

**Death as An Escape in William Faulkner's As I Lay  
Dying and Ghassan Kanafani's All That's Left to You**

**A Comparative Study**

الموت كمنفذ في رواية " ما تبقى لكم " لغسان كنفاني وفي رواية "بينما  
أرقد محتضراً" لوليام فولكنر

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## Authorization

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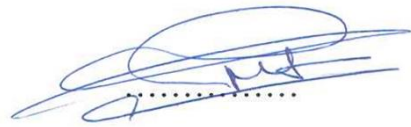
## Thesis committee decision

This thesis entitled "Death as an Escape in William Faulkner's *As I Lay Dying* and Ghassan Kanafani's *All That's Left to You*" was successfully defended and approved on 23/5/2018.

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## **DEDICATION**

I dedicate this work to Mom (God preserves her soul) and Dad, who believed in me and raised me with their support and prudence, the ones who stayed up nights so I could sleep comfortably; the ones who suffered their whole life to give me the chance to prove and improve myself; the ones who nurtured in me the love for learning.

My warm and endless thanks and love for my children, whom I am indebted for their patience and love.

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**Death as An Escape in William Faulkner's *As I Lay Dying* and  
Ghassan Kanafani's *All That's Left to You***

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**Abstract**

This study has the main objective that is, examining the concept of “Death as an escape” in Faulkner's novel *As I Lay Dying* and the novella by Kanafani, *All That's Left to You*.

A complete analysis for both novels was conducted by this researcher who also reviewed relevant several books and journals and read the opinions and arguments of many critics in order to reveal how these two authors dealt with the death as a tool of escape.

In regard to Faulkner, he was mainly concerned with slavery and poverty in the Southern states of America in all his writings. However, in "*As I Lay Dying*" he was concerned mainly with poverty in his county in the South. He dealt with death through Mrs. Addie. Faulkner concludes by showing her death was liberation from a hard life she lived with very poor family and hard labor.

In regard to Kanafani, he described a Palestinian family living in exile with main protagonist Hamid, who dies on his way from Gaza to Jordan, in the desert while struggling with an Israeli soldier.

Kanafani ties Hamid's death with the occupied land and the scattered families in exile, with the burning sun and the desert as active participants in Kanafani's novels.

**Keywords: Modernism, Existentialist, Comparative literature.**



## الموت كمنفذ في رواية "ما تبقى لكم" لغسان كنفاني وفي رواية "بينما ارقد

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الملخص

تسعى هذه الدراسة الى تحقيق هدفها الرئيسي وهو البحث في مفهوم الموت كسبيل للنجاة في رواية فولكنر "بينما ارقد محتضرا" وفي رواية غسان كنفاني "كل ما تبقى لكم". قامت الباحثة بإجراء تحليل كامل لكلتا الروايتين وقامت ايضاً بمراجعة كتب ومجلات ذات علاقة واتطلعت على اراء النقاد بقصد اكتشاف كيف ان كلا الكاتبين تعاملتا مع مفهوم الموت كسبل للنجاة والحرية.

بالنسبة الى فولكنر كان مهتماً بكتاباتة بقضايا الفقر والعبودية في الولايات الجنوبية لأمريكا اما في روايته كما ارقد محتضرا فقد شرح عن الفقر والجهل السائد في مقاطعته في الجنوب اما تعامله مع الموت فكان من خلال موت السيدة ادي. ويختتم بقوله ان موت السيدة ادي كان بمثابة الحرية والنجاة من حياة قاسية مشحونة بالفقر والعمل الصعب.

اما بالنسبة لكنفاني فانه وصف عائلة فلسطينية تقيم في المنفى بغزة وابنها حامد الذي قرر ان يترك غزة ويسافر للأردن عبر الصحراء وهناك يموت في صراع مع جندي.

يربط كنفاني الموت حامد مع مصير الشعب الفلسطيني والارض المحتلة وشتات الشعب الفلسطيني مع الشمس الحارقة والصحراء اللتان تلعبان دوراً فعالاً في معظم روايات غسان كنفاني.

**الكلمات المفتاحية: الحداثة، الوجودية، الأدب المقارن.**

## Chapter One

### Death in William Faulkner's *As I Lay Dying* and Ghassan Kanafani's *All That's Left to You*

#### A Comparative Study

##### 1.0 Introduction

*As I Lay Dying*, William Faulkner's fifth novel, overlaps with Ghassan Kanafani's *ALL That's Left to You* in terms of enticing entities and common theme "death as an escape".

Ghassan Kanafani's experimental novella *Ma Tabāqa Lakum (All That's Left to You)* (1966) marked a noticeable temporary transition from the classical form of narration. In *All That's Left to You*, he has obviously adopted the form and techniques of modernist fiction practiced by some prominent Western writers, especially William Faulkner's in *The Sound and The Fury*.

Kanafani, in an interview, also states that he utilizes the technique of stream of consciousness in most of his novels such as *The Lover (Alaasheq)* and *All That's Left to You (Ma tabāqa Lakum)* as he expresses his admiration and appreciation for Faulkner's masterpiece in which he says that he is really impressed by Faulkner's *The Sound and the Fury*. His novel *All That's Left to You* is a product of his admiration and veneration for that great work of literature. Yet, the novel is not merely a mechanical imitation of *The Sound and The Fury*.

In this study, the researcher will discuss those distinguished novels which are written by two prominent novelists who are from different nations and races to write a detailed description about how both use certain narrative techniques to express their point of view for a particular point or concept or

how they depict a universal issue concerning social or political causes, and so on. The concept of death is studied as a point of argument and will be discussed from modernist and existentialist perspectives.

## **1.1 Background of the study**

### **William Faulkner's *As I Lay Dying* (1930)**

Faulkner is an American novelist and a prolific writer. He published his first book; a collection of poems entitled *The Marble Faun*. His fourth novel, *The Sound and the Fury*, which was published in 1929, has gained him a growing audience and reputation which paved the way for the emergence of new novels exploring the psychological complexity of his characters and their associations more thoroughly than a straightforward narrative style. This technical virtuosity is especially evident in *As I Lay Dying* in 1930. In this novel, Faulkner first introduces Yoknapatawpha County, a fictional rendition of his native Lafayette County, Mississippi, which became the setting for most of his best-known works.

The novels set in Yoknapatawpha County can even be read as one intricate story, in which the same places, events, families, and people turn up over and over again. The complexity and sophistication of the Yoknapatawpha novels changed many of those perceptions of what was portrayed American South was backward by American Literature, and this new perception is changed due to Faulkner's influence that the South is now recognized as one of the country's most fertile literary regions.

*As I Lay Dying* is a novel written by William Faulkner in 1930 belongs to the genre of South Gothic. It has consistently been ranked among the best novels of 20<sup>th</sup> century literature. It has been acclaimed as "tour de force" by Faulkner himself. It penetrates into the depth of the human psyche using stream of consciousness technique by fifteen different speakers in 59

chapters. *As I Lay Dying* doesn't only reflect the religious and moral values of a family torn by the death of its matriarch, but it also shows the innermost thoughts and feelings, suspended in a timeless setting where past, present and future fuse together to create a journey, since it is depicted as an Odyssey in which there is one destination ; that's burying the mother; but many routes as Faulkner represents them by the family's prospects. Above all, this novel portrays how each character shows its reaction towards Addie's death; the mother.

Most importantly, and as a field of interest, William Faulkner tends to probe deeply into his characters, physically as appeared by Darl; Addie's second son, and his reaction towards the disasters that end things up by incinerating his dead mother's coffin. In addition, it appears that Addie's love for her favorite child, Jewel, stands in contrast with her despise for her husband; this is what Faulkner portrays: the emotional and psychological sides, and how self-conflict overlaps among the characters.

It also clarifies how the family has experienced a stressful travelling journey; how they show selfish or noble values, and how they are described by a deterioration of their morals which are torn apart by broken values through physical, emotional, and psychological criterion.

### **Ghassan Kanafani's *All That's Left to You* (1966)**

Born in 1936, in the city of Acre (Akka) and into a middle class Palestinian Christian family, Kanafani was a political activist author and a leading member of the Popular Front for the Liberation of Palestine. In May, 1948, when the outbreak of hostilities in the Arab-Israeli War spilled over into Acre, Kanafani and his family were forced into exile, joining the Palestinian exodus-first in Syria as Palestinian refugees, where he completed his secondary education receiving a United Nation Relief and

Works Agency for Palestinian refugees (UNRWA) teaching certificate in 1952.

*All That's Left to You*, (*Matabaqqalukum*), Kanafani's second novella, is set in a refugee camp in Gaza Strip. It talks about a woman, Maryam and her brother, Hamid, both orphaned in the 1948 war. Their father died in combat whose last words being a commitment towards the national cause—that they abstain from marriage until it has been won. Their mother separated from them in the flight from Jaffa, turning up in Jordan. Both end up with an aunt in Gaza and live united in a set of displacements.

Ghassan Kanafani's *All That Left to You* is an allegorical story; it is complex and psychological in nature in a way that echoes Faulkner's *The Sound and the Fury*. The novella tells the story of three characters – Hamid, his sister Maryam and her husband Zakaria, in addition to two characters mentioned in the introduction time, and the desert which work to build the powerful rhyme of the narrative through the contrast between the sound of a clock in Maryam's room, figured as Hamid's footsteps across the space of the desert. The desert works as a third person narrator, while Hamid and Maryam's voices overlap.

Dayal Samir (1991) in one of his comments states that time is more than simply a dimension and is experienced invariably as fate in consistent chronicles. This consistency appears when Hamid encounters with an Israeli soldier who speaks only Hebrew, while Hamid speaks only Arabic. Accordingly, both found themselves locked in a struggle, so the only resolution to this symbolic impasse is an inevitable end that is death. Again, broken values and virtues, provided in Kanafani's novel *All That's Left to You* are exemplified by Maryam, Hamid's sister, who eventually breaks the paternal prohibition to marry the two-time traitor, Zakaria.

On the other hand, Faulkner utilizes certain narration techniques such as the stream of consciousness so that he could depict the innermost thought of his characters or in a flow of thoughts of a conscious mind to convey certain idea. Consequently, Kanafani has been affected by Faulkner's style of narration, following his way of literary work in a more grotesque fashion. Kanafani uses this technique in most of his novels especially in *The Lover* or *Al Ashiq* and *All That's Left to you*. Generally speaking, the two novelists, William Faulkner and Ghassan Kanafani, share the same technical virtuosity in the narration.

Since Faulkner introduces Yalnapatawpha County as a fictional replacement for his native Lafayette County, he uses it in most of his novels in an inextricable reality due to various issues he illustrates such as selfishness, authority as well as emotional tendencies. He depicts most of these proposed issues within different characters, so the setting is imaginery that represents his beloved homeland. However, according to Kanafani, the only issue that is discussed is revolving around the cause of Israeli existence which results in presenting most of his novels revolving around this critical issue. It also deals with the question how to be freed from limitations and chains. Thus, a release is "death". Setting in Kanafani's novels is pinned varyingly due to the topic of the story.

In *As I Lay Dying*, it appears that Addie's request to be buried in the town of Jefferson is a more complicated proposition than burying at home. This is due to the fact that Anse's sense of commitment towards this demand combined with his desire to buy a set of false teeth that compels him to fulfill Addie's final wish is compared with the demand- Hamid and his sister Maryam abstain from marriage until the national cause has been won.

Both promises are broken, as Anse, the lazy, drunk character, whose instincts are overwhelmingly selfish, tends to bury his wife in Jefferson. This is an incident that succeeds a quest to acquire a new set of false teeth, correspondingly with what Maryam commits, which eventually breaks the paternal prohibition to marry a two – time traitor, Zakaria, since he is a bigamous and because he gave the Israelis information to capture an underground fighter, resulting in the latter's death.

While William Faulkner tends to discuss issues that are socially centered, Kanafani intends to universalize his cause regardless space and time. It is probably his "*Men in the Sun*" that had inspired him to write his great distinct, experimental novella *Ma Tabaqqa Lakum (All That's Left to You)* (1966) which marked a temporary transition from the classical form of narration typical of his previous works. His novella is admittedly regarded as one of the most successful modernist experiments in Arab fiction, and, alongside with other novels, has contributed to his literary reputation as a writer who devoted his fiction to the national Palestinian Cause.

## **1.2 Statement of the problem**

This study investigates the concept of death as a relief expressed in both Faulkner's *As I Lay Dying*, and Kanafani's *All That's Left to You*. The researcher is going to identify this point with respect to the theme of death and from the modernist and existentialist perspective.

## **1.3 Objectives of the study:**

The study aims at achieving the following objectives:

1. Investigating the concept of death as a relief which is experienced by Addie in Faulkner's *As I Lay Dying* and Hamid in Kanafani's *All That's Left to You*.



2. Contrasting how death is manipulated throughout both novels.
3. Identifying the reasons behind verifying death as escapism.

#### **1.4 Questions of the study**

1. How is the concept of death as a relief experienced by Addie in Faulkner's *As I Lay Dying* and Hamid in Kanafani's *All That's Left to You*?
2. How is death manipulated throughout both novels?
3. What are the reasons behind verifying death as escapism?

#### **1.5 Significance of the study**

Due to the uniqueness in the technical virtuosity of their proposed topics, used in their novels, William Faulkner's *As I Lay Dying* and Ghassan Kanafani's *All That's Left to You* have been studied by many researchers from modernist and existentialist perspectives. However, no previous comparative study was conducted on both novelists.

In this study, the researcher tries to compare between these two novels by relating them to modernist and existentialist perspectives along with emphasizing death in each novel. Moreover, this study analyzes the way these two novels present and feature death as a way of an inevitable resolve for release and savior. Kanafani's novel explores death as portrayed in Hamid's struggle with the Israeli soldier who has lost contact with his unit while Faulkner portrays death as a reality and investigates how man gives an ongoing logical thought even after death – as Addie's wish to return to her homeland, Jefferson. Therefore, death is admissible as Faulkner presents events in more explicit views.

Finally, the researcher will discuss the topic in relation to the theme suggested and this study will hopefully fill a gap in literature. The

aforementioned points prove the importance of the study in general, and the unique theme of the two novels namely "death is an escape" in particular.

### **1.6 Limits of the study**

This study will be concerned with the analysis of the thematic divergence of death in Faulkner's *As I Lay Dying* and Kanafani's *All That's Left to You*.

In addition, the study will use a systematic literary approach for both topics which the two novels share, namely, death as an escape. Theoretical examples will be provided.

### **1.7 Limitations of the study**

Since this study is restricted and limited to the available novels by Faulkner and Kanafani, the findings gathered should not be related to any other previous studies of the same genre. Moreover, this study provides similarities in accordance to tendencies and literary techniques, and comparative studies require comparing and contrasting between two or more groups, differing in cultural backgrounds well as language.

### **1.8 Definition of Key Terms**

**Comparative Literature:** Literary works should be studied together, whatever their national origins, as soon as they are ideationally or factually related, as soon as they belong to the same current or period of time, the same aesthetic category or genre, or as soon as they illustrate the same themes or motifs (Jost, 1975)

**Modernism:** is a philosophical movement that along with cultural trends and changes arose from wide-scale and far-reaching transformations in Western Society during the late 19<sup>th</sup> and 20<sup>th</sup> centuries.

**Existentialism:** is a philosophy concerned with finding self and the meaning of life through free will, choice, and personal responsibility. It is a tradition of philosophical enquiry associated mainly with certain 19<sup>th</sup> and 20<sup>th</sup>-century European philosophers who, despite profound doctrinal differences, shared the belief that philosophical thinking begins with the human subject –not merely the thinking subject, but the acting, freeing living human individual. The predominant value of existentialist thought is commonly acknowledged to be freedom; its primary virtue is authenticity.

**Death and dying in literature:** a wide range of texts, principal but not exclusively from the English language tradition, is used to illustrate themes.

Broad categories are suggested for the study of death: some authors give personal accounts of their impending death or their sense of bereavement; some use literature to structure and order our thoughts about death; and some treat death as a literary device, using it, for example, as a symbolic representation of the decay of society, some use it as a release and some as a self-denial....

## **Chapter Two**

### **Review of Related Literature**

#### **2.0 Introduction**

This chapter consists of one part that deals with the theoretical literature concerning theories practised on the two novels. There will be studies on William Faulkner and Ghassan Kanafanani's narrative techniques and theories applied to particular notions such as death and how it is viewed by modernists and existentialists.

#### **2.1 Review of Theoretical Studies**

This section starts with examining relevant terminologies such as:

##### **Comparative literature**

Relative writing as "the learning of in excess of one national dialect and writing, or potentially it implies the information and utilization of different teaches in and for the investigation of writing" (Zepetnek 1998, p.13). Also, Zepetnek states that the primary focal point of near writing is on European writing and later on both European and American writing. In the meantime, near writing gives careful consideration to different written works than the consideration it pays to any of the national literary works.

##### **Modernism**

Abstract innovation, or innovator writing, has its starting points in the late nineteenth and mid twentieth hundreds of years, for the most part in Europe and North America. There is no sure period in which Modernism has showed up. Brooker (1972) contends that a few commentators stretch out

the period from 1880 to 1950, while some others isolate the period and "offer need to the prewar years," or "post-war years" ( p.4).

Modernism is portrayed by a reluctant break with conventional styles of verse and poetry. Innovators tried different things with abstract form and articulation, holding fast to Ezra Pound's motto "Make it new". The modernist literary development was driven by a cognizant desire to topple customary methods of portrayal and express the new sensibilities of their time. The term late innovation is likewise some of the time connected to innovator works distributed after 1930. Among innovators (or late pioneers) as yet distributing after 1945 were Wallace Stevens, Gottfried Benn, T. S. Eliot, Anna Akhmatova, William Faulkner, Dorothy Richardson, John Cowper Powys, and Ezra Pound.

Innovator fiction contrasts with the artistic standards of the past by mirroring the inward parts of every person as self-ruling subjects and resists the destiny of man as decided through rendering "redemptive expectation", and "significance or wholeness or magnificence to the advanced world" (Matz, 2004, p. 9).

William Faulkner's exemplary Southern Gothic novel *As I Lay Dying* is something beyond a trial in modernist strategies: it is a novel that explicitly inspects its characters' brains, a work containing extraordinary mental profundity. This study will analyze the mental responses of five individuals from the Bundren family to the demise of Addie, their mother or spouse.

Formative stages, barrier components and their grieving procedures. Continuing from that therapy, this article will contend that Faulkner is utilizing the psyches of the characters to grant a message, a remark on the human experience. Faulkner is stating that people's psyches are perplexing and that human, when looked with tribulations, are narcissistic.

William Faulkner clears up outstanding causes concerning American South people group like destitution, religion and familial obligation, in his novel he indicates these causes as to the idea; South America is a retrogressive territory. He, rather, presents his novel in further developed account methods, for example, the continuous flow and speculated by the advanced point of view. It merits specifying that the subject of death in innovation offers agnostic idea of mortality in William Faulkner's *As I Lay Dying*.

### **Existentialism**

It is a philosophical and artistic point of view that spotlights on the experience of a distinct individual and the way that he or she comprehends the world.

After the Second World War, existential journalists began to consider people in more individualistic terms, as befuddled and weak as they may be in the universe. Rather than concentrating on society's desires of a man, existential savants and artistic figures intended to investigate the significance people made for themselves. They were not intrigued by painting a ruddy or hopeful photo of the world; rather, they were eager to call attention to challenges that regularly had no arrangement.

## **Existentialism and Jean-Paul Sartre**

The term existentialism was known by the French Catholic philosopher Gabriel Marcel in the mid-1940s, but it was originally adopted by the first prominent existentialist philosopher Jean-Paul Sartre.

Sartre supposes the idea that "what all existentialists have in common is the basic ideology that is existence precedes essence" as scholar Fredereck Copleston illustrates.

Sartre's early works are characterized by a development of classic phenomenology, but his reflection diverges from Husserl's on methodology, the conception of the self, and an interest in ethics. These contradictory ideas are the bases of Sartre's existential phenomenology, whose purpose is to understand human existence rather than the world as well.(Christian . J)

## **Stream of Consciousness**

It is a sort of composing that started with crafted by clinician William James (Brother of Novelist Emeritus Henry James). Essentially, its motivation is to copy the section of thoroughly considered your brain with no inhibitors. Hence, sentences turn out to be longer, not so much sorted out but rather more sporadic in style. Its absence of structure isn't for everyone, except that doesn't mean there isn't any request.

The Stream of consciousness grants further examples of request to rise, ones in view of the bona fide development of data in your cerebrum. It likewise allows essayists to recreate diverse types of awareness, for example, dreams, trance states, sedate utilize and dreamlike séances. "Story method is an artistic system that shows the musings and sentiments of a character as they happen. Mentally, the account is the cognizant experience

of an individual viewed as a nonstop, streaming arrangement of pictures and thoughts going through the psyche" (Faulkner. 2000). Abrams (1971) states that Stream of awareness: embraces to repeat, without a storyteller's mediation, the full range and the consistent stream of a characters mental process, in which sense recognitions blend with cognizant and half-cognizant considerations recollections, desires, sentiments, and irregular affiliations (p. 202)

A sort of composing that exhibits the musings of a man or character as they happen. Continuous flow composing utilizes gadgets, for example, characters addressing themselves, free affiliation, and arrangements of words. William Faulkner, James Joyce, and Virginia Woolf composed continuous flow books.

(Kanafani) states that he is extremely awed and influenced by Faulkner's strategies in his magnum opus *The Sound and The Fury* and added to that, his novella, *All That's Left to You* is a result of his esteem for that incredible work of writing. Hence, Kanafani's novella isn't just a mechanical impersonation of *The Sound and The Fury* .

(Yaghi 103-4) discloses that Kanafani means to profit by Faulkner's tasteful procedures and aesthetic accomplishments which added to the improvement of Western writing .

As it is comprehended, that William Faulkner has the need in the advancement of abstract methods to whom relatives as supporters .

Yaghi (2001) states that the person who is conspicuous among the journalists who were impacted by Faulkner is the Palestinian author,



Ghassan Kanafani, who understands the immense impact of Faulkner on him in his books particularly his novella *All That's Left to You (Ma Tabaqa Lakum)* and additionally different books, for example, *The Lover (Al Ashiq)*, so this novella is gladly composed in light of Faulkner .

Entin Joseph ( 2014) outlines that Faulkner's novel *As I Lay Dying* isn't just a piece yet in addition examines particular social and political issues .

Additionally, Joseph Blotter, a biographer of Faulkner books includes; *As I Lay Dying* is viewed as America's first novel of the Great Depression because of the crumbling in financial subsidence since the 1930s. In this way, such novel shows American South overall. The passing of Addie Bundren is viewed as a point of convergence in the greater part of the activity of the portrayal. The truth of death that made ready to the development of numerous interminable disfigured parts of ordinary life he means to standardize these highlights, generally, uncovering obscurity and detachment .

The theme of death in the novel *As I Lay Dying* has two measurements: the principal measurement is described by physical and otherworldly nearness and the second one is depicted as an alleviation from torment .

Concerning physical and otherworldly nearness, demise is explored in the general disarray that overpowered Addie's youngsters beginning with, Vardman, the littlest kid, who drills gaps in his mom's coffin so she can inhale; however when the coffin slips off the wagon as the family endeavors to cross the overwhelmed stream, Vardman winds up befuddled and envisions, 'My mom is a fish'. Dewey Dell, the little girl, feels that her mom has passed on too early in light of the fact that she isn't prepared to have her spot as a mother. Rather, she looks for a premature birth. She

looks for death. It is obviously that Addie's youngsters turned out to be befuddled about the significance of their reality and additionally the importance of death. As indicated by the second point, passing is exemplified in Dewey Dell looking for a fetus removal, a demise, as a help from her stress of having an infant. Likewise, Darl Bundren who torches Gillespie's stable in which his mom's coffin is put out of the rain keeping in mind the end goal to end the humiliating undertaking because of the regular catastrophes they have encountered all through their trip to Jefferson .

For Addie, life has been a passing endeavor, her detest for her significant other, Anse, and, something else, demise is surely a relief from her life of anguish .

Consequently, mortality isn't celebrated in Faulkner's novel; rather it is dealt with in a story that borderlines on dark comic drama as the useless group of Bundren worry about more than the concern of their mom's coffin.

## Chapter Three

### Methods and Procedures

#### 3.0 Introduction

**The methodological approach:** The researcher will utilize the logical and elucidating techniques in this investigation as to the talk of death from an abstract perspective and from modernist and existentialist viewpoints exemplified in William Faulkner's *As I Lay Dying* and Ghassan Kanafani's *All That's Left to You*. Also, the researcher will use certain scholarly hypotheses and strategies including modernism, existentialism, basic investigations on social and mental examination and the stream of consciousness as an artistic system, concerning demise as an essential issue of contention. Besides, these books will be investigated in terms of the ways demise is delineated in them.

#### 3.1 Procedures:

The following steps will be followed in doing this research:

1. Reading the two selected novels.
2. Analyzing the similarities and differences between the two novels centralizing death as the main theme of the study.
3. Using the descriptive technique to come up with new and innovative thematic findings.
4. Citing critical opinion and quotes in both novels to uphold the discussion.
5. Discussing the findings.
6. Writing the references

## Chapter Four

### 4.1 Novels analysis and comparison

This section begins with Faulkner's novel "*As I Lay Dying*" with death idea specifically. This part additionally comprises of novel's study as far as characters, subjects, and substance when all is said in done to make ready to accomplish the investigation's destinations. It must be pointed out that the primary goal of the study is "Death as an Escape" in William Faulkner's *As I Lay Dying* and Ghassan Kanafani's *All That's Left to You*.

### 4.2 Faulkner's *As I lay dying*

Pertinent writing calls attention to that the pronoun (I) in the title *As I Lay Dying* alludes to Addie Bundren, Anse's significant other and mother of five youngsters. It was Addie who took Anse to be her better half, and she additionally had the most specialist over Cash, Darl, Jewel, Dewey Dell, and Vardaman. She is even enabled to hold them together after her demise. Addie Bundren is therefore the most intense of the ladies and appears to be even to exceed the men.

Before delving deep in the novel, the researcher wants to talk about the idea of death as escape which is the principle target of this investigation.

The story discusses a withering mother, not specifying of death as an escape, aside from one of the children expound on death by saying: "he can recall how when he was youthful he trusted demise to be a wonder of the body; yet now he knows it to be just a component of the psyche and that of the brains of the ones who endure the deprivation. The agnostics say it is the end; the fundamentalists, the starting; when as a general rule it is close to a solitary inhabitant or family moving out of an apartment or a town."

Faulkner arranged the peruser for the idea of death by portraying the hopeless circumstance of the characters and the earth in which they are living. The house and the encompassing fields are portrayed in a miserable picture. Likewise, the substantial weight demand of the diminishing mother to be specific, she has a desire in particular, to be covered at Jefferson.

Addie had articulated the desire to be covered among her kin as of now. At the point when Darl was conceived she needs to depend on other individuals to satisfy their last wish. For Addie, those aides are the individuals from her family (Ansa, Cash, Darl, Jewel, Dewey Dell and Vardaman), yet additionally pariahs like Tull and Samson who offer the Bundren's donkeys and sustenance. Another scene in which Faulkner depicts the hopeless state of the novel's characters is that about Jewel by saying. "Gem's frayed and broken straw cap a full head over his own particular body." The house is hopeless as well as though it demonstrates that is biting the dust as well

"The cotton house is of harsh logs, from between which the clingings has long fallen. Square, with a broken rooftop set at a solitary pitch, it inclines in purge and sparkling flimsiness in the daylight, a solitary wide window in two inverse's dividers giving onto the methodologies of the way."

The fields are not in a superior condition," the field once more, worn so by feet in blurring accuracy to satisfy the last wish of an expired relative"

All are hinting at death however not a passing as an escape.

### 4.2.1 Novel's Analysis

This investigation begins with the characters of the novel as take after:

The characters are spoken to as "genuine" individuals, which imply that it might be profitable to utilize mimetic hypotheses to break down them. Mimetic hypotheses are speculations "which think about writing as an impersonation of reality" (Rimmon-Kenan 33).

In *As I Lay Dying* Addie Bundren, that one character can play out various parts turns out to be clear when one individual from each gathering of partners tries to undermine the voyage. In *As I Lay Dying*, the adversary is Darl who tries to set fire to the outbuilding in which Addie's carcass is kept. He needs to put a conclusion or an end to this disgraced voyage since they have turned into the joke of the area, and on the grounds that it is excessively mortifying for Addie or even humiliating scene.

Rival characters are likewise built around various characteristics or thoughts that frame their identity. Contingent upon what these attributes precisely are, the characters can be characterized as being level(flat) or round. The identity of a level character just relies upon a solitary quality and he or she for the most part does not create over the span of the activity. A round character, then again, has an unpredictable identity with various similarly vital qualities, and he or she creates over the span of the activity. The researcher gives two cases of level characters in *As I Lay Dying*, one having a place with the Bundren family and one untouchable: Dewey Dell and Cora Tull. In the primary area told by Dewey Dell, one can find out about her first experience with Lefe and how she got pregnant. All through whatever is left of the novel, Dewey Dell is just worried about getting to Jefferson as quickly as time permits to get premature birth pills. This turns out to be clear, for instance, when Samson proposes that they ought to

cover Addie at New Hope since it is relatively difficult to achieve Jefferson in view of the wrecked extensions.

Dewey Dell is extremely panicked that they won't not get to Jefferson, so she converses with her dad and discloses to him that he needs to stay faithful to his obligation to Addie:

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

When they at last land at Jefferson, Dewey Dell hurries to the drugstore, yet Moseley can't help her. When she goes to another drugstore, she meets McGowan, who assaults her and gives her wrong prescriptions. Along these lines, from the primary area she describes to the finish of the novel, Dewey Dell is engrossed with her pregnancy, and she is by all accounts careless in regards to her general surroundings. Things being what they are nothing changes for her: she is pregnant toward the start of the novel and keeps on being that until the end.

Cora Tull is another level character in Faulkner's novel. Just her religious quality is displayed to the peruser, so she can be viewed as a devout lady all through the story. All that she does or says is performed in view of God. Money and Darl are the two Bundren's who are produced most in *As I Lay Dying*. For Cash this is a positive advancement, while Darl slides into frenzy. Toward the start of the novel, Cash is constantly alluded to regarding his craftsmanship. He isn't a man of words, however of activity.

This progressions when he breaks his leg in the surge, and from that point his voice turns out to be significantly more unmistakable. He demonstrates now that he is astute and articulate and also helpful with his apparatuses. Darl, then again, enters a descending winding. He is regularly viewed as "strange" and "the one that auntie splendid", and this is on account of he generally appears to know things that other individuals don't, and due to his giggling. However, one hadn't close to passed Tull's path when Darl started to snicker. Setting back there on the board situate with Cash, with his dead mama lying in her pine box at his feet, giggling. How often I (Anse) old him it's doing such things as that that influences people to discuss him, I don't have a clue. Also, I turned and glanced back at him and him setting there, chuckling. 'I don't anticipate that you will have no regard for me,' I say. 'However, with your own particular mama not icy in her casket yet.' . . . also, Darl setting on the board situate appropriate over her where she was laying, giggling.

This was the primary indication of Darl losing his brain along these lines; it just heightens after he has set the horse shelter with Addie's cadaver ablaze.

The family concludes that it is best for him that he is sent to a psychological foundation in Jackson where he will get the great care that he needs. Darl is frustrated in Cash in light of the fact that the last has not revealed to him anything, but rather he continues snickering his insane giggling:

It was awful so. It was awful. A kindred can't make tracks in an opposite direction from a disgraceful activity. He can't do it. I (Cash) endeavored to let him know, yet he just stated, 'I thought you'd a let me know. It isn't so much that I,' he stated, at that point he started to snicker. The other individual pulled Jewel off of him and he sat there on the ground, giggling.



I attempted to let him know. In the event that I could have recently moved, even set up. However, I attempted to let him know and he stop snickering, gazing toward me. . . 'Better,' he said. He started to giggle once more.

'Better,' he said. He could scarcely say it for giggling. He sat on the ground and us watching him, chuckling and snickering (238).

In the last area that Darl describes, he alludes to himself in the third individual, which demonstrates that he has totally put some distance between reality. What's more, once more, he continues giggling, despite the fact that is as of now on the prepare on his approach to Jackson: "Darl has gone to Jackson. They put him on the prepare, snickering, down the long auto chuckling, the heads stopping people in their tracks of owls when he passed. 'What are you giggling at?' I (Darl) said." (253).

The advancement of the distinctive characters would thus be able to extend from not creating at all to creating in a somewhat subtle manner to experiencing a radical change. This complexity amongst level and round reveals to us more about the characters and the content when all is said in done. This is valid for most of the characters in *As I Lay Dying*. For instance, Jewel, who is an extremely disturbed character as a result of his fixations on his mom Addie and his stallion. His feelings discover a discharge in schizophrenic conduct, which is most evident in his state of mind towards the stallion: he doesn't know whether to love or to detest it. This is likewise valid for his associations with people.

He keeps on acting like this all through the novel, so he doesn't experience an adjustment in identity. On The straightforwardness of most of the characters in Faulkner's novel ,symbolizes their conditions throughout

everyday life. "The hard support in which lie the offended guts of occasions" .

Anse is extremely frustrated in Jewel since it is the slightest he can improve the situation his dead mother. Darl knows however that he will make up for lost time with them: "He'll cut crosswise over and meet us at Tull's path" (104). On the following page, the peruser definitely realizes that Darl's expectation was correct we hadn't close to passed Tull's path when Darl started to chuckle "There, Cash says, yanking his make a beeline for the path. The steed is as yet a correct shrewd piece away, coming up at a decent pace, yet I don't need to be told it's identity". (105- 106).

Addie Bundren had additionally possessed the capacity to make an expectation about what's to come. In a discussion with Cora Tull, Addie says this:

'I know,' she said. 'I—' Then she ceased, and I stated, 'Recognize what?'

'Nothing,' she said. 'He is my cross and he will be my salvation. He will spare me from the water and from the fire. Despite the fact that I have set out my life, he will spare me. (She is discussing Jesus Christ as Christians trust in him as their guardian angel) 'How would you know, without you open your heart to Him and lift your voice in His adulate?' I said. At that point I understood that she didn't mean God .

Addie is alluding here to her most loved child, Jewel. She realizes that Jewel will dependably ensure her, even after her demise. And furthermore, this expectation ends up being correct. At the point when the box with Addie's body in it tumbles off the wagon into the water, it is Jewel who can recover it. It is amazing that this piece of the forecast has effectively occurred before we realize that Addie has ever constructed it. Along these lines, a sort of anticipation is developed for the perusers. You know now

that, for the expectation to be valid, Addie's body must be stuck in a fire. A few parts later, this additionally ends up being the situation, and we know now for sure that Addie was correct having such a great amount of trust in Jewel.

### **4.3 As I Lay Dying: A tragic or humorous novel?**

Perusing a novel one supposes it is a sad novel that recounts the tale of a poor family attempting to secure their every day living, uneducated and exceptionally straightforward individuals. Notwithstanding, there are a few sections which make the peruser to chuckle, for example, the accompanying:

Addie says this: 'I know,' she said. 'I—' Then she halted, and I stated, 'Realize what?' 'Nothing,' she said. 'He is my cross and he will be my salvation. He will spare me from the water and from the fire. Despite the fact that I have set out my life, he will spare me.' (she is discussing Jesus Christ as Christians trust in him as their guardian angel) 'How would you know, without you open your heart to Him and lift your voice in His adulate?' I said. At that point I understood that she didn't mean God (168).

Addie is alluding here to her most loved child, Jewel. She realizes that Jewel will dependably secure her, even after her passing. And furthermore, this forecast ends up being correct. At the point when the pine box with Addie's body in it tumbles off the wagon into the water, it is Jewel who can recover it.

In another event, when the siblings left their mom on deathbed to get down to business to get three dollars: "Mr. Tull said she should harm him- - for three dollars, leaving his diminishing mother without the farewell kiss." "Underneath the sew, she is close to a heap of spoiled sticks"

Matter of certainty all the novel's characters are amusing in their activities and talking, for instance, "disregarding my own family and obligations so someone would be with her in her last minutes and she would not need to confront the Great Unknown without one recognizable face to give her mettle". Mr. Tull says, "Don't let me know," I said. "A lady's place is with her better half and youngsters, alive or dead.

Then again, there are a lot of sad scenes, for example, ". "She will pass on," he says Another child mourns his withering mother by saying: "It's a hard life on ladies, for a reality. A few ladies. I mind my mammy lived to be seventy and the sky is the limit from there. Worked each day, whatever may happen; never a wiped out day since her last chap was conceived until one day she sort of checked out her and after that she went and taken that ribbon trimmed robe she had forty-five years and never destroyed of the chest and put it on and set down on the quaint little inn the spreads up and close her eyes. "All of you should pay special mind to as well as can be expected," she said. "I'm drained." He just stood and took a gander at his diminishing mother, his heart too full for words.

I say, "do you realize that Addie Bundren will kick the bucket? Addie Bundren will kick the bucket?" She takes a gander at us. Just her eyes

appear to move. It resembles they touch us, not with sight or sense, but rather like the stream from a hose touches you, the stream at the moment and the effect as separated from the spout just as it had never been there. She doesn't take a gander at Anse by any stretch of the imagination. She takes a gander at me, at that point at the kid. "It's Jewel she needs," (mother's delicate heart)

He stoops laying his hand on hers. For some time yet she takes a gander at him, without censure, without anything by any means, as though her eyes alone are tuning in to the unalterable suspension of his voice. At that point she raises herself, who has not moved in ten days. Dewey Dell inclines down, attempting to squeeze her back.

"Mama," she says; "mama. "She lies back and turns her head without to such an extent as looking at dad.

These last minutes in mother's existence with few of her words reflect unequivocally the sad pith of the novel.

#### **4.4 More about the novel**

##### **4.4.1 Organization**

*As I Lay Dying*, is divided into independent parts, each section is going with the name of the storyteller. What is specific about the sections is that they all are monologs which are not routed to anybody specifically. Nobody hears the monologs; they all pass each other (Malcolm 14)

In Faulkner's *As I Lay Dying*, Darl Bundren is the primary storyteller. He is the second child of the perished Addie Bundren, and her better half Anse.

As an outcome of their substantial commitments, our emotions toward Jack and Addie in to a great extent guided by what Ray and Darl let us know. Darl, then again, presents a negative picture of his mom. They have an exceptionally tricky relationship since Addie basically denies Darl's presence. She declined to recognize him from the minute he was conceived: "At that point I found that I had Darl. At to begin with, I would not trust it" (172) . As a result of the way that he was not adored by Addie, Darl additionally dismissed her as his mom, "I can't love my mom since I have no mother" (95). While the other kids discuss Addie as "mother," he just alludes to addresses her with her first name "Addie" or even "Addie Bundren." The pressures between these two characters can be found all through the novel, in Darl's sections and in addition the one that is told by Addie.

Concerning the subject matter of the novel we see that in *As I Lay Dying*, we are without a doubt managing a poor family from the nation. Faulkner again separates the nation individuals in to vast gatherings, to be specific the free and ethically upright individuals and the corrupt ones who live by their minds (Volpe 16). It is hard to put Darl Bundren solely in one gathering due to his weird mental condition. He is by all accounts a blend of the two gatherings and typifies the qualities of two prototypical heroes. Throughout the novel, we discover that he is extremely smart and articulate, and that he can indicate warm sentiments and worry toward his kin. He is really stressed over Cash's wellbeing when he breaks his leg and endures a considerable measure, and he administers to Vardaman as a dependable senior sibling should. It is just these two characters that vibe sorry for Darl when he is taken away to a psychological shelter in Jackson.

Darl's association with Jewel and Dewey Dell isn't so certain. He thinks about their insider facts, i.e. Dewey Dell is pregnant and Jewel is the after effect of a concise undertaking amongst Addie and Whitfield, and he torments them with his insight. In doing this, he demonstrates how corrupt he can be. He couldn't care less about their emotions at all and just thinks about the most ideal approach to hurt them. Darl's demonstration of consuming the shed in which Addie's box is kept can likewise be considered as rather uncertain. It can be translated as an approach to spare his mom from encourage mortification. The cadaver has been over the ground for nine days and in view of the shocking odor the Bundren's get a ton of contrary remarks from the general population they meet en route.

Additionally, the way that the pine box is encompassed by scavengers is extremely corrupting for Addie. His demonstration can likewise be translated as a demonstration of requital: he has been the undesirable child for a really long time and now he needs her to truly vanish for the last time (Howe 55). Something critical that ought to be noted in Darl's areas is that he it might be said is the writer of the book as a result of his

Omniscience and the utilization of the third individual. The area he describes from (page 47 till 52) contains three emphasized parts. In these parts he discusses what occurs at home while he and Jewel are away and in this way can't comprehend what really is going on. The first and third part demonstrate discussions amongst him and Jewel on a separation, however the second one speaks to what Peabody is stating to Dewey Dell and in this part, Darl alludes to himself in the third individual.

Aside from an extensive number of segments described by Ray and Darl, the investigator might want to talk about three amazing sorts of parts which are available in the novel: the section told by a dead individual, the section comprising of counted focuses and the one-sentence section. "The explanation behind living was to prepare to remain dead quite a while "The two books contain one part that has the type of a rundown which needs to do with the things that: Cash Bundren isn't an expressive man and this as of now turns out to be clear in his first section in which he clarifies why he makes his mom's box on the slope. Rather than utilizing full sentences, he applies numbers took after by several words. He does this since he is exceptionally fixated on adjust, which is rehashed much of the time all through the novel. By expressing why the casket must be made on the slope, he tries to keep away from irregularity. His work on the pine box is the focal point of his reality now and the peruser as of now winds up mindful of that while perusing the past areas of his kin. They all remark on the work he is doing and this discourse isn't generally extremely positive. Gem is desirous on the grounds that Cash is so enthusiastic about helping out their mom and furthermore somewhat bothered since he is influencing the pine box to directly before her window, going up against her with her up and coming passing. The main thing he needs is that his mom can bite the dust in some peace and calm, without listening to the clamors of the saw and the sledge constantly. What's more, he isn't the special case who thinks this, likewise Darl can't generally shroud his bothering. As a rule, be that as it may, Cash's craftsmanship is refreshing in particular.

This turns out to be clear when his family demonstrates that they know how imperative his function and his instruments are for him. While everything falls into the water while crossing the waterway, Jewel and Darl nearly



chance their lives endeavoring to spare Cash's hardware. As of now in the novel, Cash is lying with a broken leg on the bank of the waterway. From that point on, he can't do his role as a craftsman and he needs to concentrate more on his dialect. In his following monologs, we discover that Cash is an insightful and smooth man who notices what is happening around him despite the fact that he doesn't generally give that impression.

Before her window, defying her with her fast approaching passing. The main thing he needs is that his mom can pass on in some peace and calm, without listening to the clamors of the saw and the sledge constantly. Furthermore, he isn't the special case who thinks this, additionally Darl can't generally shroud his aggravation. As a rule, be that as it may, Cash's craftsmanship is refreshing in particular.

This turns out to be clear when his family demonstrates that they know how vital his function and his devices are for him. While everything falls into the water while crossing the stream, Jewel and Darl nearly hazard their lives attempting to spare Cash's gear. As of now in the novel, Cash is lying with a broken leg on the bank of the waterway. From that point on, he can't do his role as a woodworker and he needs to concentrate more on his dialect. In his following monologs, One-sentence part "My mom is a fish" Vardaman is the most youthful tyke in the Bundren family and encounters a considerable measure of disregard from both Anse and Addie. Addie offered Vardaman to Anse "to supplant the tyke she had denied him of", yet Anse does not give careful consideration to his child. Vardaman gets some consideration however from Tull, who thusly communicates his own particular want to be the father of a child (Bockting 127).

Where it counts, Vardaman is an exceptionally befuddled kid that does not appear to comprehend what is happening around him. He is somewhat unreliable and looks to everyone around him for assertion of what is suitable conduct (Bockting 131). Vardaman is exceptionally joined to his family and loves particularly his siblings. That is the reason he frequently focuses on the connection between them: "Gem is my sibling. Money is my sibling. Money has a broken leg. We settled Cash's leg so it doesn't hurt. Money is my sibling. Gem is my sibling as well, yet he hasn't got a broken leg" (210). At the point when Darl is taken away to Jackson, Vardaman feels frustrated about him and he continues rehashing that Darl is his sibling. He is his sibling now and will keep on being his sibling, despite the fact that he should remain in a psychological establishment for some time: Darl went to Jackson. Heaps of individuals turned out poorly Jackson. Darl is my sibling. My sibling is going to Jackson (250) Darl he went to Jackson my sibling Darl (250).

Darl is my sibling. My sibling Darl (251)

His perplexity turns out to be particularly clear with his fixation on the fish he got. Despite the fact that Addie never cherished him, Vardaman sees his mom as a big cheese in his life, and this is appeared by the way that he quickly needs to convey his fish to her. She ought to be the first to perceive what he is prepared to do. Yet, when he is cleaning the fish, he discovers that his mom is dead, and from that minute on he begins distinguishing Addie with the draining fish.

Since he trusts that his mom has been eaten by the whole family, he ought to be persuaded that the pine box is void at this point. However Vardaman gets befuddled and he begins freezing since Cash will nail the casket, and

he is anxious about the possibility that that Addie won't have the capacity to take in there.

Vardaman needs to save his own mom this fate and chooses to make a few openings in the cover with the goal that she will get some outside air. He is excessively energetic and two gaps achieve Addie's face, with the goal that her face is injured. Vardaman doesn't know about this since he again trusts that his mom is a fish, and this inclination will proceed all through whatever remains of the novel. At the point when the casket falls into the water on their approach to Jefferson, Vardaman realizes that his mom will spare herself since she can swim away quick. He does however not need his mom to swim far from him and relies upon Darl for getting her and bringing her back. At to begin with, Darl appears to be not able do this and Vardaman is extremely disillusioned: "Where is mama, Darl?" I said. "You never got her. You knew she is a fish yet you let her escape. You never got her. Darl.Darl.Darl." (151).

Eventually, the young men figure out how to recover the pine box from the water, however a few minutes after the fact Vardaman continues that Addie has gotten away through the gaps he bored for her. He can hardly imagine how his own mom would notice so seriously, so he continues envisioning her as a fish: My mom is a fish. Darl says that when we go to the water again I, Vardaman may see her and Dewey Dell stated, she's in the crate; how might she have out? She got out through the openings I exhausted, into the water I stated, and when we go to the water again I am will see her. My mom isn't in the case. My mom does not possess a scent reminiscent of that. My mom is a fish (196).

So Vardaman continues saying that his mom isn't dead and that she lives on as a fish. This is what is slightest agonizing to him. It is just when Jewel

returns without his steed that Vardaman figures out how to acknowledge Addie's passing and realizes that she will never return. Since Darl once disclosed to him that Jewel's mom is a stallion, it isn't conceivable that Jewel's mom is alive, while his mom is dead. Along these lines, it is just when Jewel does not have his stallion any longer that Vardaman comprehends that they have lost their mom. The fish vanishes totally from his mind now and he centers again around what is genuine. *As I Lay Dying* gives off an impression of being more sequential, since it begins with Addie lying on her deathbed, trailed by her real passing and the voyage to take her body to Jefferson. Additionally, each monolog, except for the one told by Addie and the two monologs encompassing hers, by Cora and Minister Whitfield, is a continuation of the dad last imperative memory in *As I Lay Dying* is the one by Whitfield, who simply like Addie describes just a solitary section. He reviews how he needed to admit his wrongdoing to Anse, yet he trusted that Addie's demise was an indication of God to keep him from coming clean. He was persuaded that God showed leniency toward him, thus his (and Addie's) sin would remain

#### **4.4.2 Language/ Modernism**

William Marling claims that "innovator scholars purposely tested and scrutinized the customary idea of dialect as a straightforward illustrative "medium

This can plainly be noted in Faulkner' novel "*As I Lay Dying*" since it manages the issue of deficient dialect. Implicit until the end of time.past one as far as time (Kartiganer Marling states that it is particularly Addie Bundren who thinks that its difficult to manage dialect). Addie trusts that dialect is just a "shape to fill a lack" (172), and has an extremely incredulous view as to the authentic capacity of dialect. This can be gotten

from her utilization of the clear space: "I would think: The state of my body where I used to be a virgin is in the state of and I couldn't figure Anse, couldn't recollect Anse" (173).

Addie is persuaded that dialect can't pass on precisely the implications of her own encounters, for example, parenthood, marriage, and sexuality. To her, words are constantly incapable. She takes in this after she has brought forth Cash: "That was the point at which I learned words are bad; that words absolutely never fit even what they are attempting to state at. When he was conceived I realized that parenthood was developed by somebody who needed to have a word for it in light of the fact that the ones that had the youngsters couldn't have cared less whether there was a word for it or not" (171).

Addie isn't the main character who experiences difficulty with dialect. Gem can't articulate "pine box," Vardaman understands that "he couldn't state it" when he discovers that Addie will be put in the box, and his adolescent expressions are now and then immeasurable; Cash is a man of activity instead of a man of words, and Darl is every now and again depicted as barely (qtd. in Marling). This is fairly odd since he describes half of the story. However Cora expresses that he "just stood and took a gander at his withering mother, his heart too full for words" (25).

Likewise, Tull notices that Darl does not state much: "He is taking a gander at me. He doesn't state nothing; simply taking a gander at me with them eccentric eyes that influences people to talk"(125).

The breakdown of dialect is most clear in Vardaman's discourse, and it is described by inconsistencies in spelling (e.g. darl for Darl), the nonattendance of accentuation, and the separation of linguistic structure. The push to beat the deficiency of dialect, then again, can be found with

Addie and is spoken to through the pine box pictogram and clear space (qtd in Marling).

Faulkner's own particular consciousness of the restrictions of dialect is obviously spoken to in Addie's that they all incline toward activity instead of words. The utilization of conversational discourse, the delays, and the frequently serious breakdowns of dialect demonstrate this. A few characters, similar to Cash, make a positive advancement in applying dialect.

For example, Cash in his first area in which he explains why he fixes his mom's coffin on the shape, rather than he utilizes numbered and full sentences. However, it contrasts with Addie's brief description of the term dialect, that is just a "shape to fill a lack" (172).

#### 4.5 Final Remarks

The Lion's share, depict William Faulkner as the "most profoundly Southern of Southern authors". As Granville Hicks puts it: "He has not just watched the general population of the South deliberately; he is one of them and he knows them from within".

*As I Lay Dying* is common for an oral account, which suggests that they have transformed the adventure of the poor Bundren's into a story that is intended to be spread and engage individuals all through the novel, we can take after the family's negative portability, socio-monetarily and topographically.

In depicting Anse and his family as "white waste," alternate agriculturists can take a gander at themselves as being from a higher class and in this manner all the more meriting (Leyda 167). They trust that individuals who buckle down and utilize their cash wisely will procure achievement. Anse clearly does not have the abilities to end up fruitful, so he will remain in the lower positions.

The last illustration needs to do with Jewel. He has worked hard to have the capacity to purchase his very own stallion. Be that as it may, when the family needs donkeys to proceed with the excursion to Jefferson, he offers it. In doing this, he "serves the narrow minded demand of his mom and the childish needs of his dad" (Minter 119).

Despite the fact that the Bundren's are frequently characterized as being near waste, some of them have conceivable outcomes, particularly Jewel. When all is said in done, in any case, they all appear to be exceptionally

miserable. Howe trusts that the Bundren's arrangement with plagues that are regularly connected with "poor whites".

This is particularly valid for Anse. The patriarch of the Bundren family is exceptionally sluggish and expects that his kids do all the work for him since he as of now encourages them and gets them garments. He even claims he would kick the bucket on the off chance that he were ever to sweat. Darl's words affirm this claim: "The shirt over dad's mound is lighter than whatever is left of it. There is no sweat recolor on his shirt. I have never observed a sweat recolor on his shirt. He was wiped out once from working in the sun when he was twenty-two years of age, and he tells individuals that on the off chance that he ever sweats, he will pass on. I assume he trusts it".

From other individuals in the story, we discover that Addie passed on in view of the inconvenience she had endeavoring to influence Anse to work, and the work she herself needed to improve the situation him. Tull claims she kept him at labor for thirty-odd years. I figure she is worn out".

Specialist Peabody is additionally of this supposition: "When Anse at last sent for me voluntarily, I said 'He has worn her out finally'".

All individuals who are included with the Bundren's depict Anse as a lethargic and childish individual who benefits from the work done by others. However it additionally must be said that he is sufficiently glad not to acknowledge any sustenance or cash offered by others.



#### 4.6 Summary

Faulkner's *As I Lay Dying*, in which father-figure is a powerless man that is frequently ridiculed. The most prevailing figure in this novel is Addie Bundren, despite the fact that she is sick toward the start of the story and even dead amid whatever is left of it. We can just learn parts of her character through her monolog and the remarks of her family and neighbors. The way that right now she would bite the dust her voice was portrayed as being "brutal" and "solid" gives us an indication about what sort of individual she was the point at which she was as yet sound Her life was an amassing of frustrations, so her passing ended up being a freedom., we can presume that Addie amid her life was a glad and dedicated lady, yet she additionally felt forlorn and thought that it was difficult to encounter sentiments of affection. From her monolog, we discover that her life has not generally been simple, and this lone deteriorated after the introduction of her kids. It was then that she discovered that words are no great since they can never express what you truly need to state. Thus, her demise ended up being a freedom or escape.

#### 4.7 Kanafani's *All That's Left to You*

The novella, *All That's I Left to You* is set in Gaza and tells about the complexities of sibling sister relationship, their adoration for each other which is annihilated by the single demonstration of bad form by the sister. Hamid and Maryam is a couple of sibling and sister, whose father is dead and mother has cleared out. They both adore each other in particular yet Maryam experienced passionate feelings for Zakaria, who is despised by her sibling. She submitted a wrongdoing against the respect of her family, so he needed to give her in marriage to Zakaria. With a substantial heart, he said these words: I give you my sister Maryam in marriage for a share

Worth for a settlement worth\_\_\_ ten guineas... ten guineas... all conceded... all conceded.

These lines are rehashed and again in the novella telling the power of the circumstance. He took this staggering choice since her sister was pregnant, with the offspring of a man who was at that point wedded with five kids. Be that as it may, Hamid went out, even his local place, Gaza and set by walking for Jordan.

In the novel *All That's Left to You*, there are five characters, two of which are time and the betray. The novel subsequently has distinctive voices which are at first hard to identify with. In any case, the typeface for each voice is unique, and we soon discover how and when the forsake and time talk. The story is that of a man, called Hamid who escapes over the betray to Jordan, leaving his sister, Maryam behind, who has hitched Zakaria, who had gotten her pregnant outside wedlock yet has in the long run hitched to. Hamid can't take the disgrace his sister has subjected him to and abandons her with the guarantee of keeping in touch with her when he arrives. He keeps running into an Israeli fringe watch and ambushes him, while his sister, who is looked with her better half ( already wedded with five kids) can't take her new oppression and offering her significant other to another lady any more, and in a free for all wounds him. The other two storytellers, in particular time and the leave

He pulled himself nearer to me, and the warmth of his breath set me ablaze. I knew it would happen and I couldn't avoid him. My exposure was liquid

underneath him. The murkiness throbbed with energized murmurs. I started perseveringly undulating, all over, musically, smashed underneath his shoulders, flung, pulled, folded, left calm and afterward dragged, pressed, worked and absorbed water in a frightening melange of warmth and cold.....This maybe appears to be important to her and I felt it may reflect what is going on to her property as well. Kanafani's two characters, sibling, and sister are along these lines on a voyage, independently and at last both dive in.

The story, as a rule, talks about one's adoration for any relative to such a degree, to the point that he/she implies the world for you and when a similar individual beguiles you than your reality is totally broken. The treachery leaves an incredible check on your spirit and you lose confidence and trust in everything. Leaving his sister, Hamid said to her:

You were everything to me, yet now you're disrespected, contaminated, and I'm misdirected... If just your mom was here.

The story additionally talks about the significance of a young lady's respect in a custom bound society and male's pietism. Zakaria was at that point wedded with five youngsters yet he caught Maryam in his phony love and made her pregnant and in the wake of wedding her, he cautions her to prematurely end their tyke or else he will separate from her. Being in blame awareness on account of her sibling's deserting, Maryam is totally crushed. Then again, the essayist has portrayed an occurrence of Hamid's experience with an Israeli fighter on his approach to Jordan.

In the novella, Kanafani has utilized flashbacks to recount the story. The storytellers are both sibling and sister and the occurrence of their lives goes next to each other in the setting of Palestinian battle for survival against the Zionist occupation.

Essayists like Kanafani are front line in portraying the battles of their kin and the abominations allotted to them by the involved powers in their regular day to day existences through all kind of composing. He paid the cost for it as he was killed for composing against the ruthless administration yet is deified by his artistic manifestations. Principle topics in Kanaan's compositions are up rootedness, outcast, and national battle

He frequently utilized as a part of his stories the betray and its warmth as an image for the predicament of the Palestinian individuals, as the instance of Hamid who crossed the forsake on his approach to Jordan. We see that in his truism:

The breeze is cool, it liquefies his bones, and all of a sudden he tumbles down all of a sudden, oblivious. Early in the day he won't wake up, he will be dry skeleton under the warmth of the hot sun and the hot sand, for eternity. He will end up being a street sign to control individuals to not get lost. (the novella ).In for all intents and purposes each story, time is more than is just a measurement. It is experienced, constantly, as destiny, or as the uncanny fortuitous event CIT-meeting of individual predeterminations. In *All That's Left to You* Hamid experiences a fighter who talks just Hebrew, while Hamid talks just Arabic. Unavoidably, they find that they are secured a battle. The main determination to this representative impasse is a savage demise. The decisive meeting of Hamid's life and the warrior's is figured, obviously, to inspire the bigger political reverberation, in other words, the authentic ill will between the Palestinians and the Israelis.

## Chapter Five

### 5.1 Analysis Results

The main objective of this study is to reveal how Faulkner and Kanafani dealt with "death as escape", in their novels *As I Lay Dying* and *All That's Left to you* respectively. Analysis showed that Faulkner deals with death from one angle that is the death of one person, the mother of Bundren family, Addie. Her death was an ordinary event for a person lying on death bed while family members are around her, sometimes looking at her, while exchanging short dialogues among them.

Addie, the mother who is waiting to die was saying few words and just looking at them. Faulkner described her voice as harsh and strong which indicates that the woman has a strong personality, taking care of her family despite their poverty and miserable condition. To die is an escape from a harsh life she was living in. Consequently, there was liberation in her death.

In sum the death as scape in Faulkner's novel is the escape of one person from a very difficult life she was living, and unbearable hard work in order to manage the well-being of her family without any help from her husband who is very lazy with a weak personality.

Faulkner pays too much attention to the poverty and miserable life condition of people in that county in general and the Bundrens in particular. Their poverty is accompanied by their lack of education and stupidity. Faulkner gives several examples for that such as: leaving their mother on death bed and go to town to collect three dollars, or the father who does not change his shirt at all, and the sad and hilarious trip to bury the mother and the fall of the coffin in the river.

There are few novels, in fact, penetrate into the depths of the human psyche as effectively as William Faulkner's novel *As I Lay Dying*. It is told in stream-of-consciousness fashion by fifteen different speakers in 59 chapters. It is 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 whereas above all, this novel is about how the conflicting and individual problems of a family tear it apart, for example, the physically, emotionally, and psychologically stressful funeral journey that takes place in the novel. The Bundren family is traveling in isolation, torn apart by broken-down values, selfish motives, and silently grief in their attempt to complete the journey.

## **5.2 Multiple Narrations**

Perhaps the most innovative element among the technical innovations of Faulkner is his use of the multiplicity of voices. There are fifteen different narrators who serve to orchestrate the fifty-nine divided sections into a workable pattern of meaning. These narrators work not only to move the action of the novel forward but also participate as characters in the main action of the novel that is the funeral journey of the Bundren family.

Each of the sections headed by the name of the narrator and reveals information about the characters, actions, and events through the use of a different narrator for each section. As a result, Faulkner accomplishes several 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, one must enter more directly into the story and determine for himself the exact nature of each relationship or the significance of any particular event. (Abrams, M.H. 1971)

Secondly, the multiple narrations technique allows readers to know the inner thoughts of all the characters. They see the mind of each character directly and must analyze what they find there.

Faulkner, an author, has not told readers anything about the characters. He has simply presented them and readers must examine their inner thoughts and determine what types of characters they are. (Abrams, M.H. 1971)

Thirdly, readers are able to see each event from multiple perspectives. For example, when the coffin is lost in the river, there are several narrations which allow reader to see the same event from many different vantage points. Darl gives his own narration of the loss of the coffin; which represent elements of Modernism in other parts of *As I Lay Dying* Vardaman, says of his mother being a fish swimming in the river; from Cash, reader hears that the coffin was not on a balance; and from Anse, reader hears that this is just one more burden we must endure before he can get his false teeth.

Therefore, with the multiple narrations of each event, one can see event from many angles and observes what type of emphasis each character puts on that event; by this technique, one learns more about the character. Thus, in general, the structure of the novel allows readers to become a part of the narration by drawing more intimately into the novel.

These narrators help to bring a touch of objectivity to the novel. Without the outside narrators, one might become too involved in the unusual Bundren's world. Faulkner is therefore careful to include outside narrators to remind reader that the Bundrens are not typical people. For example, if the story were confined solely to the Bundrens, one might not realize that this dead body stinks so badly and that the Bundrens are violating all sense

of decency by carrying the body over the countryside. Thus, the outside narrators give us elements of Modernism.

In *As I Lay Dying* there is a touch of the real world by which one can measure reactions to the Bundrens. The novel contains certain scenes that evoke feelings of disgust, sadness, and sympathy. This unsettling combination of humorous and tragic elements which have been the focus of elements of Modernism in *As I Lay Dying* much of the criticism of the novel.

Some critics argue that Faulkner's tale is a tragedy; others perceive it as a comedy. However, this debate just shows how the novel has defied and resisted any attempt to impose reductive explanations or categorizations and lead one to see the novel as a modernist writing as the distinction between tragedy and comedy is blurred in it.

On the other hand Kanafani's novella *All That's Left to You* tells the story of a Palestinian family. There are five characters two of which are time and desert. Honor and manhood are subtly woven into the situation of Palestine itself. This novel is not the most poetic only but also deft and stylish. The terrors of the desert and the main protagonists are conveyed well. Kanafani conveys the miseries of his land quite well, a cause for which he died and at the same time, writing a highly innovative and charged document of Arabic fiction.

The moods of my eternal body, he says, the desert, love and hate and an unwillingness to forget. Time itself was rooted in my depths, violence and anger. Reader notices that when Hamid is still travelling when he comes across an Israeli soldier he doesn't know what to do with him, worrying that a patrol will come along. He tries to speak to him, but, the man does not speak Arabic and Hamid does not speak Hebrew. Critic [Dayal](#)



[\(1991\)](#) comments on this scene by saying: Unavoidably, they find that they are locked in a struggle. The only resolution to this symbolic impasse is a violent death. The fateful convergence of Hamid's life and the soldier's is calculated, of course, to evoke the larger political resonance, that is to say the historical enmity between the Palestinians and the Israelis.

There is a feeling of constant change and instability, because of the Israelis' obsession with constant changing of small details like uprooting olive trees from farms and replanting them on highways as if the land feels more exiled inside Palestine than anywhere else in the world Kanafani says. In addition, he ties the death of one man, Hamid, to the death of entire people, through pointing out that "the Palestinians are dying in exile"

The Daily Star wrote (July 9, 1972): Ghassan was the commando who never fired a gun, his weapon was a ballpoint pen and his arena newspaper pages." Awarded the lotus prize for literature by the conference of Afro-Asian writers. 1982- Writers like Kanfani are forefront in depicting the struggle of their people and the atrocities they suffered by the occupied forces .... (Washington post may/June 1991).

Death in Kanafani's world is nothing if not a faking out of time, and life is no more than the balance sheet of remnants, the balance sheet of losses, and the balance sheet of death. For many of Kanafani's characters, death becomes a release.

### 5.3 Ghassn Kanafani and Faulkner

Kanafani employs the modern fictional devices of William Faulkner (1897-1962), Kanafani's mentor for *All That's Left to You*, in *The Sound and the Fury* (1931) it argues that through his knowledge of the poetics of modernism, Faulkner, like numerous other modern writers, abstracts his socio-political fictional concerns in such a way that he appears to adhere to the Aesthetician's concept of "art for art's sake," while, in fact, he never detaches his narrative from the praxis of life. (Entin, J. (2014 )

. Kanafani, along with Arab writers since the 1940s had already been depicting the problems and the aspirations of the masses throughout the Arab world. Where prose fiction is conceded, M. M. Badawi explains that already in the 1940s the Arab world had witnessed a stream of heavily documented novels of angry protest. Those novels focused on such issues as the evils of colonization, the need to fight for freedom and independence, the condemnation of backwardness in Arab societies, and the call for the emancipation of women. The 1950s was a decade of new challenges that evolved from the Palestine'

In regard to Kanafani, he admits that Faulkner has influence on him. by saying:" I admire (Faulkner's) novel *The Sound and the Fury*. Many critics observe that my novella *All That's Left to You* is a manifest expression of admiration, and I agree. Faulkner's novel has influenced me greatly. Nevertheless, *All That's Left to You* is not an exact replica of Faulkner's devices, but an attempt at benefiting from those artistic devices and from Faulkner's achievement in developing' William Faulkner, *The Sound and the Fury*". In sum, both writers are great

This kind of, logic is best illustrated in the position of the critic Radwah Ashur. In her study of Kanafani's fiction, Ashur maintains that Kanafani's

use of stream-of-consciousness in *All That's Left to You* usually functions as an emblem of the individual's alienation in modern times. Ashur then asks: To what extent is the device of stream-of-consciousness which is generally employed as an expression of alienation, appropriate for conveying the experiences of the Palestinian nation in *All That's Left to you* Ashfir concludes that in general, the device of stream-of-consciousness is unsuitable for conveying those experiences; accordingly, it can be employed in parts of a literary text but not in its entirety.

Kanafani's response registers the dilemma of the Arab writer, who finds himself between his artistic aspirations and his need to develop his art without uprooting himself. Nevertheless, despite the opposition to Kanafani's innovations, many readers realize that Kanafani's *All That's Left to You* does maintain a balance between artistic innovations and his commitment to national issues.

Faulkner's experimentations with fictional devices in *The Sound and the Fury* have their counterparts in Kanafani's *All That's Left to You*. Like Faulkner, Kanafani disrupts the chronology of the novella's narrative through delving into the consciousness of his narrators, the Palestinian adolescent Hamid, his elder sister Maryam, and the Desert that forms part of the novella's setting. However, the novella departs from the technical devices of *As I Lay Dying* in that the voices of the narrators interrupt each other, whereas Faulkner assigns each narrator a section of his own. In addition, Kanafani animates both the Desert that Hamid attempts to cross and the Clock in Maryam's bedroom. Thus, the Desert undertakes the role of commentator and interpreter of Hamid's thoughts and actions, while the ticking of the Clock pulsates inside Maryam's brain to function as an index to her attainment of self-knowledge. The more Maryam becomes aware of its presence, the nearer she is to self-awareness.

Kanafani's emulation of Faulkner's fictional devices in *As I Lay Dying* allowed him to develop his art and to exercise his right of autonomy of artistic expression. At the same time, *All That's Left to You* provides sufficient textual evidence to refute the accusations of the supporters of committed literature.

Kanafani does abstract his concern for the plight and the future of the Palestinians, just as Faulkner is not explicit in his treatment of the repercussions of the American Civil War. Nevertheless, Kanafani's method of using stream-of-consciousness resembles Faulkner's method in that the personal problems of his characters have their origins in historical factors. More importantly, whereas Faulkner's *As I Lay Dying* reeks of decay and destruction, hope dominates the ending of Kanafani's novella. Kanafani takes the problems of his characters, as he presents them through the technique of stream-of-consciousness, a step further when he turns those problems into what the reader understands to be wish-fulfillment on the level of the narrative and calls to action on the level of contemporary Palestinian politics. Kanafani's use of stream-of-consciousness allows the reader to trace the inner development of Hamid and Maryam from passive observers of history to figures capable of laying the foundations for a new era. This is because *All That's Left to You*, as explained below, depicts the initiation of Hamid and Maryam, who arrive at self-knowledge through re-arranging their priorities and, in the process, become role models for other Palestinians to emulate.

Kanafani's method of connecting the personal problems of Hamid and Maryam to historical factors resembles Faulkner's method because Kanafani, like Faulkner, uses stream-of-consciousness to make the "past and future .

both: implicit in the present; therefore, the event, the cause, and the effect exist simultaneously. Maryam's and Hamid's troubles are traceable to the crisis of 1948. Accordingly, what applies to the protagonists of *As I Lay Dying* applies equally to the protagonists of *All That's Left to you*. (Ibrahim. 1984). Thus "time is their chief enemy.

In *All That's Left to You*, Hamid's stream-of-consciousness reveals a youth prematurely burdened by the weight of time as he wonders: "Where did they bury him (Hamid's father). My mother had taken that secret with her and left us." It was all that was left to her. All That was left to you. All That was left to me" Just as Quentin's problems in *The Sound and the Fury* derive from the dissolution of the traditional American South, Hamid's despair has its origins in the Palestinian crisis, beginning with the death of his father, At the same time, Hamid's outlook on the future as "a tunnel blocked at both ends" reflects the position of the Palestinians and reveals Kanafani's intention of portraying Hamid not only as a character in his own right, but also as a representative of his nation. In this respect, Kanafani's depiction of an adolescent to represent the nation is a device employed by numerous Western novelists.

W. Tasker Witham remarks that modern novelists portray "the inner and outer conflicts of adolescents they have become archetypal figures for the confusion of a given age.

Maryam's personal problems, like Hamid's conflicts, are a consequence of the Palestinian crisis. Her affair with Zakaria enrages Hamid because he betrayed the freedom fighter Salim, a family friend, which led to his death at the hands of the enemy." Nevertheless, Maryam's stream-of-consciousness indicates that the change in the family circumstances has forced her to take a despicable man like Zakaria the lover and the husband. For this rea-

son. Maryam expects her mother to pity rather than chastise her by saying: Poor little Maryam, what sort of miserable life have you lived, that you've had to accept all this in the end? You were the flower of Manshiyyah, a neighborhood, ambitious, educated from a good family. What misery made you accept Zakaria as a husband, with his children and wife?" Even though Hamid and Maryam feel trapped by time, their streams-of-consciousness reveal an intention to transcend the status quo. Both attain an identity, and therein lies the significance of the second effect of Kanafani's use of stream-of-consciousness: Hamid's memories and introspection from the source of the wisdom and the awareness needed for the attainment of an identity. Without self-discovery, Hamid cannot become a man of action capable of attempting the defeat of the historical forces that currently control his nation. The same applies to Maryam.

In this respect, the position of the theorist Anthony Appian equally applies to Hamid in *All That's Left to You*. Appian contends that individuals in literary texts who belong to the historically oppressed colonial or post-colonial generations, or to marginalized groups, turn into agents of change who take matters into their own hands, remain passive victims of oppression." In *All That's Left to You*, Hamid directs his fury into an action capable of changing the status quo, as illustrated by his confrontation with the Israeli soldier in the desert." Carlos Fuentes (1928) is justified in maintaining that we "cannot kill the past because it is our identity, for that reason Kanafani connects the past of the Palestinians with their present and in the same time he depicts the impact of the trauma of exodus on the formation of Hamid's identity. This is represented by Hamid's outlook on the future as "a tunnel blocked at both ends" The turning point in the life of this sixteen-year-old adolescent occurs in the desert when he realizes that honor resides in the preservation of the dignity of the land and its people,

not in Maryam's reputation. As he struggles to choose between two alternatives, going to his mother, or returning to Gaza, Hamid thinks: "Gaza's behind you now, erased by the universal blackness. The thread unraveled itself from the ball of wool, and you're no longer the person wound onto that spool for sixteen years. But who are you? Hamid's wondering about his identity indicates a fundamental change in his character. His thoughts reveal his approaching initiation, particularly when he tells himself that it "would have been futile" to depend on his mother to solve his problem with Maryam. Nevertheless, the change in Hamid is a slow process. A careful reconstruction of the chronology of Hamid's stream-of-consciousness enables one to trace his development, along the lines Appian sets out, from a passive observer of history into an agent of change. "Within the context of *All That's Left to You*, the Desert functions as a commentator on Hamid's thoughts and actions. When Hamid initially sets out to join his mother, he is motivated by his anger at Maryam's situation and his stream-of-consciousness does not reveal any commitment to the Palestinian cause.

The Desert wants him to stay in Gaza to resist and comments on Hamid's journey, saying: "the depth of his feelings was no business of mine. My concern is with direction, and he'd taken the wrong one, to his great disadvantage. Desert as a character that comments on Hamid's actions and thoughts is directly connected to Hamid's immaturity. The use of the Desert to comment suggests that Hamid cannot articulate his thoughts himself, signifying that he has not arrived at self-knowledge yet. Such a fictional device also appears in Virginia Woolf's (1882-1941) stream-of-consciousness novel. *Mrs. Dalloway* (1925), the Desert in *All That's Left to You* shows its concern for Hamid's welfare. Aware that time works against Hamid (and his people), the Desert says that it "can give Hamid everything

except time." Hamid's individuation, however, begins with his recurrent memories of Salim. His resolution to make a new start commences when he remembers Salim's encouragement to join the armed resistance. Hamid reproaches himself for his inertia by telling himself: Perhaps it would be better to spend your life on your knees . . . your forehead bent to the ground, waiting for some big foot to kick you; then you'll jump up, bunting with shame. But... you'll miss even Salim's look which still bums in your guts. There could never be another whip to tear you as Salim's did through all those long, lonely years he's vacated. He (Salim) stopped me (Hamid) one day "Haven't you ever," he asked me, "wanted to fire a single shot?". . . "I know who killed your father." he (Salim) said, "and no doubt you've been living with feelings of bitterness, vowing revenge, and saying 'if only. . . .' We have everything. Why don't you join us"

The final stage of Hamid's attainment of identity occurs immediately after he remembers the circumstances that led to his father's death and the bitter memory of bringing his body home. At that moment, Hamid discards his wristwatch. Since the watch symbolizes time, its disposal signals Hamid's break from the constraints of history. This is illustrated in the following passage when Hamid remembers how they'd picked his (Hamid's father) bloodied corpse up from the side of the road. I was standing at the entrance to the gate when one of the men asked me: "Are you Hamid?" Suddenly I began to cry. Everywhere windows were abruptly opened and voices began wailing. . . . Next day all Jaffa was inflamed, and al Manshiyya neighborhood became a blackened heap over which bullets whistled ceaselessly." Here, Hamid's recollection of the event ends.



## 5.4 Conclusion

This section consists of answering the questions of the study as follows:

1. How is the concept of death as a relief experienced by Addie in Faulkner's *As I Lay Dying* and Hamid in Kanafani's *All That's Left to You*?

Faulkner talked about the death of Addie while Kanafani talked about the death of Hamid among other issues. In the case of Addie, her death was a liberation or escape from a very hard life saturated with troubles and heavy loads. She was very strong and assertive woman with a very lazy husband, thus she had to raise her children and keep the family together despite their poverty and lack of education.

In regard to the other novel *All That's Left to You* we see Kanafani talks about the death of Hamid while connecting his death with the fate of entire people, the Palestinians while they struggle against the occupiers of their land, the Israelis.

Thus the death of Addie is an escape for one person, while the death of Hamid is a continuous process which started in 1948 until this day. Thus; there is no escape for entire people while Hamid as a person found an escape from this life.

2. How is death manipulated throughout both novels?

As we see above, Faulkner talked about a dying person, Addie, She was not active in exchanging monologues with her family members. In addition, Faulkner talked mainly about her funeral and her family through exchanging dialogues. Unlike Kanafani who was talking about people who suffer from occupation and the death of Hamid as a result of this occupation.

### **5.5 Objectives of the study:**

The study, through its lengthy chapters, has answered the study's questions which are as following: Investigating the concept of death as a relief which is experienced by Addie in Faulkner's *As I Lay Dying* and Hamid in Kanafani's *All That's Left to You*, contrasting how death is manipulated throughout both novels and identifying the reasons behind conferring death as escapism.

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