying down from a new angle. One always places one's body in some space of our world while leading one's daily life. When he or she sleeps or is in a similar condition, the place becomes "a refuge" where a person can trust his or her defenseless body which temporarily floats from his or her consciousness. Addie's coffin may also become "a refuge of a sleeping body" for Addie and the coffin needs to be placed somewhere; in Armstid's monologue, Darl says, "It's got to be somewhere", mentioning her. (*AILD* 188) Addie's sleeping-like condition is everyone's concern. But the convention may distort people's sense of value and common sense. Dr. Peabody mentions phenomena where things have lasted for more than a normal length of time; "That's the one trouble with this country: everything, weather, all, hangs on too long." (*AILD* 45) As if to show a similarity to Addie's condition, the text mentions things which have lasted more than usual, like "a singing voice" and "a smell." While observing the Bundrens' eccentric conduct, Tull and Samson, who are not relatives of the Bundrens, describe the things; "Whitfield stops at last. The women sing again. In the thick air it's like their voices come out of the air, flowing together and on in the sad, comforting tunes. When they cease it's like they hadn't gone away. It's like they had just disappeared into the air and when we moved we would loose them again out of the air around us, sad and comforting." (*AILD* 91-92) "But it was still like I could smell it. And so I decided then that it wasn't smelling it, but it was just knowing it was there, like you will get fooled now and then." (*AILD* 118) To the contrary, things which are expected to keep their present condition, like "fish" and "load" are broken into parts and lose their original condition. These phenomena confuse people. However, this tendency becomes "abnormal" because the main characters in *As I Lay Dying* suppose that things can

be put into words and do not change basically. Because of the convention, which evaluates language, the tendency is “abnormal.” Given a name, one condition is distinguished from others, but once it changes even slightly, it turns into unrecognizable “blank.” The convention forces people to live in a logo-centric society and it is surely the most controversial villain in *As I Lay Dying*.

Notes

The main theme of this paper is based on my presentation at the Tohoku branch’s meeting of the American Literature Society of Japan at Iwate University on July 15, 2006.

Key to Abbreviations

AILD William Faulkner, *As I Lay Dying*. New York: Vintage International, 1990.

EE Emmanuel Levinas, *Existence and Existents*. Trans. Alphonso Lingis. Dordrecht: Kluwer Academic Publishes, 1978.

FIU Frederick L. Gwynn, and Joseph L. Blotner. eds. *Faulkner in the University*. Charlottesville and London: UP of Virginia, 1959.

LA William Faulkner, *Light in August*. New York: Vintage International, 1985.

¹ The representative criticisms are Olga Vickery’s in her work, *The Novels of William Faulkner* (1964), Warwick Wadlington’s *As I Lay Dying: Stories out of Stories* (1992) and other works. In journals’ articles, Michel Delville’s “Alienating Language and Darl’s Narrative Consciousness in Faulkner’s *As I Lay Dying*.” *Southern Literary Journal* 27.1 (1994) serves as a reference.

² See, *Ethics and Infinity*’s Chapter 3 “The ‘There is’” (especially 49-50) and *Time and the Other: and Additional Essays*’ PART I “Existing without Existents” (especially 48-49).

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