How does the past live on in the present and affect the future?

How do writers capture the human experience?

How are duty and love different?

How do assumptions shape our perspectives?

Are we all alone?

Is perception reality?
ABOUT THE AUTHOR

William Faulkner (1897-1962), who came from an old southern family, grew up in Oxford, Mississippi. He joined the Canadian, and later the British, Royal Air Force during the First World War, studied for a while at the University of Mississippi, and temporarily worked for a New York bookstore and a New Orleans newspaper. Except for some trips to Europe and Asia, and a few brief stays in Hollywood as a scriptwriter, he worked on his novels and short stories on a farm in Oxford.

In an attempt to create a saga of his own, Faulkner has invented a host of characters typical of the historical growth and subsequent decadence of the South. The human drama in Faulkner's novels is then built on the model of the actual, historical drama extending over almost a century and a half. Each story and each novel contributes to the construction of a whole, which is the imaginary Yoknapatawpha County and its inhabitants. Their theme is the decay of the old South, as represented by the Sartoris and Compson families, and the emergence of ruthless and brash newcomers, the Snopeses. Theme and technique - the distortion of time through the use of the inner monologue are fused particularly successfully in The Sound and the Fury (1929), the downfall of the Compson family seen through the minds of several characters. The novel Sanctuary (1931) is about the degeneration of Temple Drake, a young girl from a distinguished southern family. Its sequel Requiem For A Nun (1951), written partly as a drama, centered on the courtroom trial of a Negro woman who had once been a party to Temple Drake's debauchery. In Light in August (1932), prejudice is shown to be most destructive when it is internalized, as in Joe Christmas, who believes, though there is no proof of it, that one of his parents was a Negro. The theme of racial prejudice is brought up again in Absalom, Absalom! (1936), in which a young man is rejected by his father and brother because of his mixed blood. Faulkner's most outspoken moral evaluation of the relationship and the problems between Negroes and whites is to be found in Intruder In the Dust (1948).

In 1940, Faulkner published the first volume of the Snopes trilogy, The Hamlet, to be followed by two volumes, The Town (1957) and The Mansion (1959), all of them tracing the rise of the insidious Snopes family to positions of power and wealth in the community. The Reivers, his last and most humorous work, with great many similarities to Mark Twain's Huckleberry Finn, appeared in 1962, the year of Faulkner's death.


Intro to *As I Lay Dying* by Michael Gorra (edited / shortened for use in this packet)

In the fall of 1929, Faulkner took a job on a power plant's night shift, supervising two African-American coal heavers who kept a broiler fired. He had published four novels and written a fifth, which his publisher had rejected as indecent. The first of those books, Soldier's Pay, had made him look promising… the fourth of them, The Sound and the Fury, had appeared just that season, a novel that to some readers seemed a work of genius and to others willfully obscure. None of them sold well. Faulkner was newly married and he needed money. In the 1920's, Faulkner had worked for three years as Oxford's postmaster. He was accused of negligence (he threw some of the mail away and at times skipped out to play golf), so he resigned. When he quit, he told a friend that at least he wouldn't now “be at the beck and call of every son of a [gun] who's got two cents to buy a stamp.” At the power plant, Faulkner let others do the physical work. His wife remembered him as leaving for work after dinner, his clothes spotless, and returning for breakfast, spotless still. Around four in the morning at the plant, Faulkner would spend a few hours with a pen in his hand, scratching his way through a new novel, working with steady confidence and apparently without any sense of heat or passion.

He called the new book *As I Lay Dying* and claimed that before he “set down the first word, I knew what the last word would be.” He claimed too that he wrote it in six week and sent it off without changing a line. He started on Oct. 25 and in just forty-eight days had finished an entirely coherent draft. As I Lay Dying was a deliberate attempt to write a “tour de force” – a show of strength, a display of his power. In the 1930s, he describe the book as his favorite, even as his best.
"I decline to accept the end of man."

William Faulkner: Nobel Prize Speech
Stockholm, Sweden
December 10, 1950

"All his life William Faulkner had avoided speeches, and insisted that he not be taken as a man of letters. 'I'm just a farmer who likes to tell stories,' he once said. Because of his known aversion to making formal pronouncements, there was much interest, when he traveled to Stockholm to receive the prize on December 10, 1950, in what he would say in the speech that custom obliged him to deliver. Faulkner evidently wanted to set right the misinterpretation of his own work as pessimistic. But beyond that, he recognized that, as the first American novelist to receive the prize since the end of World War II, he had a special obligation to take the changed situation of the writer, and of man, into account."

Richard Ellmann

I feel that this award was not made to me as a man, but to my work—a life's work in the agony and sweat of the human spirit, not for glory and least of all for profit, but to create out of the materials of the human spirit something which did not exist before. So this award is only mine in trust. It will not be difficult to find a dedication for the money part of it commensurate with the purpose and significance of its origin. But I would like to do the same with the acclaim too, by using this moment as a pinnacle from which I might be listened to by the young men and women already dedicated to the same anguish and travail, among whom is already that one who will some day stand where I am standing.

Our tragedy today is a general and universal physical fear so long sustained by now that we can even bear it. There are no longer problems of the spirit. There is only one question: When will I be blown up? Because of this, the young man or woman writing today has forgotten the problems of the human heart in conflict with itself which alone can make good writing because only that is worth writing about, worth the agony and the sweat. He must learn them again. He must teach himself that the basest of all things is to be afraid: and, teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the heart, the universal truths lacking which any story is ephemeral and doomed—love and honor and pity and pride and compassion and sacrifice. Until he does so, he labors under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, and victories without hope and worst of all, without pity or compassion. His griefs grieve on no universal bones, leaving no scars. He writes not of the heart but of the glands.

Until he learns these things, he will write as though he stood among and watched the end of man. I decline to accept the end of man. It is easy enough to say that man is immortal because he will endure: that when the last ding-dong of doom has clanged and faded from the last worthless rock hanging tideless in the last red and dying evening, that even then there will still be one more sound: that of his puny inexhaustible voice, still talking. I refuse to accept this. I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's, duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.
ANNOTATION EXPECTATIONS AND TIPS

So, what should you annotate? The possibilities are limitless. Keep in mind the reasons we annotate (to stay awake; to remember; to engage). Your annotations must include comments. I want to see evidence of thinking.

Some general tips:
- Have a conversation with the text. Talk back to it.
- Ask questions (essential to active reading).
- Comment on the actions or development of a character. Does the character change? Why? How? The result?
- Comment on lines / quotations you think are especially significant, powerful, or meaningful.
- Express agreement or disagreement.
- Summarize key events at the end of the chapter.
- Connect ideas to each other or to other texts.
- Note if you experience an epiphany.
- Note anything you would like to discuss or do not understand.
- Note how the author uses language. Try to note the significance of:
  - Effects of word choice (diction) or sentence structure or type (syntax)
  - Point of view / effect
  - Repetition of words, phrases, events, patterns
  - Narrative pace / time / order of sequence of events
  - Irony
  - Contrasts / contradictions / juxtapositions / shifts
  - Allusions
  - Any other figure of speech or literary device
  - Reliability of narrator
  - Motifs or cluster ideas
  - Imagery
  - Themes
  - Setting / historical period
  - Symbols

The most common complaint about annotating is that it slows down your reading. **Yes, it does.** That’s the point. If annotating as you read annoys you, read a chapter, then go back and annotate. Reading a text a second time is preferable anyway.

Approach the work with an open mind. Let the novel inspire you and stretch your imagination.

If you do this and do it well, you will save yourself the agony of boring literary discussions and the pain of low literature quiz grades.

CHARACTERS

As you read, make sure to note characteristics of each of the people you encounter in the novel. What defines them? How do they interact with others?

- Darl Bundren
- Cash Bundren
- Jewel Bundren
- Dewey Dell Bundren
- Vardaman Bundren
- Anse Bundren
- Addie Bundren
- Vernon Tull
- Cora Tull
- Dr. Peabody
- Mr. Whitfield
- Moseley
- MacGowan
- Gillespie
- Samson
- Armstid
SETTING

Like all of Faulkner’s works, As I Lay Dying is set in the fictional Mississippi county of Yoknapatawpha. The action takes place between the Bundren’s rural home and the city of Jefferson, which is about a day and a half’s ride away by horse.

“To Mottson… where Anse Bundren and his boys had to go to reach Jefferson.”

“Bridge which washed away so Anse Bundren and his sons could not cross it with Addie’s body.”

SYMBOLS & MOTIFS

- Cash’s tools
- Jewel’s horse
- Anse’s teeth
- eyes
- the fish
- the cow
- the buzzards
- the coffin
- New Hope Church
- the river
THEMATIC TOPICS

Death

Duty vs. Love

Identity

Limitations of Language

Absurdity of Life

Solitude and Solidarity of Life

Elusiveness of Truth

Power of ACTION
“BIG QUESTION” READING GUIDE

Darl (pg. 3)
1. What can we infer from the first chapter? Address the following: Darl, Jewel, Cash, and the Bundren family.
2. What is Darl's narrative perspective?
3. What allusion is Darl making by repeating the phrase “a good carpenter” when describing Cash?
4. How does Darl feel about his mother?

Cora (pg. 6)
5. What symbols appear in this chapter, and what do they indicate?
6. What kind of person is Cora Tull?
7. How is Cora unlike Darl as a narrator?

Darl (pg. 10)
8. What does the memory involving water in the cedar bucket reveal about Darl?
9. Describe the relationship between Jewel and his horse. (What does it reveal about Jewel?)
10. What kind of language appears in Darl's vision of Jewel and the horse? What can we conclude from this?
11. To what animals does Darl compare Jewel? What does that show us about Darl's perception of Jewel?

Jewel (pg. 14)
12. How is Jewel's narrative voice different from Darl’s? List some rhetorical elements that define Jewel as a character.
13. How does Jewel feel about Cash? Why?
14. What can we infer about Jewel's relationship with Addie?

Darl (pg. 16)
15. How does Darl portray Anse in this chapter?
16. Describe the way Anse speaks. What does this say about his character?
17. Darl mentions detail about the house at the end of this chapter. What does this observation reveal about Darl's personality?

Cora (pg. 21)
18. Describe Cora’s misunderstanding of the Bundren family dynamic. How do we know her observations are incorrect? What causes these incorrect assumptions?
19. Why would Vernon report to Cora that Darl wanted to stay with Addie, but that Jewel did not? Why does Cora like Darl?
20. Both Cora and Darl mention Jewel’s relationship with Addie. What do they observe?
21. What does Cora think was Addie’s reason for watching Cash build the coffin? What was the real reason?

Dewey Dell (pg. 26)
22. How is Dewey Dell’s narrative voice like or unlike those of narrators in previous chapters? What does it tell us about her?
23. How did Dewey Dell decide to go into the woods with Lafe? What does this method of deciding say about her?
24. How do Darl and Dewey communicate? What does this suggest about Dewey Dell?
25. Why does Dewey Dell say “I can fool them”?

Tull (pg. 29)
26. What details does Vernon use to describe Anse? What is his general attitude towards Anse? Is his picture of Anse similar or different to the one presented in previous chapters?
27. How is Vernon different from his wife Cora? (personality traits based on narrative)
28. Vernon is called “Tull” in the title of this chapter. Cora calls him “Mr. Tull.” Darl calls him Vernon. Why do we get these different names for him?
29. Compare Vernon’s language and punctuation to that of previous narrators.
30. Why do Anse and Vernon both say “The Lord giveth”? (Each one says this phrase for a different reason)
31. Describe the interaction between Vardaman and Anse in this scene. What does Vernon seem to think about it?
32. What is the tone of Vernon’s description of the fish? What might the death of the fish foreshadow?
33. What does Vernon say about Anse’s face? Who else has been described this way?
34. Why is Vernon committed to helping Anse?
35. What is Vernon’s relationship to Cash? What does it tell us about his relationship to the Bundren family as a whole?
36. What does the last line of this chapter link to?
Anse (pg. 35)
37. Explain Anse’s reasoning about the danger of roads. What do the contradictions suggest about Anse?
38. How did the road contribute to Darl’s insanity?
39. How does Anse refer to God? What does this reflect about Anse’s background and his view of his role in the cosmic scheme of things?
40. What does Anse mean by saying he “cannot… get [his] heart into it”?

Darl (pg. 39)
41. How can Darl tell that Jewel has been to town?
42. What does Darl urge Dewey Dell to do? Why is this significant?
43. How does Darl describe Peabody? What might this suggest about Darl?
44. What kinds of words does Darl use to describe the approaching thunderstorm? What do they allude to?
45. Why does Darl call his mother “Addie Bundren” instead of something more familiar?

Peabody (pg. 41)
46. Whose philosophy is Peabody echoing when he compares Anse to a tree?
47. What does Peabody mean when he says that death “is a function of the mind”?
48. What does Peabody mean when he says Addie’s eyes touch him “like the stream from a hose”?
49. Why does Peabody seem to think it will be a good thing for Addie to die?
50. Why does Peabody think Addie has sent him away in her final moments?

Darl (pg. 47)
51. Which two children does Addie seek in her last moments, and why is this important?
52. Describe the interaction between Addie and Cash.
53. Darl is not actually present at the scene he is describing. Are there any indications that he is making the story up?
54. What are Anse’s first words after Addie’s death? Why are they significant?
55. Anse tries to display power in this scene. Describe how people react and what this says about Anse’s influence.
56. How is Anse’s final gesture and words symbolic toward the deceased Addie?
57. How does Faulkner contrast Jewel and Anse at the end of this scene? What does this emphasize?

Vardaman (pg. 53)
58. Explain Vardaman’s reasoning in linking Addie with the fish.
59. What does Vardaman mean when he says Addie “is getting so far ahead [he] cannot catch her”?
60. How are Addie and Peabody linked in Vardaman’s mind?
61. Why does Vardaman go into the barn? (What happens once he is in there?)
62. How does Vardaman’s language in this chapter reflect his confused, childish reasoning?

Dewey Dell (pg. 58)
63. Why does Dewey Dell discuss how big Peabody is?
64. What is the PARADOX of solitude that Dewey Dell describes?
65. Why can’t Dewey Dell worry about her situation?
66. Explain Dewey Dell’s circular thoughts about Addie, her baby, and Peabody.
67. How does Dewey Dell’s description of Anse echo other descriptions of him in the book?
68. What does Dewey Dell mean by “coming unalone”?

Vardaman (pg. 65)
69. Why is Vardaman concerned about Addie being nailed in a casket?
70. Explain Vardaman’s idea of God.
71. How does Vardaman link Addie to the possums and rabbits?

Tull (pg. 68)
72. What are Vernon’s feelings about Cora? (What words/images does he use to describe her?)
73. How does Vernon describe Vardaman in this passage? What does this indicate about his attitude towards Vardaman?
74. Explain Cora and Vernon’s different view of religion and faith in this chapter.

Darl (pg. 75)
75. What is Darl’s narrative perspective in this chapter? (Where is he?) What does it suggest?
76. Explain the wagon as a symbol in this scene. Why does Darl choose this metaphor? Compare it to Vardaman’s discussion of Jewel’s horse in the previous chapter.
77. Explain the connect Darl makes between Jewel and Addie
Cash (pg. 82)
78. Why does Faulkner organize this chapter into 13 sections?
79. What earlier statement by Anse does Cash’s language here echo?
80. Explain how Cash responds to Addie’s death in this chapter.

Vardaman (pg. 84)
81. Why might Faulkner have placed Vardaman’s chapter after Cash’s and before Tull’s? (sequencing)
82. How does Vardaman’s language echo what Darl said to Jewel in a previous chapter? What does he insinuate?

Tull (pg. 85)
83. What evidence of time is given in this chapter?
84. What is Vernon’s attitude toward Peabody? Why would he have this attitude?
85. What words/images does Vernon use to describe the social rituals surrounding the funeral? Why?
86. Why does Vernon mention Cash carving plugs for the holes in the coffin? What does it suggest about Cash?
87. Why are men talking at the funeral portrayed through italics in Vernon’s chapter?
88. What tense is Vernon’s chapter in? Why is this significant?

Darl (pg. 94)
89. Why does Darl say that Jewel’s mother is horse?
90. Why does Darl say that he has no mother? Is it the same as saying that his mother is now dead?

Cash (pg. 96)
91. Why is this chapter so short? What does it reveal about Cash in relation to Jewel?

Darl (pg. 97)
92. How is this chapter like and unlike the one that directly precedes it?
93. How long has Addie been dead by this point?
94. How do Jewel’s actions in this scene echo his earlier wish that he conveyed in his chapter?
95. What does Darl say in this scene that echoes his language describing the wagon in the previous chapter?

Vardaman (pg. 100)
96. What do Darl and Vardaman discuss? What is significant about this?
97. How is the separation between Jewel and his family shown in this chapter?
98. What does each member of the family want while they are in town?

Darl (pg. 103)
99. Why does Darl see Peabody’s back reflected in Dewey Dell’s eyes?
100. How does Darl describe the buzzards and what does this suggest?
101. How does this chapter differ from previous chapters narrated by Darl?

Anse (pg. 105)
102. Why is it ironic that Anse talks about Jewel’s disrespect for the family?

Darl (pg. 107)
103. What can we infer Cash wants when they pass the sign to New Hope? What does this indicate about his character?
104. Darl describes the road as a spoke of a wheel, and the wagon, with Addie on it, as the rim of the wheel. Explain the significance of this metaphor.

Anse (pg. 110)
105. What do we learn about Anse’s motivation for the journey in this chapter?
106. Explain Anse’s views on class and wealth. Why, judging by what other characters have said, are his remarks ironic?
107. Why does Anse consider himself “the chosen of the Lord”?

Samson (pg. 112)
108. What is the setting of this chapter?
109. How does Samson describe the buzzard? Explain the significance.
110. Describe Samson and his wife’s relationship. How is it like or unlike the relationship between other men/women in the book?
111. Explain Samson’s relationship to the Bundrens. How is similar to (or not similar to) the relationship between the Tulls and the Bundrens?
Dewey Dell (pg. 120)
112. What does Dewey Dell mean when she says “it is too soon”?
113. Explain her conflict about existence and observation, especially as it relates to religion.
114. How does Faulkner use italics in this chapter?
115. Explain her vision involving the fish. What prompts it? Is it like anyone else’s vision in the book?

Tull (pg. 123)
116. How long has Addie been dead at this point?
117. What choice does Cash make that changes him in this chapter?
118. What is the river’s symbolic and dramatic function in this chapter? How does is reveal various characters? What is each willing to risk?
119. What gets repeated at the end of the chapter? Why?
120. How does Faulkner build comic relief into this chapter?

Darl (pg. 128)
121. Why does Darl take a moment to tell the story about Jewel’s horse?
122. How does Darl refer to his mother in this chapter? Why is it different from other chapters?
123. How is Darl’s perspective different in this story than in other chapters he narrates?
124. What language/metaphors does Cash think of for Jewel’s possible lover? What do they tell us about Cash?
125. Describe the relationship between Jewel and other Bundren children as Darl remembers it in this chapter.
126. Cash tells Darl that he is not trailing Jewel. How, may we infer, did Cash find out about what Jewel was doing?
127. What is ironic about what Anse says about the horse?
128. How did Darl come to understand the truth about Jewel’s parentage?

Tull (pg. 137)
129. What does Tull imply about Anse’s motivations for this journey?
130. How does Tull view Vardaman as they cross the bridge? Why does he say children have more sense than adults?
131. What metaphor does Tull use to describe the house and land as he views them from the other side of the river? Why this metaphor?

Darl (pg. 141)
132. What language does Darl use to describe the river? What allusion is Faulkner making with this language?
133. What is the “old terror and the old foreboding” that unites Darl and Cash?
134. What regret does Cash express in this chapter? What does it indicate about him?
135. Why, according to Darl, did he jump from the wagon? What does this moment foreshadow for Darl?
136. Describe the dynamic between Cash, Darl, and Jewel in this scene.
137. Explain Darl’s simile of time as a “looping string.” What does it mean? Why compare time to a string?

Vardaman (pg. 150)
138. How does Vardaman view Vernon? Contrast his attitude with what Vernon says as they cross the bridge.
139. Why does Vardaman trust Darl to catch Addie?
140. How does Darl disappoint Vardaman?

Tull (pg. 152)
141. What does the conversation between Cora and Tull at the beginning of the chapter reveal to us?
142. Why does Tull emphasize the watching of the rope at the end of the chapter?

Darl (pg. 156)
143. How does Darl describe the wagon in this chapter?
144. What signs of Darl’s psychological disintegration appear in his narration in this chapter?
145. How is the reassembling of Cash’s tool kit symbolic?
146. Why is it important to Tull and the Bundrens that Cash get his tools back? What does it indicate about their relationship with him?
147. How does the family dynamic change when Cash is disabled?
148. What is Darl’s view of women, judging by the last sentence in this chapter?

Cash (pg. 165)
149. How has Cash’s language changed in this brief chapter? What does this indicate about his state of mind?

Cora (pg. 166)
150. Why does Cora favor Darl?
151. What dramatic irony does Faulkner use in this chapter?

Addie (pg. 169)
152. Where in space and time is Addie as she narrates this chapter?
153. Why did Addie come to hate her father? Explain the significance of the phrase she uses.
154. Why does Addie claim to have hated her students?
155. Why did Addie marry Anse?
156. Why does the sound of geese torment Addie?
157. Where in space and time is Addie as she narrates this chapter? What does each represent to her? (Should have individual answers for each child)
158. Addie says Anse’s nature does not allow him to perceive the difference between his name and his experience. Whose earlier statement does this echo?
159. What distinction does Addie make between words and experience? What ideas from previous chapters does this echo?
160. How does Addie respond to the birth of each of her children? What does each represent to her? (Should have individual answers for each child)
161. Why is it significant that Darl’s birth made Addie ask Anse to take her back to Jefferson when she died?
162. Explain the comparison Addie makes between Anse and the jar. Who else has used a description like this?
163. Most of the time, sin is thought of as being something separate from God. Addie speaks of God’s sin. Why does she do this?
164. How does what Addie says about Whitfield echo the way Vernon described him at the funeral?
165. What does blood symbolize to Addie? What does milk symbolize?
166. What does Addie mean by “clean my house”? Whose phrasing from an earlier chapter does this echo?
167. How did Jewel’s birth allow Addie to clean her house?
168. Addie says Anse’s nature does not allow him to perceive the difference between his name and his experience. Whose earlier statement does this echo?
169. What distinction does Addie make between words and experience? What ideas from previous chapters does this echo?
170. Why is it significant that Darl’s birth made Addie ask Anse to take her back to Jefferson when she died?
171. Explain the comparison Addie makes between Anse and the jar. Who else has used a description like this?
172. Most of the time, sin is thought of as being something separate from God. Addie speaks of God’s sin. Why does she do this?
173. How does what Addie says about Whitfield echo the way Vernon described him at the funeral?
174. What does blood symbolize to Addie? What does milk symbolize?
175. What does Addie mean by “clean my house”? Whose phrasing from an earlier chapter does this echo?
176. How did Jewel’s birth allow Addie to clean her house?
177. Compare Addie’s and Cora’s definition of sin.

Whitefield (pg. 177)
168. How did Whitfield get across the river?
169. In the previous chapter, Addie despaired of words ever being able to match experience. How does this chapter follow up on that idea?
170. Explain Whitfield’s definition of sin.
171. From his language, what is Whitfield like?
172. Compare Addie’s and Whitfield’s ideas about the significance of getting across the river.
173. How does Faulkner use hyperbole in this chapter?

Darl (pg. 180)
174. Why does Darl use “we” instead of “I” when he rephrases what Vernon says about Cash getting kicked?
175. Why are certain parts of this chapter in italics?

Armstid (pg. 184)
176. How does Faulkner build suspense in the retelling of Anse’s trading the horse?
177. What does Anse’s selling of the horse symbolize in terms of Jewel and Addie? Why does Jewel accept the sale?
178. Explain Armstid’s view of what a father should be like and what actions are acceptable on party of his sons.

Vardaman (pg. 194)
179. Which sections are italicized in this chapter and why?
180. What does Vardaman’s noticing the buzzards in this chapter reveal?

Moseley (pg. 198)
181. What are Moseley’s opinions of country people? Do the other chapters in the book back him up?
183. One feature of epic poems like Homer’s Odyssey is a section in which the hero tells the story of his recent adventures to a listening crowd at a banquet. How does Faulkner play on this convention?
184. Describe the conversation between Moseley and the marshal at the end of the chapter. How does it influence our impression of the Bundrens’ journey?
Darl (pg. 206)
186. What does Darl mean when he says Cash is “bleeding to death”?
187. Darl uses the word “ascetic” to describe Cash. Why is this word significant?
188. What does Darl say human lives “ravel out” into? What physical object prompts him to use this language? What does he wish life would ravel into instead?
189. What does Anse say when Jewel comes back? What does this show about his relationship with Jewel?

Vardaman (pg. 210)
190. Explain how Vardaman’s thoughts move through different kinds of circles in this chapter. Why are circles significant?
191. What does Vardaman mean when he says “my brother”? How does he distinguish between Jewel and Cash?

Darl (pg. 212)
192. Why does Darl become upset when Jwel calls him a “lying son of a b****”?
193. What is the purpose of the italicized lines at the end of this chapter?

Vardaman (pg. 214)
194. What is the significance of Vardaman’s italicized statement, “And I saw something Dewey Dell told me not to tell nobody”?
195. Earlier, in Cora’s chapter, Addie predicted that Jewel would save her “even though [she had] laid down [her] life.” Why does Darl echo those words when talking to Vardaman?
196. What confusion about space and time does Vardaman show when asking Dewey Dell about the train?
197. What do the changing tenses in this chapter show about Vardaman?

Darl (pg. 218)
198. What does Jewel’s decision to save the animals before the coffin suggest about his character?
199. What language does Darl use that makes Jewel sound like a hero? Why is it significant that this description comes from Darl’s narrative?
200. What is grotesquely ironic about the last image of Jewel in this chapter?

Vardaman (pg. 223)
201. What is suggested by Vardaman’s italicized statement at the beginning of this chapter? How does its placement suggest what Vardaman saw?
202. What does the business with Cash’s leg have to do with the narrative at this point?
203. Why is Darl crying in this chapter?

Darl (pg. 226)
204. Darl spoke earlier of Dewey Dell’s body as “the horizons and valleys of the earth.” How does he elaborate on that description here?
205. What is Darl’s tone as he describes the nearing town?
206. Describe the overall impression given by the family as it approaches the town. What details are mentioned?
207. What is ironic about Anse rebuking Jewel for speaking disrespectfully, telling him that is shows he did not love Addie?
208. Explain the confrontation between Jewel and the white man with the knife. What social rules does it reflect?
209. Why is Jewel depicted as part of the wagon at the end of this chapter?

Cash (pg. 232)
210. What do we learn was the incident that Vardaman saw and Dewey Dell told him not to report?
211. Explain the black comedy in the family’s observation about locking Darl up.
212. What is Cash’s explanation for Darl’s setting the fire? What is his opinion of Darl’s action?
213. What point is Cash trying to express in his digression about smooth and rough boards and courthouses and chicken coops?
214. How does Cash feel about Darl? What prompts Cash’s reflection on his relationship to Darl?
215. What final bit of ludicrousness does Faulkner add to Addie’s burial procession?
216. What is surprising about Darl’s capture? Why does this surprise Cash?
217. Describe Cash’s view of the individual and society, insanity and sanity.
218. According to Cash, what was a worse crime than going against God? What does this reflection emphasize about his character?
219. How is Cash’s understanding of God like or unlike that of other characters?
220. What does Anse reveal about his feeling for Addie in this chapter? How does what he says corroborate or disprove things other characters said about the relationship?
221. What draws Anse to the house of the future Mrs. Bundren? To what episode from The Odyssey might this allude?
222. Explain Cash’s comparison of Darl to a mud puddle.
223. How, according to Cash, did Gillespie learn that Darl was the one who set fire to the barn?
224. Why are Jewel and Dewey Dell so eager to see Darl taken away?
225. Why does Darl keep saying that he thought Cash would have told him?
226. Why does Cash refrain from condemning Darl at the end of the chapter?

Peabody (pg. 239)
227. Describe the style of Peabody’s chapter.
228. Does Peabody’s opinion of Anse seem to agree with others’ in the novel?
229. Does the portrayal of Peabody in this chapter agree with the portrayal of him in other chapters?

MacGowan (pg. 241)
230. Describe the tone of MacGowan’s chapter.
231. How does Faulkner create humor in this scene? What kind of humor is it?
232. How is this chapter like and unlike the one narrated by Moseley
233. What evidence is there in this chapter to show that he knows Dewey Dell is not a fool?

Vardaman (pg. 249)
234. What do Vardaman’s thoughts about Darl reveal about Vardaman’s developing awareness?
235. What contrasts occupy Vardaman’s mind in this chapter?

Darl (pg. 253)
236. Who is narrating this chapter? Why is this important?
237. What does the mention of the different coins suggest about Darl’s sickness?
238. What, according to Darl, now sets the Bundren wagon apart from the other wagons in town?
239. Why does the sentence at the end of this chapter say “Darl is our brother”?

Dewey Dell (pg. 255)
240. How is chapter’s narrative different from any other’s?
241. What is ironic about Anse’s reaction to being called a thief?

Cash (pg. 258)
242. How is each character’s quest resolved or not resolved by the end of the book?
243. How has Cash’s narrative voice changed from earlier chapters? How has his character changed?
244. How has the family been rearranged by the end of the book?
245. What does Cash say about Anse’s expression as Anse comes back with Mrs. Bundren and the graphophone?
246. How do Anse’s final words in the book recall the ideas and words vs. experience that were dealt with earlier in the book?
<table>
<thead>
<tr>
<th>Character</th>
<th># of entries (include page #)</th>
<th>Relationship to Addie or Bundren family</th>
<th>What others reveal about them</th>
<th>What they reveal about themselves</th>
<th>What symbols or goals define them?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anse</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Addie</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Darl</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dewey Dell</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vardaman</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jewel</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cora Tull</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vernon Tull</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>