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Representation of Social Disintegration: Interior Monologue in Faulkner's *As I Lay*

Dying

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Letter of Approval

This thesis, entitled “Representation of Social Disintegration: Interior Monologue in Faulkner’s *As I Lay Dying*” submitted to the Central Department of English, Tribhuvan University, by Mrs. Laxmi Pandey has been approved by the Undersigned members of the Research Committee.

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Representation of Social Disintegration: Use of Interior Monologue in Faulkner's *As I Lay Dying*

Abstract

The present research project focuses on the issue of the Interior Monologue in Faulkner's As I Lay Dying. This novel focuses on the funeral procession of Addie Bundren and the bereaved family members. Where they face many difficulties on the way to Jefferson. This thesis represents the Interior Monologue technique by using the fifteen narrators with their own expressions that bring confusion and contradiction in the novel. By using this technique Faulkner wants to reflect the fragmented psyche of the aristocrat people of twentieth century from the south caused by capitalism. It reflects the social classes of the 1920s by showing the growing difference between upper class and lower class. Furthermore, he presents the psychology of the characters by using the flow of ideas, feelings, thoughts and sensation in the minds of the fifteen narrators, without any logical, punctuation marks and reality. By using all these term he uses Interior Monologue in the novel. To prove this research the researcher was uses the ideas of William James, and Virginia Woolf.

Keywords: Stream of Consciousness, interior monologue, flux, isolation

William Faulkner, a novelist and a modernist writer explores the psychology of characters in *As I Lay Dying* (1930). It takes place in the 1920s in the rural south. As such, it reflects the attitudes towards social class common in that place and time. This thesis represents the Interior Monologue technique by using the fifteen narrators with their own expressions that bring confusion and contradiction in the novel. Each chapter is narrated by each character. The novel is all about the psychology of 15 different characters. We can see psychological effect on all characters. We can see lack of formal logical order. Faulkner's characters are somewhat odd and complicated. Darl was psychologically complex. Anse was unbelievably immature. Dewey Dell was afflicted with an untimely pregnancy, almost all the characters had been affected with psychological complexes. So, there are various perspectives presented by these differing narrators, the reader is presented with various tones that range from humorous to angry to insane, poignant to satiric and even morbidly ironic. Moreover, all their secret psychological complexities and their action cannot move towards progression. By showing these all activities the writer is presented in a Stream of Consciousness technique to the reader. The main point is that the Bundren family members face many difficulties on the way to Jefferson where Addie wished to be buried near her ancestors. Addie is a woman who is the mother of their family. Her death is viewed through many voices of her family members and their thought provoked by her death is randomly presented in Interior Monologue technique. By using contradiction, confusion, grammatical errors and italics in the novel shows the stream of consciousness technique.

After the first world war in the south there comes destructiveness, because it is haunted by aristocratic of slavery. At the time of 1920s it is considered an age of prosperity. The country had more disposable income than ever. They were spending it

in new technologies like automobiles, radios and et.al. However some people could not afford those luxuries and there come difference in standard of living between them. And those who can afford they began to grow drastically. There were no any mutual relationship among each other, all have their own interest, there were no any communication with each other because of their disintegration there comes a social disorder. On the same way in this novel too the characters are also presented as a psychologically affected with their own problem. All the characters are in their own view, no one have any interest in their family, society. What is happening in their family is not the problem but what's happens in their life is a great problem to them all. So, Faulkner interest was portraying the decline of civilization and the dependence in the individual. By the way he wants to show all these extra activities in a Interior Monologue technique. It is told by fifteen different speakers in 59 chapters. Faulkner also uses this technique to reflect the fragmented psyche of the aristocrats from the South caused by capitalism and to make sense of the same event from multiple perspectives. Furthermore, the novel does not only reflect the religious and moral values of a family torn by the death of its matriarch, but it shows the innermost thoughts and feelings, suspended in a timeless setting where past, present, and future fuse together to create a journey, where there is one destination, but many different routes.

It presents the physically, emotionally, and psychologically stressful funeral journey that takes place in the novel. The Bundren family is traveling in isolation, they apart with each other, selfish motives, and silently bred grief in their attempt to complete the journey. Almost all the characters have their own interest while journey take place to buried Addie. Instead of their grief they have their own problem. The story takes place during the 1920s, an era in which conservative ideologies about men

and women were being challenged. The present research paper deals with Addie's death viewed through many voices of her family members. Their thought provoked by her death is randomly presented in a Interior Monologue technique. It discusses about the flow of ideas, feelings, thoughts, and sensation of the characters at a specific moment without any logical, punctuation, and reality. The novelist makes an attempt to reflect all the forces that are external and internal. Moreover, it reflects the psychology of a character at a single moment.

Social class is relevant to the novel because the Bundren families are treated differently than the locals when they arrive in Jefferson. For example, Dewey Dell is sexually assaulted when she goes to get an abortion because the doctor sees her as less intelligent and naïve. This shows that they are aristocratic with a lower class during that time. Thus, Darl sections are complicated and the most difficult to penetrate because Darl is most complex character. By showing Vardaman, author wants to show us the confused mind that jumps from one thought to another. He tries to show how one association leads to another rather similar association. Since characters' mind does not function logically. Indeed Faulkner's novel presents the psychological complexities of almost all characters. Besides, Faulkner writes as if he is inside the mind of the characters.

William Faulkner's decision to use Interior Monologue technique in this novel to gives the novel a number of different tones, since the separate consciousness of each single member of the Bundren family is represented in the book, including the distinct ways of perceiving of Addie, Anse, Cash, Darl, Jewel, Dewey Dell, and Vardaman, not to mention other characters, such as Cora, Tull, et al. Since these characters differ significantly from one another in their personalities, values, emotions, and outlooks, the tones of the novel – both separately and in combination –

are exceptionally complicated. By showing these activities of characters, writer focuses on that period where people have no any mutual understanding with each other.

The use of social class in novel is that the Bundren families are farmers by trade, novel shifts continuously from one perspective to another, creating effect to capture the essence of each character. Most of the characters have been afflicted with psychological complexities, with their fragmented psyche. So, that they cannot move towards progression. That is why Faulkner made an experimental use of Interior Monologue. So, the interest of the novelist is to represent the psychology of the people.

The primary source of this paper is the William Faulkner's novel *As I Lay Dying* and the secondary sources are the articles, journals, websites, newspapers, interviews etc. Furthermore, the valuable suggestions from supervisors, seniors' colleagues and teachers most welcomed for the smooth condition of this research work. The research tends to analyze the particular stream of consciousness technique, since the major focus of the study is to show a mind that jumps from one thought to another. Faulkner tries to show how one connection led to another rather similar association.

Faulkner uses the stream of consciousness technique in his novel *As I Lay Dying*. In this part the scene of language which is characters' language gives the local identity of the characters in this novel. To shows the period of that early twentieth century he writes in a stream of consciousness technique in the novel. With this technique the writer uses the language without any kind of punctuation mark. For example he also brings soliloquy in fifteen different parts in the chronological order which is also the parts of stream of consciousness.

The major characters especially Darl and Vardaman section, everything is presented through an apparently unorganized succession of images. It reflects the twentieth century development and interest the psychology, inner thoughts of the people. However, this research will not concern about the apocalypses and comedy in same time as well as it does not analyze the difficulties of Bundren family. As well as it does not focus upon the verbalism and the inadequacy of words.

Faulkner's style in this novel varies according to the character who is narrating the section. The subtle variations in the style are the notable achievements of this novel. There is not a glaring and abrupt change from section to section; there is still the continuity of the same author behind each section, but there is enough variation to make each narrator distinctly different. By the same way at that time there was fragmented society because of capitalism. To represent the capitalism of that period he uses this technique in the novel by using the different narrators in different positions. The technique that Faulkner uses in many of the sections is called the stream-of-consciousness technique.. Since the ordinary person's mind jumps from one event to another, stream-of-consciousness tries to capture this phenomenon. Thus in many sections, notably in the Vardaman and Darl sections, everything is presented through an apparently unorganized succession of images.

Each of the fifty-nine sections in this novel represents the inner thought of the characters who narrate the section. This technique reflects the twentieth-century development, research, and interest in the psychology of free association and the inner thoughts of people. As a technique, stream-of-consciousness was popularized by James Joyce and Virginia Woolf. Even while using this technique, Faulkner varies it enough so as to capture the essence of each character.

This novel has no fixed narrator, and is instead composed of a number of

different protagonists' successive interior monologues, the performance of a character's inner thoughts and feelings. Each voice is subjective, shaped by the particular character's views and perceptions, but also makes factual observations about events, moving the story along in a continuous narrative. While some characters, particularly Darl, narrate in a straightforward storytelling, others, such as Cora and Jewel, express their thoughts in a confused and contradictory jumble. The narrator in this novel reveals the truth, when the various voices present the same character or event in different lights. So, by using narrative technique in which events are described, judged, and interpreted from different perspectives, this novel is able to probe the characters' minds deeply.

The novel presents common issue prevailing in the then society. After the publication of this novel, it achieved various remarks on the work of the novelist. Faulkner takes us as close to the heart and mind of the narrators by presenting their fragmented language and behaviors. Author uses stream of consciousness technique in the novel to prior the twentieth century. Poverty is the main social issue that is the fact that all the characters are presented in the novel is the common issue in our society. Their lack of resources and money drives much of action in the novel.

Stream-of-consciousness is a literary technique that reproduces the thought processes of certain characters. These thoughts appear as if they are immediate, unedited responses. In this novel the writer does not use this technique in all of chapters, restricting it primarily to the Bundrens, especially Darl and Vardaman. The stream-of-consciousness passages reveal character and allow for complicated philosophical questioning. They also imply a character's confusion or distress. A key example occurs when Addie's coffin falls into the river and Vardaman reacts hysterically "I ran down into the water to help and I couldn't stop hollering because

Darl was strong and steady holding her under the water even if she did fight he would not let her go he was seeing me and he would hold her and it was all right now it was all right now it was all right” (123).

Here, Faulkner uses the paragraph breaks and italics; he avoids use of punctuation. There is no any continuity, disorder is happening in the novel. Until Vardaman speaks to Darl at the end of the chapter. This moment and others in the novel involve the reader in the sometimes perplexing but always engaging world of the characters. They have only their interest. By showing this the writer tries to focuses on the American people while there comes capitalism. The center cannot hold the margin.

Many critics debate regarding the different perspective on their own issues. According to John Earl Bassett, *Family Conflict and Verbal Fictions in As I Lay Dying*, explore “the isolation of the individual human communication and validity and limitations of verbal fictions. Addie repudiates language as a distortion woefully inadequate to experience” (Bassett 125). Here, Addie makes a strong case against empty verbalism and the inadequacy of words to capture the tailors of living the ordeal of doing.

Simultaneously, Faulkner novel presents the psychological complexities almost all of the characters. As well as the author write as though he is inside the minds of the character. Similarly, Elizabeth M. Kerr also criticizes the novel from different angle. In “As Ironic Quest Faulkner: *As I Lay Dying*” she argues that:

The quest romance and the other phases of romance prove to be much greater and more impressive than first anticipated. As ironic quest urge the characters desire to engage with others to fulfill their own desires and to get pleasure. It may be interpreted as a reflection of the irony of the initial situation: as Addie

lay dying, the plans for her burial were given impetus by other motives and objectives. “Jewel thinks that everyone is “burning hell” to get an Addie dead and buried”. (350)

Here, Elizabeth analyzes the characters desire to engage with others to fulfill their own desire and to get pleasure. In the novel, female are engaging with their own desire and they seek for freedom. Even Dewey a single teenage girl pregnant with an unwanted baby. The difficulty of maintaining this secret while trying to get an illegal abortion is staggering.

Carolyn Norman Slaughter in his article demise of vision depicts “the novels explicit treatment of language and searching the bare bones of the narrative attempting not to repeat or to archeologically reconstructive the work but to follow alongside it in thinking”(Norman 26). Focuses the use of various and the positive or negative vision of the characters. Addie’s first interpretation is partial and instinctual derived as a young teacher, lonely educated women in a Mississippi country. Community profoundly frustrated the entire male for the lack of a direct cause or a direct object.

Likewise other critics Barbara M. Cross, in his article *Apocalypses and Comedy in As I Lay Dying* argues for the key to the book lies in the ironical interplay of low comedy and apocalyptic fervor. “The characters are stunted, ludicrous and ignorant, the catastrophe and the frauds. Cora’s hymn singing, Addie’s striking corpse. Cash’s cemented leg and farcical” (Cross 251). It depicts that Faulkner characters are guided by both *Apocalypses and Comedy* in same time which is clearly seen by their own activities.

Unlike other critics Stephen M. Ross in his *Shapes of Times and Consciousness* in novel argues that the novel seems in certain respect most puzzling.

The text seems to alternate between stream of consciousness and colloquial storytelling, the use of italics follows no easily descramble pattern, another attributes his own ornate rhetoric to the thought of ignorant children and most notably, the books temporal structure appears to break down badly. “As Faulkner mixes past-tense and present tense narration even switching from one to the other within certain monologues” (Ross 223). Here it shows the novel can be a complicated process because there are sequences of past and present with the mix of monologues.

Although all these critics have examined this novel *As I Lay Dying* in a various way, none of them deal with Use of Stream of Consciousness. Unlike other critics’ research regarding this novel, this project explores the characters thoughts and also reflects all the forces – external and internal that affects the psychology of a character at a single moment.

This project analyzes William Faulkner’s *As I Lay dying* on the ground of Interior Monologue technique; applying theoretical tools of William James’s *Principle of Psychology* discussion about the human thought can be characterized as a flowing stream which was an innovative concept at the time. He also believes that human can never experience exactly the same thought or idea more than once, whereas Virginia Woolf a modernist writer wanted to show characters in flux, rather than static and interest in time and psychology as well as voicing their internal feeling of the people .On the other hand Henry Bergson’s talk about notion of “duration.” Duration is the irreducible flux or flow of time. Although we are able to break up or isolate different pieces of this continuous flow into fragments of time. It talks about our psychological time. It also includes some theoretical aspect of James Joyce’s *Ulysses* focuses the readers to become intimately familiar with his characters thought, no matter how fragmented and disoriented they may.

The research examines the stream of consciousness technique in the narration of 15 characters in the novel. Although characters in the novel have their own behaviors like Darls a psychologically complex and he is the second son of Addie Bundren and husband Anse. He is a complicated character in the novel. Anse was unbelievably immature. He wants to buy false teeth, means a new wife. Jewel was proud of being the most favorite son of Addie. Likewise Vardman was able to confuse his mother with a fish. He compares his mother with fish because she lives as a fish. On the other hand Dewey Dell is a pregnant without married. So, the reason to join the rest of her family is to get abortion pills. By these all activities we can analyze that the narrators are suffering from own self, they don't have time to think about their dead mother. Almost all the characters get afflicted with psychological complexes of either kind. Without bringing into light their secret psychological complexities and odd nature, the pace of narrative action cannot move towards progression.

That is why, this research made an experimental use of the stream of consciousness technique. By using this technique it was represented the flowing and flux-ridden thoughts of characters in the way these thoughts occur in the psyche of the character. This technique helps to dig beneath the mine store of characters' thought and to explore the underlying thought, which accentuates characters' behavior. In the following lines there is the structural repetition:

I say, "Wait." He stops, looking at Pa. Vernon spits, without moving. He spits with decorous and deliberate precision into the pocked dust below the porch.

Pa rubs his hands slowly on his knees. He is gazing out beyond the crest of the bluff, out across the land. Jewel watches him a moment, then he goes on to the pail and drinks again.(13)

In the above quotation the first two words of every sentence: "He stops," "Vernon

spits," "He spits," "Pa rubs," "He is gazing," "Jewel watches" – they all begin noun-verb. There's also repetition of specific images (animals, wood, tools) or themes (duty, luck, justice, God) woven throughout these 59 sections. The point is that these various repetitions represent the confused state of mind. Just like the "one lick less" or the "chuck, chuck" of Cash's axe beating out a tempo at the beginning of the novel, all this repetition forms the same sort of dull thud, over and over and over, for the reader. It sets a certain mood, a wasteland of a background against which events take place. Nothing is really being accomplished by the characters in this novel. Obstacle after obstacle, prayer after prayer, disaster after disaster, all is for naught.

Stream of consciousness is a style of writing which is introduced by so many great authors during the modern period in which it reflects the flow of character's thought and feeling. According to William James, "The stream of consciousness is a literary technique which seeks to portray an individual's point of view by giving the written equivalent of the character's thought processes. Moreover, this literary technique of writing often connected with the modernist movement by some novelists" (65).

By the way this technique was defined as the continuous flows of ideas, images, thoughts, and feelings of the characters or to move deeply into the human minds without any stopped markers. This term was coined by William James in his book *The Principle of Psychology*. He argues that human thought can be characterized as a flowing stream, which was an innovative concept at the time. And so many critical writers observed.

This sort of stream of consciousness is about the only stylistic continuity between all fifteen narrators of novel. . In this novel the language and style used by each character tells more about each particular character. Jewel is a man of few

words, reminding us that he's a rugged man of action instead. Darl is incredibly cerebral, eloquent, incisive, and even poetic in his language. Vardaman looks at the world, predictably, with the eyes of a small child. Anse is poorly educated and his language reflects it. Cash is incredibly logical and regimented in his thought-process. As Dell's part goes:

Dewey Dell said we would get some bananas. The train is behind the glass, red on the track. When it runs the track shines on and off. Pa said flour and sugar costs so much. Because I am a country boy because boys in town.

Bicycles Why do flour and sugar and coffee cost so much when he is a country boy. "Wouldn't you rather have some bananas instead?" Bananas are gone, eaten. Gone. When it runs on the track shines again. "Why aint I a town boy, pa?"(58)

This above lines shows that the Darl is a complicated character. He speaks in his interior monologue. When everyone finished the coffin Vardaman stares at the coffin. His thought process is the most involved. He is disturbed by the thought that Addie is going to be nailed shut inside of it.

In addition to this, William James argues that the mind within this narrative technique and states:

Now we are seeing now hearing, now reasoning, now we are collecting, now expecting, now loving, now hating, and in a hundred other ways we know our minds to be alternately engaged. Moreover, our thoughts often follow no logical sequence, but rather jump from one subject to another, hence, the roughly juxtaposed ideas, the fragments of thought and sentence, and the lack of punctuation in stream of consciousness writing. (143)

Here, James claims that human thought does not follow any logical sequence. Their

thought is fragmented and grammatical errors can be found, there is a flow of ideas and feelings in a stream of Consciousness technique. He also believes that human can never experience exactly the same thought or idea more than once. Our mind doesn't function logically.

Simultaneously in novel Cash's advice, Darl jumps from the wagon downstream. Jewel struggles with his horse while Cash clutches at the coffin and his tools. Anse's mules float up out of the water, drowned. The following words which Darl uses the meditation and observation are mentioned below:

The river itself is not a hundred yards across, and pa and Vernon and Vardaman and Dewey Dell are the only things in sight not of that single monotony of desolation leaning with, that terrific quality a little from right to left, as though we had reached the place where the motion of the wasted world accelerates just before the final precipice. Yet they appear dwarfed. It is as though the space between us were time: an irrevocable quality. The mules stand, therefore quarters already sloped a little, their romps high. They too are breathing now with a deep groaning sound; looking back once, their gaze sweeps across us with in their eyes a wild, sad, profound and despairing quality as though they had already seen in the thick water the shape of the disaster which they could not speak and we could not see. (130-31)

Darl and Cash take the wagon along the river to the ford, with Jewel accompanying them on horseback. The trees break, and they spot Tull with Anse, Dewey Dell, and Vardaman on the other side of the river. The brothers argue about how they should cross. Finally, they come to an agreement. Jewel crosses upstream on horseback with a support rope, while Cash takes control of the wagon, with Darl inside. As they enter the ford, a log comes rushing at them, upsetting their progress.

Simultaneously, William gives a description of the stream of consciousness as a certain moment in which a human mind gets a long train of thoughts and ideas without any interruption by the use of the usual methods of description and conservation. For example, James states that the description of the association of ideas, impressions, sensations, and memories in a free way that can pass through someone's mind at any given time.

Furthermore, the novel also suggests Darl alienation from him and the world around him, which reaches a linguistic climax in another trope, the oxymoron, as exemplified in his vision of the river at the end of the monologue:

...the two torsos moving with infinitesimal and ludicrous care upon the surface. It looks peaceful, like machinery does after you have watched it and listened to it for a long time. As though the clotting which is you had dissolved into the myriad original motion, and seeing and hearing in themselves blind and deaf; fury in itself quiet with stagnation. (147-48)

Here, in the above lines Darl sees Cash washed up on the riverside, unconscious, lying with a pool of vomit beside him. The other men are pulling the wreckage of the wagon out of the river. Tull ties a rope between himself and a tree to avoid being swept away by the current as he searches for things that have fallen out of the wagon.

In the same way, James proves that the same human being have got so many parts of thoughts, each one of those parts is linked to the other thoughts in order to be continuously: For example: William James observed that:

In this room -- this lecture-room, say -- there are a multitude of thoughts, yours and mine, some of which cohere mutually, and some not. They are as little each-for-itself and reciprocally independent as they are all-belonging-together. They are neither: no one of them is separate, but each belongs with

certain others and with none beside. My thought belongs with my other thoughts, and you're thought with your other thoughts. Whether anywhere in the room there be a mere thought, which is nobody's thought, we have no means of ascertaining, and no experience of its like. The only states of consciousness that we naturally deal with are found in personal consciousness, minds, selves, concrete particular I's and you's. (140)

So, each of these minds has his own thought for himself. There is no thought even comes into direct sight of a thought in another personal consciousness than its own. That is to say that everyone his thought does not come to another person. He states that human thought can be characterized as a flowing stream. They don't think about the punctuation marks, italics when they speak. They cannot realize the same thought more than once. People jump from one thought to another continuously, in a stream of consciousness technique.

Simultaneously, Darl's bemused uncompromising silence combined with an intensely contemplative gaze alienates Tull and most of the people around him. The following expression exemplifies:

He is looking at me. He don't say nothing; just looks at me with them queer eyes of hisn that makes folks talk. I always say it ain't never been what he done so much or said or anything so much as how he looks at you. It's like he had got into the inside of you, someway. Like somehow you were looking at yourself and your doings outen his eyes. (109)

Here, Faulkner mentions that Darl is a silent and contemplative character, mirror-eyed onlooker never actively involved. Darl with his curious coolness, Cash with the appraising eyes of a carpenter, and Jewel with an overt glare. Jewel lashes out at Tull for following them down to the river, but Cash hushes him, and says some of them

should use the bridge to wade across while the others drive the wagon through the shallower part of the river. Tull refuses to let them use his mule, and though both Jewel and Darl reproach him for it, Tull stands by this decision. These all extra activities are the example of stream of consciousness technique.

The stream of consciousness is a new style of writing which has two technique “interior monologue” and “free indirect speech “in order to be represented Interior monologue is a narrative technique that records thoughts, feelings, and emotions of the human mind with the use of the pronoun “I”.

Lodge states that: Interior monologue is the use of “I” and “We “as the grammatical subject of the discourse, as it were over here the character verbalizing his or thoughts as they occur. It is also the part of Stream of consciousness technique. According to Melham (2003) explained the interior monologue and said:

Interior monologue, or quoted stream of consciousness, presents character’s thought stream of verbalized thoughts. Being thus restricted, interior monologue cannot be said fully present the stream of character’s consciousness. Interior monologue represents characters speaking silently to themselves and quotes their inner speech, often without making this with speech marks. (42)

Here, the interior monologue refers to a person’s inner voice that provides a running monologue while we awake. It reflects both conscious and unconscious thought. It means the expression of a character’s thoughts, feelings and impression in a narrative. In this technique we can find immediate speech, lack of chronological order. The action takes place within the character’s mind. The novel is comprised or a series direct interior monologue by 15 different narrators. It is the direct quotation of character’s silent, though not necessarily marked with speech. Interior monologue

relates characters thoughts as coherent. By showing the interior monologue in the novel Faulkner he wants to express the situation of that time when novel was written.

In some sections, especially in sections 34 to 39, verb tenses change frequently as each character tells his or her version of the river-crossing in either the present or the past tense. While the Bundren generally narrate in the present tense, Cora and Vernon Tull usually give their monologues in the past tense. The Bundrens, on the other hand, do not have the luxury of reflection, as they are trapped in a confusing world that allows time only for frantic explanations. To show the fragmented psyche of people of that time writers express his feelings, thoughts, sensation in this novel. To explore the situation and contradiction of that time, he published this novel to reflect that period.

In Faulkner's novel, Darl Bundren is the main narrator. He is the second son of the deceased Addie Bundren and her husband Anse. As a consequence of their large contributions, our feelings toward Jack and Addie are largely guided by what Ray and Darl tell us. For Jack, this implies that we get a rather positive image since Ray has been his closest friend for many years. Their friendship goes back to the Second World War, which they fought in Egypt and in which Ray saved Jack's life. Yet, we have to keep in mind that Ray may represent Jack in this positive way because he feels guilty. He has heavily betrayed Jack on two occasions. The first time, Ray offers Vince a patch of land to open his car dealership. This ends Jack's hopes that Vince will follow in his footsteps and become a butcher.

The second betrayal has to do with the camper-van that Ray has bought. Jack hoped he could buy it from Ray so that he could take Amy on a trip. Instead it becomes the vehicle in which Ray and Amy, Jack's wife, make love when they visit June, Jack and Amy's mentally handicapped daughter. In a way, Ray has taken Jack's

wife and son away from him. Darl, on the other hand, presents a negative image of his mother. They have a very problematic relationship since Addie practically denies Darl's existence. She refused to acknowledge him from the moment he was born: "Then I found that I had Darl. At first I would not believe it" (172). Because of the fact that he was not loved by Addie, Darl also rejected her as his mother, "I cannot love my mother because I have no mother" (95). While the other children talk about Addie as "mother," he only refers to and addresses her with her first name "Addie" or even "Addie Bundren." The tensions between these two characters can be found throughout the novel, in Darl's chapters as well as the one that is told by Addie.

In James 1890 publication, *Principles of Psychology*, he introduces his theory of consciousness. In the chapter "The Methods and Snares of Psychology," he establishes that psychological inquiry must always begin with "introspective observation," which James defines as "the looking into our own minds and reporting what we find there" (116). Thus, he turns from the empirical approach and examines the mind from the inside out, designating the "fact of thinking" as our study's point of origin.

The sudden introduction of Addie's voice into the narrative is puzzling, and, like Darl's strange ability early in the novel to know what is happening at home even though he is not there, Addie's monologue defies logical explanation. It is, however, quite well placed, and provides us with more perspective on the characters.

Taking for granted that some sort of thinking actually occurs within the mind, James assumes that even the most skeptical critic acknowledges his or her consciousness, regardless of any other misgivings he or she maintains about the world. Furthermore, James assumes that each person can discriminate between his or her consciousness and the objects that fill the consciousness. James considers these

two points “the most fundamental of all the postulates of Psychology” (116).

The meta- textuality of *As I Lay Dying* is evident from the first pages when we are introduced into Darl Bundren’s fragmented consciousness and reaches its apex in Tull’s section, when the reader is presented, mid-sentence, with a drawing of the coffin Cash has made for Addie:

They had laid her in it reversed. Cash made it clock shape, like this with every joint and seam beveled and scrubbed with the plane, tight as a drum and neat as a sewing basket, and they had laid her in it head to foot so it wouldn’t crush the dress. It was her wedding dress and it had a flare-out bottom, and they had laid her head to foot in it so the dress could spread out [. . .]. (76-77)

Where, Tull goes behind the house, where Cash is plugging up the holes Vardaman made in the coffin. The family has laid Addie into the coffin backward to accommodate the flared bottom of her wedding dress, with her feet in place at the head end, and there is a mosquito net over her face to mask the drilled holes.

It is important, in light of Peirce’s definition, to recall the context in which the icon appears. We are, ostensibly, in Tull’s unmediated consciousness, yet he offers the diagram as an analogy: “Cash made it clock shape, like this” (88); as Kauffman points out, the icon concretizes the gesture Cash made earlier in novel. Responding to Addie’s dying call,

He looks up at the gaunt face framed by the window in the twilight. It is the composite picture of all time since he was a child. He drops the saw and lifts the board for her to see, watching the window in which the face has not moved. He drags a second plank into position and slants the two of them into their final juxtaposition, gesturing toward the ones yet on the ground, shaping with his empty hand in pantomime the finished box. For a while still she looks

down at him from the composite picture, neither with censure or approbation.

Then the face disappears. (42)

Here, Addie dies when she is certain that the coffin will be finished. Tull's qualifying statement "like this" serves not only to establish the diagram as an iconic manifestation of Cash's pantomime, it also calls attention to the analogous nature of the icon and the object; the icon in the text is like Addie's actual smooth wooden coffin (with the rough-edged holes drilled in by Vardaman) in much the same way that the unconscious is structured..

Robert Humphrey's in his modern novel claims that "Stream of consciousness, the continuous flow of sense, perception; thoughts, feelings, and memories in the human mind, or a literary method of representation such blending of mental processes in fictional characters usually in an unpunctuated or disjointed form of interior monologue" (44). This technique was defined as the continuous flows of idea, image, thought, and feelings of the characters or to move deeply into the human minds without any stopped markers.

However he defines that there is no agreed precise definition of the term. It is a narrative technique attempts to reproduce the thought pattern of characters. He explores that the stream of consciousness is the term that have no any punctuation marks. It is a continuous flow of thought and feelings. Its jumps from one thought to another and one idea to another. It presents directly the thoughts and feelings of a character as they occur. He argues that it is mental process whatever we like we do. Also he says that it is disjointed by interior monologue.

William James, an American philosopher coined a term Stream of Consciousness, in *The Principles of Psychology* (1890) to denote the flow of inner experiences .Now an almost indispensable term in literary criticism, it refers to that

technique which seeks to depict the multitudinous thoughts and feelings which pass through the mind. He wants to explore that it is the flow of thought and feeling. He says that a human mind gets a long train of thoughts and ideas without any interruption.

Here, in the novel writer write as comprised or a series of direct interior monologues by fifteen different characters including Jerel, the illegitimate son of the Bundren family's dying matriarch Addie. As the family prepares for Addie's death, Jewel thinks:

And now the others are 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 laying on the quilt like two of them roots dug up and tried to wash and you couldn't get them clean. I can see the fan and Dewey Dell's arm. I said if you'd just let her alone. Sawing and knocking, and keeping the air always moving so fast on her face that when you're tired you can't breathe it, and that goddamn adze going one lick less. One licks less. (11)

However, in the novel Jewel thinks with bitterness and resentment about Cash's insistence on constructing Addie's coffin right outside her window. He is angry with the other members of his family for allowing Cash to proceed in this way. He expresses a wish to be alone with his mother in her final day's .Further more; James was formulating a psychological theory where he had discovered that "memories, thoughts and feelings exist outside. In this regard James talks about the stream of consciousness as:

I refer to the breaks that are produced by sudden contrasts in the quality of the successive segments of the stream of thought. If the words 'chain' and 'train'

had no natural fitness in them, how came such words to be used at all? Does not a loud explosion rend the consciousness upon which it abruptly breaks, in twain? Does not every sudden shock, appearance of a new object, or change in a sensation, create a real interruption; sensibly felt as such, which cuts the conscious stream across at the moment at which it appears. (148)

Here, James proves that human mind is shapeless. They cannot realize that what they are doing and human can never experiences exactly the same thought or idea more than once. By giving the examples of different things William wants to prove that human thought is more like in a distinct chain. They can be characterized as flowing stream. It comes in a variety of stylistic forms.

Here, in the novel *Vardaman*, use of the confused mind. In order to convince the reader that Vardaman was able to confuse his mother with a fish, it had to show a mind that jumped from one thought to another. There are no difficult words because the mind of a boy like Vardaman would naturally be simple. But the sections are not simple. Since this mind does not function logically, it records the mind's thinking in terms of basic images. For the most part, these images involve the death of the fish, the death of his mother, being caught in a bam, and being unable to breathe. Gradually these associations are made into one image with the resultant statement by Vardaman "My mother is a fish" (73). Thus this line has achieved a stylistic success by suggesting the functioning within the mind of an illogical person but has still brought enough order to that mind can follow his thoughts. The following line of James shows:

Let us call the resting-places the 'substantive parts,' and the places of flight the 'transitive parts,' of the stream of thought. It then appears that the main end of our thinking is at all times the attainment of some other substantive part than

the one from which we have just been dislodged. And we may say that the main use of the transitive parts is to lead us from one substantive conclusion to another. (150)

Faulkner's novel is told in stream-of-consciousness fashion by fifteen different speakers in 59 chapters. It not only reflects the religious and moral values of a family torn by the death of its matriarch, but it shows the innermost thoughts and feelings, suspended in a timeless setting where past, present, and future fuse together to create a journey, an odyssey in which there is one destination, but many different routes. Above all, this novel is about how the conflicting and individual problems of a family tear it apart. It presents the physically, emotionally, and psychologically stressful funeral journey that takes place in the novel; the Bundren family traveling in isolation, torn apart by broken-down values, selfish motives, and silently bred grief in their attempt to complete the journey.

This research paper argues that the novel has no fixed narrator, and is instead composed of a number of different protagonists' successive interior monologues, the performance of a character's inner thoughts and feelings. Each voice is subjective, shaped by the particular character's views and perception. While some characters, particularly Darl, narrate in a straightforward storytelling, others, such as Cora and Jewel, express their thoughts in a confused and contradictory jumble. We have no objective narrator who can reveal the truth. When the various voices present the same character or event in different lights, we have to make decisions about which voice to trust. Faulkner's approach is challenging, but by employing a narrative in which events are described, judged, and interpreted from different perspectives, he is able to probe his characters' minds deeply. In Faulkner's world, what a character thinks is frequently more relevant to the story than what a character says.

In this novel this technique Stream of Consciousness is one whereby the author writes as if he is inside the mind of the characters. Since the ordinary person's mind jumps from one event to another, stream-of-consciousness tries to capture this phenomenon. Thus in many sections of novel notably in the Vardaman and Darl sections, everything is presented through an apparently unorganized succession of images.

In the novel there is the introduction of several new voices, the narrative becomes more complex and stylized, and we begin to see identical events through the voices of various characters. Because Darl appears so frequently as a narrator, and because his voice has the fewest peculiarities, his story begins to overpower those of the other narrators. Indeed, Darl's mode of speech is more similar to this novel style in other novels. Further supporting this suggestion, Darl is chosen to narrate Addie's death even though he is not present when it happens. Exactly how Darl knows what is going on back at the house remains a mystery all these events shows the technique of stream of consciousness in the novel.

Virginia Woolf in her novel *Mrs. Dalloway* we can found Interior Monologue.. The writer's concern from the meaningless outer social reality to the innermost self. The fictional style of writing is a narrative technique, which deals with the flow of ideas, thoughts, feelings and sensation. Woolf tried to move deeply unto the characters consciousness. In her novel she uses the term Stream of Consciousness technique by the use of free indirect style. When she wanted to describe Clarissa's her party to all her friends. This indirect speech allows no important to mention who is Clarissa and why she want to buy the flowers. In her novel she focuses on expressing her thoughts and feelings through her characters. By the same way Faulkner also do the same. Where the multiplicity of narrating voices is used as in *As I Lay Dying*,

each monologue serves primarily to reveal the innermost self of the narrator which is complemented by the thoughts of each one about the other five narrators.

Even Darl's monologues, which seem closest to Interior Monologue passages, seldom suggest the workings of the unconscious mind; when he is intensely preoccupied with his own thoughts, he always looks out at the world around him. As a result, his thoughts always sound objective, and even detached from his own mind.

Of course, it cannot be denied that the narrators of novel possess their own distinct identities, each with his own self-centered demands and obsessions. Although they are connected with each other as family members or neighbors participating in the communal funeral ritual, each often appears to be closed off in his or her own secret and selfish thought and hardly able to communicate with the others.

Furthermore, each of the fifty-nine sections in this novel, therefore, represents the inner thought of the character who is narrating the section. This technique reflects the twentieth-century development, research, and interest in the psychology and the inner thoughts of people. As a technique, stream-of-consciousness was popularized by James Joyce and Virginia Woolf but Faulkner's use of this technique is probably the most successful and outstanding use that we have yet had. Even while using this technique, Faulkner varies it enough to capture the essence of each character.

On the other hand Darl is the most complicated character in the novel, and so his sections reflect a mind that is contemplating the intricacies of life. Darl is named as darling, it means all characters darling. The style is more complicated and the presentation is essentially through poetic imagery. From Darl we receive the views of the other characters that penetrate into the heart of that character. And these views are often expressed with a sensitive eye for detail. Thus Darl's monologues are complicated and the most difficult to penetrate. Because Darl is the most complex

character, his thought process is the most involved.

Likewise, Cash's monologues are quite different. Cash can think of only one thing at a time. While he is building the coffin, he can realize no other concept. Therefore, his narration is exceptionally simple and is captured in the section where he lists in thirteen steps exactly how he is building the coffin. Thus, whereas Darl's narration was complicated. Cash's is extremely simplified because Cash can handle only one thought at one time.

With Vardaman, we have another type of difficulty. Faulkner wanted to show us the confused mind of a boy. In order to convince the reader that Vardaman was able to confuse his mother with a fish, Faulkner had to show a mind that jumped from one thought to another. There are no difficult words because the mind of a boy like Vardaman would naturally be simple. But the sections are not simple. Since this mind does not function logically, Faulkner records the mind's thinking in terms of basic images. For the most part, these images involve the death of the fish, the death of his mother, being caught in a bam, and being unable to breathe. Gradually these associations are made into one image with the resultant statement by Vardaman:

"My mother is a fish"(73).

This above lines explores that his mother is like a fish. Vardman keeps on saying that his mother is not dead and she lives on as a fish, because she is lying on a bed whereas she cannot do anything. This shows that it is painful to him. It has achieved a stylistic success by suggesting the functioning within the mind of an illogical person but has still brought enough order to that mind so that the reader can follow his thoughts.

Addie's monologue is narrated in terse and expository prose because Addie is a person who has tried to solve some of the basic problems of life and has failed.

Therefore, she tends only to state her views in rather direct terms, especially since she maintains that words are useless.

To sum up, the uses of Interior Monologue is to reflect the fragmented psyche of the aristocrats from the South caused by capitalism and to make sense of the same event from multiple perspectives. By using a different narrator for each section, Faulkner accomplishes many things. First, he allows or forces the reader to participate in the story. Since Faulkner has removed himself from the story, he doesn't use a straight narrative technique to explain certain aspects. Thus, we must enter more directly into the story and determine for ourselves the exact nature of each relationship or the significance of any particular event. Readers can easily analyze the story.

Secondly, the multiple narrations technique allows us to know the inner thoughts of all the characters. We see the mind of each character directly and must analyze what we find there. Faulkner, as author, has not told us anything about the characters. He has simply presented them and we must examine their inner thoughts and determine for ourselves what types of characters they are.

The style of Interior Monologue fit the mind of each individual narrator. He uses flow of thoughts and feelings in his novel. Each chapter is narrated by each character. The novel is all about the psychology of 15 different characters. By showing these all Faulkner wants to explore the early twentieth century period that were very difficult to live because of fragmented society. There is no any mutual relationship with each other even in a family too. To show the fragmented society and by using the different form like contradiction, confusion, italics and grammatical errors in the novel shows the Interior Monologue.

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