Bibliography & Annotations

Aiken, Charles S. “Faulkner’s Yoknapatawpha County: A Place in the American South.” *Geographical Review* 69.3 (1979): 331-348. Web.

[Abstract: Charles Aiken locates William Faulkner’s Yoknapatawpha County within the American South in regards to the categories of Upland versus Lowland and urban versus rural. Aiken opposes the notion that Yoknapatawpha is a microcosm of the entire South and instead argues that it is located specifically in the Lowland South like Faulkner’s own Lafayette County. With Yoknapatawpha located geographically and culturally, Aiken traces the distinguishing geographic and cultural markers of the different settings throughout Faulkner’s works. Analyzing works such as “The Bear” and *Absalom, Absalom!,* Aiken explores how Faulkner contrasts subregions of the South within his fictional landscape. Regarding to the urban-rural dichotomy, Aiken describes Faulkner’s works along a continuum from urban to rural that shifts in relation to the narrative perspective of characters. Further, Aiken compares Yoknapatawpha to urban centers such as Memphis and demonstrates how any one of Faulkner’s texts often connects outwards to other parts of the South. While Aiken establishes Yoknapatawpha as a place located within a specific culture and geography, he argues that this enables myriad connections outwards and allows Yoknapatawpha to be read more universally.]

Anderson, Eric G. “Environed Blood: Ecology and Violence in *The Sound and the Fury* and *Sanctuary*.” *Faulkner and the Ecology of the South*.Ed. Joseph R. Urgo and Ann J. Abadie. Jackson: Univ. Press of Mississippi, 2005. 30-46. Print.

[Abstract: Eric Gary Anderson approaches William Faulkner’s *The Sound and the Fury* and *Sanctuary* through the lens of ecocriticism. Anderson argues that the environments in these texts indicate traumatized characters and turbulent events. In particular, Anderson identifies ecological and familial interrelatedness as the primary driver for traumatic Southern ecology. He employs the nuances of ecocriticism and the natural world in examining how characters relate to their surrounding world. This paper examines the criminal traumas of *Sanctuary* and the psychological traumas of familial distress in *The Sound and the Fury.* In *The Sound and the Fury,* both Benjy and Quentin Compson express their psychological and physical trauma ecologically as a way of understanding and communicating their loss. Benjy, through his limited point of view, perceives Caddy herself as an ecosystem, referring to her sensory presence in his memory in terms of trees, rain, and leaves. While Benjy’s ecological psyche predominantly experiences connections with flora, Quentin’s consciousness dwells in both the natural and built environment. Quentin constructs his environment in the North parallel to the South. Ecology and landscape in *Sanctuary* also impacts the characters in their journey from the uncanny and ruralFrenchman’s Bend to the confined spaces of cities and courthouses. The “criminal ecologies” of *Sanctuary* encompass sensational violence, disturbance, and misery as the natural and the artificial blur together through destructive interrelationships. Anderson presents the ecologies of these novels as symbols of the blood and trauma pervasive in Faulkner’s works and his portrayal of the South.]

Fletcher, Mary Dell. “Edenic Images in ‘The Sound and the Fury.’” *The South Central Bulletin* 40.4 (1980): 142. *CrossRef*. Web.

Grant, William. “Benjy's Branch: Symbolic Method in Part I of the Sound and the Fury”. *Texas Studies in Literature and Language* 13.4 (1972): 705–710. Web.

Gwin, Minrose C. “Flooding and the Feminine Text.” *The Feminine and Faulkner: Reading (Beyond) Sexual Difference*. Knoxville: University of Tennessee Press, 1990. 122-152. Print.

[Abstract: In the final chapter of her book *The Feminine and Faulkner,* Minrose Gwin delves into the positionality of women and floods within William Faulkner’s texts, particularly in *The Wild Palms.* Gwin attempts to read Faulkner’s floods internally, arguing that the female body simultaneously writes herself into watery spaces in language while Faulkner writes women into water and floods in his stories. To this end, Gwin examines the narrative fluidity of Faulkner’s writing in relation to the hydrology of the lower Mississippi River Basin of the South. The low gradient of the South causes the Mississippi River to meander in a serpentine fashion, often doubling back on itself and spilling out of its boundaries in periodic floods. She poses that Faulkner’s texts follow a similar flow path of meandering, spilling over, and crossing over. Gwin discusses the gendered implications of flooding, exploring how the female body is a location of leaking, seeping, and other sorts of liquid excess perhaps similar to the flooding river in Faulkner’s narratives and the Southern landscape. Through physiological perceptions and mythologized tropes, women and female bodies are associated with water by the masculine imagination. In her discussion of *The Wild Palms,* Gwin analyzes the scandal and excess of desire prevalent in the male construction of Charlotte Rittenmeyer. Gwin examines how Charlotte, among other female characters in Faulkner, seems to flood outwards from the internal spaces of the male consciousness, and likewise from Faulkner’s own creativity.]

Kaczmarek, Agnieszka. “The River as a Space of Death in William Faulkner.” *Exploring Space: Spatial Notions in Cultural, Literary and Language Studies; Volume 1: Space in Cultural and Literary Studies. Ed.* Andrej Ciuk, Katarzyna Molek-Kozakowska. Cambridge: Cambridge Scholars Publishing*,* 2010. 104-114. Web.

[Abstract: Kaczmarek examines the repeated associations between death and rivers in William Faulkner’s *The Sound and the Fury, As I Lay Dying,* and the short story “Old Man.” In her discussion of *The Sound and the Fury,* Kaczmarek explores both the river in which Quentin commits suicide and the branch at the Compson estate as specific locations where rivers and waterways serve as death zones. She draws parallels between Quentin’s river and the River Styx, collecting a variety of literal, metaphorical, and imagined deaths that appear in Quentin’s memories and in his interactions with the river. Following from these themes, Kaczmarek discusses how the Yoknapatawpha River flood in *As I Lay Dying* invokes a wide breadth of deathly, apocalyptic, and catastrophic images and implications. She also notes that this river becomes a border-like space where Addie Bundren’s sons grapple with their dead mother as either a problem to be solved or as a spiritual presence with Christian overtones. In “Old Man,” Kaczmarek describes Faulkner’s portrayal of the Mississippi River as a vicious and destructive flooding force with murderous intentions. Kaczmarek explores the function of debris in the river as further evidence for the destructive and dangerous qualities of the waterway, similar to Quentin’s perception of debris in the river as his own drowned body. In each of these texts, Kaczmarek reveals how Faulkner’s rivers encompass time. She explains that the river flows throughout Faulkner body of work, as it flows through his imagined landscape, and etches the border between life and death.]

Marshak, Stephen. *Earth: Portrait of a Planet.* 4th ed. New York: W.W. Norton & Company, 2012. 584-585. Print.

Parrish, Susan Scott. “*As I Lay Dying* and the Modern Aesthetics of Ecological Crisis.” *The New Cambridge Companion to William Faulkner.* Ed. John T Matthews. Cambridge University Press, 2015. 74-91. Print.

[Abstract: Parrish discusses the geologic and historical context for Faulkner’s early fiction, focusing specifically on *As I Lay Dying.* Parrish argues that the novel explores both the modern catastrophes of World War I and the ecological catastrophes of the region. Parrish categorizes *The Sound and the Fury, As I Lay Dying,* and *The Wild Palms* as Faulkner’s “flood novels” (78) which are especially influenced by the hydrological character of the Mississippi River. Drawing upon the historical floods of the Mississippi, Parrish explores how catastrophic flood events were exacerbated by deforestation and other industrial ecological damage alongside how the post-war aesthetics of machinery inform the masculine figures and images in the text. Under this interpretation, Parrish argues that *As I Lay Dying* stems from Faulkner’s awareness of the destructive land-use of industrialization and his understanding of interwar art forms. Under this context, she explores the aesthetics of the flood scene in the novel by interpreting the descriptions of the turbulent flood and the trees in the landscape.]

Sherry, Charles. “Being Otherwise: Nature, History, and Tragedy in Absalom, Absalom!” *Arizona Quarterly: A Journal of American Literature, Culture, and Theory* 45.3 (1989): 47–76. *CrossRef*. Web.