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## Faulkner and the Formation of Subject: An Annotated Bibliography

### Introduction

This bibliography attempts to provide Faulkner's secondary sources connected with the problem of the formation of subject. The scope covers from 1982 up to 2004: since John E. Basset's Faulkner: An Annotated Checklist of Recent Criticism (1983) was published to the present when this project is completed. The entries have been collected with MLBIB, DAI, and Basset's Faulkner in the Eighties (1991), using keywords of "subject," "subjectivity," "identity," and "self." While Faulkner criticism has been diverse from the 1980s to the early part of the twenty-first century, along with postmodern literary theories, the notion of subject is today being watched with keen interest. This project is especially useful in the light of this recent trend, since there has been no bibliography that exclusively focuses on this topic.

The contents are introduction, materials with annotations, works index, and critics index. The materials, carrying their own numbers continuously, are arranged chronologically so as to reflect the current of thoughts and theories of each time. Both the works index and critics index are listed alphabetically. The former is useful to see the status quo of the study and find which work is little discussed. The latter helps to find specific critics.

While Faulkner had been blamed for the absence of subjectivity in his marginalized characters until about the 1980s, this bibliography shows that relativism, one of the influential postmodern ways of thinking, has changed the direction. Many critics in what follows begin discussions by assuming that any value is “always already socially constructed.” As a result, except for a few papers, there is no simple dichotomy, such as that WASP is the oppressor and not-WASP is the oppressed, in their analysis. Drawing on the theory of subject formation by Jacques Lacan and Michel Foucault, they suggest that to become white and male is also “subjugation” to the society. From this perspective, a lot of the essays agree that one of Faulkner’s main themes is a struggle of white man to be “myself,” refusing to be engulfed in a socially constructed identity. Part of them tries to deconstruct Faulkner as a racist and foreground the “innocence” of him.

These circumstances of the subject study in Faulkner works expose the problem facing the critics. Although the materials offer many problems related to the formation of subject—race, class, gender, languages, narratives, communities, and history—they have a tendency to reduce everything to a conflict between social constructions and the individual. It would be the next task of a Faulknerian subject study to look for new insights into relations between the little and the big—such as the private consciousness and the external world, human beings and the nature, and the present and History—in Faulkner’s characteristic world.

1982

1. Adamowski, T.H. "Faulkner's Popeye: The 'Other' as Self." Twentieth Century

Interpretations of Sanctuary: A Collection of Critical Essays. Ed. John

Douglas Canfield. Englewood Cliff: Prentice-Hall, 1982. 32-48.

Like an actor on the stage, Popeye establishes his self through

performance. He controls what "audience," or other characters and

readers, sees by giving to them what he is not ---strong, brutal, opaque---

in

order to wrap what he is---delicate, weak, impotent---

2. Ferrer, Daniel. "In omnis iam vocabuli mortem: Representation of Absence, the

Subject of Representation and Absence of the Subject in William

Faulkner's As I Lay Dying." Trans. Geoff Bennington. Oxford Literary

Review 5.1-2 (1982): 21-36.

Explores "the" narrative subject lurked in throughout the story composed

of 59 monologues. Based on his analysis of the last monologue labeled

"Darl," in which Darl talks about himself in the third person and adopts

the viewpoint of his brother, Ferrer concluded that "all the different

monologues comes from Darl" and "he lives them" to reconcile his

intolerable reality.

3. Magistrate, Anthony S. "The Quest for Identity in Modern Southern Fiction:

Faulkner, Wright, O'Connor, Warraen." Diss. U of Pittsburgh, 1982.

Includes a study of the identity of Faulkner's characters in relations to

Southern past. For the characters, the quest for identity is closely

connected with their region's past which is forcedly intrudes into their modern present. However, its aristocratic tradition is no longer valid so that their act of self-awareness leads them to self-destruction. [DAI-A 42/09 (Mar. 1982): 4001]

1983

4. Kirsten, Gladys Lucille. "The Creative Self in the Hawthornian Tradition." Diss.

U of North Texas. 1983.

Points out that the characters' self, including the author's, in Faulkner's works follow Hawthorn's pattern of the "creative" self, which is "driven inward, continually seeking balance between its internal conflicts of idealism and materialism and finding the only means to immortality through the creative work itself" as well as its author. [DAI-A 44/11 (May 1984): 3383]

5. Mortimer, Gail L. Faulkner's Rhetoric of Loss: A Study in Perception and Meaning. Austin: U of Texas P, 1983.

In Faulkner's work the formation of identity is confluent with the problem of narrative presentation of perception. Its characteristics---the habitually use of oxymoron, splitting, synesthesia, negation, and "either/or" and "neither/nor" constructions---reflect that Faulknerian boundaries of identity is blurred. This is because to deny loss of the self in the perceived world is a central theme in his fiction.

6. Olsen, Lance. "Faulkner's Echo in Robbe-Grillet: Narrative Constructions and Destructions." Modern Fiction Studies 29.3 (1983): 609-22.

Studies the subjectivity of the implied author and the readers in Faulknerian narrative. Faulknerian narrative has a kind of "subjective objectivity," surfaces experienced facts through the subjective perceptions of protagonist consciousness, such as Benjamin Compson. As a result, both of the implied author and the readers must function as a creator, the subject without "authentic real reality."

1984

7. Flores, Ralph. The Rhetoric of Doubtful Authority: Deconstructive Reading of Self-Questioning Narratives, St. Augustine to Faulkner. Ithaca: Cornell UP, 1984.

On the self-questioning structure in Absalom, Absalom! that deconstruct any kind of authorial subject including the author. While questioning the social hegemony's pressure to retain black/white and white/white opposition (of all sorts) as systematic exclusion of the other, the novel question such a "question of authority." As a result, everywhere in the novel, "a self--or any "I" and its story---is doubted as unifier."

8. Pothier, Jacques. "Jefferson, From Settlement to City: The Making of a Collective Subject." William Faulkner: Materials, Studies, and Criticism 6.1 (1984): 36-56.

In Requiem for a Nun, the process of the founding of Jefferson follows the pattern of the individual's subject formation. As the town develops from

“body-in-pieces” to a collective self-awareness place, being “named” Jefferson, the individuals gives up their Jacques Lacan’s Symbolic identity and merge into the collective identity, becoming an agent of Father’s Law: the “subject.”

9. Sundquist, Eric J. “Death, Grief, Analogous Form: As I Lay Dying.”

Philosophical Approaches to Literature: New Essays on Nineteenth- and Twentieth-Century Texts. Ed. William E. Cain. Lewisburg: Bucknell UP, 1984. 165-182.

Insists that the narrative form and content expresses a new form of identity. As the title suggests, the authorial “I” also lies dying: the omniscient narrator, or the “author” itself, as a single identity is “dead” , but still constitute a form of identity which ties to others in the 59 monologues in the way that continue to refer themselves to the dying Anse as “absent self.”

1985

10. Ohashi, Kenzaburo. “Creation through Repetition or Self-Parody.” Faulkner

Studies in Japan. Comp. Kenzaburo Ohashi and Kiyoyuki Ono. Ed.

Thomas McHaney and Carvel Collins. Athens: U of Georgia P, 1985. 15-27.

On the relationship between Faulkner’s way of text-creation and self-creation. Through repetitions or self-parody of his motif---a young woman pregnant with an illegitimate child or a brother deprived of the sister hi loves---, Faulkner enriches and deepens his own world of creation, in

which he struggles spiritually with his own alter ego and continues to re-create his self.

1986

11. Gresset, Michel. "Faulkner's Self-Portraits." Faulkner Journal 2.1 (1986): 2-13.

On the images of "implied" Faulkner as self-portrait "drawn" in his texts. Faulkner expresses himself in various ways: self-parody, associating with black, using the images of faun and falcon. Through these "organized discourse of self-phantasms," he tries to add his enriches and actuality of self-image.

12. Haselswerdt, Marjorie B. "I'd Rather Be Ratliff: A Maslovian Study of Faulkner's Snopes." Third Force Psychology and the Study of Literature. Ed. Berard J. Paris. Rutherford: Fairleigh Dickinson UP, 1986. 225-239. Considers V. K. Ratliff's self as an embodiment of Abraham Masolow's theory of "self-actualization." Ratcliff sees the world through the "innocent eye" which is outside of the expectation of his society so that the dichotomies usually regarded as part of human nature---masculine-feminine, head-heart, and love-economy---are marged and coalesced with each other to form unites in his "actualized" self.

13. Hill, Jane Bowers. "Beyond Myth: Sexual Identity in Light in August and Other Novels by William Faulkner." Diss. U of Illinois at Urbana-

Champaign, 1986.

Discusses the identity of both the female characters and Faulkner who describes them. While some female characters are victims of archetypal feminine role defined by myths, some are, on the contrary, exploiters of them. In this sense, as many female critics say, Faulkner is a misogynist or a mythologizer of women in one respect, but at the same time he is also

re-mythologizer of them with sympathy and admiring. [DAI-A 46/11(May 1986): 3351]]

14. Moore, Robert R. "Desire and Despair: Temple Drake's Self-Victimization."

Faulkner and Women: Faulkner and Yoknapatawpha, 1985. Ed. Doreen Fowler and Ann J. Adadie. Jackson: UP of Mississippi, 1986. 112-127.

Although Temple Drake changes from a victim to victimizer, she has no subjectivity. Her behavior is a sort of "role-playing," a casting about for a "new self-definition," according to the community's image of "sinful women.

15. Richey, Norma Jean. "Self and Time in Faulkner's Snopes Trilogy." Diss. U of Oklahoma. 1986.

Explains the formation of a fictional self in the trilogy in terms of Faulkner's use of time---past, memory, and past---. The narrative structure in them reveals how self is part of the narration, which is cannot exist without time, portraying both self and time as the same reality. [DAI-A 47/10 (Apr. 1987): 3759]



1987

16. Bleikasten, Andre. "Light in August: The Closed Society and its Subjects" New Essay on Light in August. Ed. Michael Millgate. Cambridge: Cambridge UP, 1987. 81-102.

Focuses on subject-formations in Jefferson, considering it as the "closed society." Jefferson's society is founded on either/or logic in which a clear-cut identity is imperative. Whereas being unable to choose the ready-made identity, Christmas is trapped within its "closed circuit" by himself. In this sense, he is "both white and black, and neither."

17. Welsh, Alexander. "On the Difference between Prevailing and Enduring." New Essays on Light in August. Ed. Michael Millgate. Cambridge: Cambridge UP, 1987: 123-147.

Argues that Joe Christmas' failure of personal identity consists of two kinds of modern heroism. One is an active hero who moves history, whose motto is "kill and survive" to "prevail." The other is a passive but stabling hero, whose motto is "die and become" to "endure." Through Christmas' failure of identity, Faulkner questions a mythical significance of the two heroes, which is constructed by admiration in the community.

1989

18. Hale, Dorothy J. "As I Lay Dying's Heterogeneous Discourse." Novel: A Forum on Fiction 23.1 (1989): 5-23.

Explores the relationship between the strategy of the narrative and the

concept of self. Through the variety of narrative discourse, the characters'

self confronts the authorial hegemony including the author itself, the public self, only to demonstrate that "as long as an individual successfully

remains in society, the originality of the self is always already compromised."

19. O' Donnell, Patrick. "Sub Rosa: Voice, Body, and History in Absalom, Absalom!." College Literature 16.1 (1989): 28-47.

States that the novel demonstrates the construction of identity through its narrative framework that traces lost origin. The characters' identity as a "story teller" is caused by an act of "voicing." In Julia Kristeva's words, it is the "abjection of body": a groundless movement to separate from the pre-linguistic state in which there is no distinction between "self/other."

20. Weinstein, Philip M. "Thinking I Was I Was Not Who Was Not Was Not Who': The Vertigo of Faulknerian Identity." Faulkner and the Craft of Fiction. Ed. Doreen Fowler and Ann J. Abadie. Jackson: UP of Mississippi, 1989. 172-93.

Studies Faulknerian characters' identity in The Sound and the Fury and Absalom, Absalom! with the theory of Althusser and Lacan. "Being helplessly caught up in the Other," the characters demonstrates that a human subject achieves his/her identity both through participating in

ideology and through primordial Imaginary.

1990

21. Frisch, Mark F. "Self-Definition and Redefinition in New World Literature:

William Faulkner and the Hispanic American Novel." ELN 27.4 (1990):  
63-72.

Argues that Faulkner reveals the limitation of "culturally constructed" identity in a impact of new technology and industrialization and the need of new self-definition through myth and imagination.

22. Garcia Landa, Jose Angel. "Reflexivity in the Narrative Technique of As I Lay Dying." ELN 27.4 (1990): 63-72.

Suggests that the reflexivity of the novel, the metafictional thematization

of its own narrative peculiarities, reveals the formation of self-identity in the characters and readers: both of them can obtain a glimpse of "myself" through the mirror of the Other.

23. Matthews, John T. "The Autograph of Violence in Faulkner's Pylon." Southern Literature and Literary Theory. Ed. Jefferson Humphries. Athens: U of Georgia P, 1990. 247-269.

Deals with the problem of individual in always already established environment, borrowing an argument from Mikhail Makhtin's notion of "carnival." Through the revolutionary freedom of the "carnival," the novel challenges the fact that all individuals are radically conditioned by the

historical, economical, and social realities of their era.

24. Railey, Kevin James. "Natural Aristocracy: Ideological Intersections in William Faulkner's Novels." Diss. State U of New York at Stony Brook, 1990.

Faulkner's Yoknapatawpha project is his quest for a viable social identity in the struggle of major three major ideologies of his time: the Redeemer/Cavalier ideology, Populism, and Progressivism. Faulkner resolves this problem by constructing "an authorial ideology of natural aristocracy," or "one that unites paternalism with capitalism." [DAI-A 51/03 (Sep.1990): 854]

1991

25. Eddy, Marjorie Charmaine. "In-Forming Text: Ideology, Subjectivity, and Gender in William Faulkner 's Later Fiction." Diss. U of Toronto, 1991. Discusses subjectivity, ideology, and gender in relation to the problem of "form" in Go Down, Moses, Requiem for a Nun, A Fable, and The Town. These texts not only expose the ideological construction of identity but also question the epistemological nature of literary representation itself, involving the entire process of writing, reading, and interpretations, in terms of subject formation. [DAI-A 53/12 (Jun. 1993): 4320]

26. Poland, Tim. "Faulkner's As I Lay Dying." Explicator 49.2 (1991): 118-120. Discusses Cash's change of identity after his tools, a symbol of his identity, is returned by the others' help. Cash's identity is previously

constructed by mechanical sense and independence of the others. After the event, however, it attains the metaphysical sense and dependant of others through his awareness of the relativity.

1992

27. Kwasny, Andrea Donna. "On the Margins of Modernism: Postmodernist Positions in Faulkner's 'Other' Representations." Diss. State U of New York at Stony Brook. 1992.

On Faulkner's construction of the Southern subject in As I Lay Dying, Go Down, Moses, Light in August, and The Sound and the Fury. Form the viewpoint of modernism, Faulkner's Southern subject seems to emerge as

a result of including "Other" into "self" by constructing him/her as internalized subject. From the viewpoint of postmodernism, however, Faulkner's "Other" representation questions this "project of modernity" itself, or the formation of subject through totalizing binaries. [DAI-A 53/12 (Jun. 1993): 4321]

28. Geoffroy, Alain. "Through Rosa's Looking-glass: Narcissism and Identification in Faulkner's Absalom, Absalom!." Mississippi Quarterly 45.3 (1992): 313-21.

Deals with Rosa's identity in relation to Freud's concept of narcissism. Rosa's object of love is nothing less than "her own image reflected in the mirror." Through identification with this "incomprehensible shadow," she tries to establish her complete identity.

29. Scobilionko, Andrew. "Subjectivity and Homelessness in Soldier's Pay."

Faulkner Journal 8.1 (1992): 61-71.

A Lacanian reading of the interrelationship between subjectivity and space. The "homeless" characters at once suggest and subvert Lacan's paradigm of the subject's consciousness of totality manufactured through spatial identification because their alienation from space, or lack of spatial identification, are material with which their own subjectivity is constituted.

30. Trefzer, Annette. "The Politics of In-Difference: Zora Neale Hurston and William Faulkner." Diss. Tulane U. 1992.

Include a study of identity of the characters in The Wild Palms. Through negotiations between "self" and "other," the novel demonstrates a "politics of in-difference that dramatizes the constructional nature of identity and proves that subject construction is not and can never be one-dimensional." [DAI-A 53/06 (Dec. 1992): 1918]

31. Weinstein, Philip M. Faulkner's Subject: A Cosmos No One Owns. New York: Cambridge UP, 1992.

Ascribes the absence of subjectivity in woman and black character to Faulkner's hatred that the notion of marginalization can unleash in the white male mind. Drawing Lacan and Althusser, Weinstein concludes

that

Faulkner tries to elude Lacan's "castration," by moving backward in his Imaginary, or pre-socially-constructed condition.

32. Wilmeth, Thomas. "You Hope to Learn: Flem's Self-Empowerment through Silence in Faulkner's Snopes Trilogy." Southern Conference on Linguistics

Review 16.2 (1992): 165-78.

Explores Flem Snopes' way of self-formation. Through the use of the uncooperative speech act of silence, Flem is able to force other characters to act not upon knowledge, but speculation and learning. It is these other's speculation and learning that construct and empower Flem's self.

1993

33. Dunleavy, Linda Ellen. "Women's Place, Women's Voice: Counter-Narrative in the Fiction of Melville, Dreiser and Faulkner." Diss. State U of New York, Buffalo, 1993.

Includes a discussion over women's subjectivity in Absalom, Absalom! In the patriarchal world where the women's place is denied, Rosa's counter-narrative challenges the dominant Father's ideology that depends on women's absence. Then, however, her counter-narrative is not articulations of a alternative women's presence but questions about the very concept of presence itself. [DAI-A 59/09 (Mar. 1994): 343]

34. O' Donnell, Patrick. "Remarking Bodies: Divagations of Morrison from

Faulkner.” Faulkner, His Contemporaries, and His Posterity. Ed. Waldemar Zacharasiewicz. Tübingen: Francke, 1993. 322-27.

Includes a discussion about issues of identity in Faulkner’s novels. For Faulkner, “identity” is determined by intertwined family trees so that the characters sway between accepting and refusing their “inheritance.” One of the most typical “solution” is to assimilate all differences---cultural, historical, biological---into some immutable totality called “earth” or “nature.”

1994

35. Fabijancic, Tony. “Reification, Dereification, Subjectivity: Towards a Marxist Reading of William Faulkner’s Poor-White Topography.” Faulkner Journal 10.1 (1994): 75-94.

A Marxist Reading on subjectivity of the poor-whites in the Snopes trilogy,

As I Lay Dying, “Barn Burning,” and “Wash.” These novels reflect the change of subjectivity caused by the capitalism system—the movement from a bartering economy to a money-based, exchange value one and the alienation between workers and products, and consumers and products—which redefines the relationship perceiving subject and perceived object.

36. Michel, Frann. “William Faulkner as a Lesbian Author” Men Writing the Feminine: Literature, Theory, and the Question of Genders. Ed. Thais E. Morgan. Albany: State U of New York P, 1994. 139-54.

Discusses Faulkner’s identity as “lesbian.” While saying that an author



can be feminine in the sense of mothering books, Faulkner at the same time admits that the object of the author's desire is women. Placing himself on this lesbian position, he paradoxically defines and limits that femininity in his works.

37. Peppers, Cathy. "What Does Faulkner Want? Light in August as a Hysterical Male Text." Faulkner Journal 9.1-2 (1993-1994): 125-37.

Regarding Joe's subjectivity as fascistic/ masochistic in a confusing state, argues that Faulkner's coding/uncoding of Joe's masculine identity creates

a heterogeneous subjectivity that entangles the masculine with the emasculated but in no way redeems the feminine.

38. Schreiber, Evelyn Jaffe. "What's Love Got to Do with It? Desire and Subjectivity in Faulkner's Snopes Trilogy." Faulkner Journal 9.1-2 (1993-1994): 83-98.

Focuses on women's subjectivity in the Snopes trilogy. From their marginal

position as the "object," the women challenge the patriarchal society so as to counter the women/men binary system and beget the "emergent culture," in which women is the "subject."

39. Wyatt, David. "Faulkner and the Reading Self." Faulkner and Psychology/ Faulkner and Yoknapatawpha, 1991. Ed. Donald M. Kartiganer and Ann J. Abadie. Jackson: UP of Mississippi, 1994. 272-87.

Faulker's emphasis on the act of reading letters, papers, and ledgers demonstrates that the subject arises from "reading," experiencing "undiscoverable" self. In these things, while the characters are in the position which "is read" by their community, they are also able to reconstruct their position through the act of "rereading" their selves.

1995

40. Gray, Richard. "On Privacy: William Faulkner and the Human Subject."

Faulkner and Ideology: Faulkner and Yoknapatawpha 1992. Ed. Donald M. Kartiganer and Ann J. Abadie. Jackson: UP of Mississippi, 1995. 45-69.

In order to be human subject, Faulkner's characters and Faulkner himself

enact Faulkner's special notion of "privacy" as a mode of simultaneous disclosure and concealment: to inhabit the same "speaking collective" as the member of society (because there is no notion of "privacy" without inhabiting a society) and to be different from them.

41. Hays, Peter L. "Racial Presentation: The Elect and the Damned in Light in August." English Language Notes 33.2 (1995): 62-69.

Suggests that racial identities expressed in the novel stems from Presbyterian thought of predestined selection of the elect and the damned

which, in fact, supported the slavery system during the nineteenth century.

42. Saldivar, Ramon. "Looking for a Master Plan: Faulkner, Paredes, and the

Colonial and Postcolonial Subject." The Cambridge Companion to William Faulkner. Ed. Philip Weinstein. New York: Cambridge UP, 1995. 96-120.

On the relationship between Sutpen's subjectivity and the white supremacist ideology in Absalom, Absalom!. Within a colonial social structure, Sutpen plays a role of colonizer as a subject of history, but, at the same time, undergoes "subjugation" in that his identity is formed by the ideology.

43. Yagcioglu, Semiramis. "Language, Subjectivity, and Ideology in "A Rose for

Emily." Journal of American Studies of Turkey 2 (1995): 49-59.

On the constitution of the reader's subjectivity in terms of the constitution of language. Since the "subject is constituted by his/her 'forgetting' of what determines him/her," the reader is forced to become "subject" by the narrator's discourse, or language, which exposes Emily as

crazy and economically useless, and question traditional Aristocracy claim to potency.

44. Towner, Theresa M. "How Can a Black Man Ask?: Race and Self-

Representation in Faulkner's Later Fiction." Faulkner Journal 10.2 (1995): 3-21.

Discusses the process of self-representation which constructs the relationship between race and identity. Instead of adopting a simple

“color-blind” code, Faulkner emphasizes black character’s unknowable Otherness. Representing black man as the “impenetrable” subject which has right to engage the white men in their own word and deed, he also represent his self as the white that challenges the cultural authority of speech.

1996

45. Barnett, Louise-K. “Caddy and Nancy: Race, Gender, and Personal Identity in ‘That Evening Sun’ and The Sound and the Fury.” Approaches to Teaching Faulkner’s The Sound and the Fury. Ed. Stephen Hahn and Arthur F. Kinney. New York: MLA, 1996. 134-139.

Discusses Nancy and Caddy’s identity in the patriarchal gender paradigm. Like other Faulkner texts, both of them are “marginalized in a fictional world controlled by men” and share no language with them.

Consequently, the two women cannot ratify their identity through speech.

46. Cunningham, J. Christopher. “Sutpen’s Designs: Masculine Reproduction and the Unmaking of the Self-Made Man in Absalom, Absalom!.” Mississippi Quarterly 49.3 (1996): 563-89.

Discusses the relationship between the multiple narration in the novel and a logic of self-made man. The mechanism of former represents the paradox of the latter, which continues to reproduce copies of an “absent original.”

47. Forter, Gregory. "Faulkner's Black Holes: Vision and Vomit in Sanctuary."

Mississippi Quarterly 49.3 (1996): 537-62.

Studies the process of self-creation in the male characters, drawing Fred's

"negation." The masculine characters try to find a self by expelling, or "vomiting," the things that the self will call "object" into the realm of vision. Popey's will-to-visual-mastery in the corn-cob rape lucidly reveals this process: "he" denies that he is in fact "she" by seeing it as an "object."

48. Hostetler, Ann Elizabeth. "Telling the Story of the Past: History, Identity, and Community in Fiction by Walter Scott, William Faulkner, Toni Morrison, and Leslie Silko." Diss. U of Pennsylvania, 1996.

Includes a study of Falkner's self-awareness as a marginalized group, or the community of the South, in terms of ways of representing history.

Faulkner's identity is formed mainly by using models of genealogy and storytelling them by human (characters') voices, not the written (omniscient narrator's) words. [DAI-A (Dec.1996): 2475]

49. Lahey, Michael E. "Narcissa's Love Letters: Illicit Space and the Writing of Female Identity in "There Was a Queen" Faulkner and Gender: Faulkner and Yoknapatawpha, 1994. Ed. Donald M. Kartiganer and Ann J. Adadie. Jackson: UP of Mississippi, 1996. 160-80.

Discusses Narcissa's identity connected with love letters, or an imaginative space where men represent "their" ideal women. Through her subjective participation (concealment, re-read, and retrieval) in that

space, Narcissa challenges masculine control over female identity.

50. LaLonde, Chris. "In Other Words': Language, Identity, and Ideology in William

Faulkner's Sanctuary." Chiba Review 18 (1996): 24-42.

Argues that languages confers identity-as-subjectivity upon the characters and moves them from "man" into "civilized man." For this reason a language of "irony" as the "other words" can be matrix to challenge the relationship between language and identity in order to reach "subjective freedom."

51. LaLonde, Christopher A. William Faulkner and the Rites of Passage. Macon: Mercer UP, 1996.

On the relations between rites of passage and identity in "New Orleans," Mosquitoes, As I Lay Dying, and Light in August. Since rites of passage transform a physical, corporal being into a "subject" in social relationships, it is a space of conflict for the protagonists in those works who refuses such a "subjugation."

52. Moore, Gene M. "From Regional Bears to National Myths: The Rewriting of William Faulkner." 'Writing' Nation and 'Writing' Region in America. Ed.

Theo D'haen and Hans Bertens. Amsterdam: VU UP, 1996. 139-44.

Points out that Faulkner attempts to bring his regional characters' identity into conflicts with national vales: Quentin Compson, Given Stevens, and Linda Snopes Kohl's identity is questioned in the conflict

between the collective cultural memory of the South and the national cultural memory.

53. Novak, Phillip. "Meaning, Mourning, and the Form of Modern Narrative: The Inscription of Loss in Faulkner's The Sound and the Fury." Faulkner Journal 12.1 (1996): 63-90.

On the sense of self in the characters and Faulkner himself. All of different characteristics of the three monologues---Benjy's "objective subjectivity," Quentin's self-characterization, and Jason's self-justification---shows their common persistence in "a place to be from," only to find its absence. For Faulkner, however, it is this very sense of "loss" that defines an individual self as a "dignified" human being.

54. Rudnicki, Robert Walker. "The Fugel Self: Walker Percy's Semiotic Ontology in the Novels of Faulkner, McCullers, Warren, Ellison, and McCarthy." Diss. Texas A&M U, 1996.

Include a discussion about the self presented in Faulkner's work in terms of Walker Percy's semiotic ontology. Percy's concept of the self in "fugue state" makes it clear that Faulknerian self is, like a fugue, created by multi-identities and -languages. [DAI-A 57/08 (Feb. 1997): 3489]

55. Sullivan, M. Nell. "Persons in Pieces: Race and Aphanisis in Light in August." Mississippi Quarterly 49.3 (1996): 497-517.

Examines Joe's Christman's subjectivity, borrowing Lacan's concept of "aphanisis," or the "eclipse of the subject by a signifier." Joe Christmas's

possibility of a mixed blood divides his body into two pieces. As a result, he can only perceive his self-image through the signifier “nigger,” or the eyes of the white, unconsciously replicating the myth of white supremacy.

56. Tidey, Ashley Turman. “Reflections across the Color Line: White Double Consciousness and the Heritage of Slavery.” Diss. Indiana U, 1996. Drawing G.W.F. Hegel’s dialectical conception of subjectivity, Tidey argues that Faulkner’s Light in August demonstrates that “all” white Americans have split racial identity, as well as African American, and seek to repress such “hybridity” to deny the historical legacies of slavery. [DAI-A 57/12 (Jun. 1997): 5155]

57. Urgo, Joseph R. “Faulkner Unplugged: Abortopoesis and The Wild Paslms.” Faulkner and Gender: Faulkner and Yoknapatawpha, 1994. Ed. Donald M. Kartiganer and Ann J. Abadie. Jackson:UP of Mississippi, 1996. 252-72.

On the discordant sexual subjectivity of male and female in social and cultural autonomy. While Henry “unplugged” from culturally determined power can keep his (post)masculinity as Charlotte’s lover, Charlotte unplugged, or disengaged from motherhood, loses both her self and the social order, and fails to establish alternative femininity.

58. Wachholz, Michael. “Marginality and William Faulkner’s Light in August.” Cultural Difference and the Literary Text: Pluralism and the Limits of Authenticity in North American Literature. Ed. Winfried Siemerling and



Katrin Schwenk. Iowa City: U of Iowa P, 1996. 130-41.

Joe Christmas reconceptualizes monologic identity which always depends on the binary distinction of center/margin. He constitutes himself in the permanent refusal so that he never achieve any stability as to whether he is center or margin.

59. Weinstein, Arnold. "‘Trying to Say’: Sound and Silence, Subject and Community in The Sound and the Fury." Approaches to Teaching Faulkner’s The Sound and the Fury. Ed. Stephen Hahn and Arthur F. Kiney. New York: MLA, 1996. 38-43.

The characters demonstrate the imprisoning nature of self, by which they can see the world only through “their” own perspective and have no access to others. They tries to find a language to represent what they are “trying to say,” calling on others (involving readers) to see the world through “their” (the characters’) perspective.

60. Yuan, Yuan. “The Lacanian Subject and Grotesque Desires: Between Oedipal and Violation and Narcissistic Closure.” American Journal of Psychoanalysis 56.1 (1996): 35-47

Analyzes Quentin’s obsession with the past, or the Old South, employing the theory of Lacanian subject and grotesque desires. For his narcissistic

self-quest, Quentin identifies himself with Lacanian's "symbol father," unconscious cultural order. But, while defining his identity, this "father" order displaces his existence from really living his own.

1997

61. D'haen, Theo. "Transcending Borders: Faulkner and Alternative Identity."

Cultural Dialogue and Misreading. Ed. Mabel Lee. Sydney: Wild Peony, 1997. 330-337.

Faulkner's works resist the essentialism of American identity formations that even multiculturalism, postmodernism, and postcolonialism show at a meta-level. Through the process of Deleuze and Guattari's "becoming-minor," they bring into play dialectical relationship between America and not-America, suggesting transcending-borders identity.

62. Gaggi, Silvio. From Text to Hypertext: Decentering the Subject in Fiction, the

Visual Arts, and Electronic Media. Philadelphia: U of Pennsylvania P, 1997.

Includes the reading of As I Lay Dying as a "hypertext" that decenters the individual subject. In the novel, "Segments of monologue, on the one hand, present themselves as originating in specific individuals; on the other hand, they challenge our understanding of individuals as coherent subjects, unified and separate from other individuals.

63. Matthews, John T. "Whose America? Faulkner, Modernism, and National Identity." Faulkner at 100: Retrospect and Prospect. Eds. Donald M. Kartiganer and Ann J. Abadie. Jackson: UP of Mississippi, 1997. 70-92. Faulkner practices "racial ventriloquism," black dialect writing, to challenge the authority of traditional white identity, maintaining his self-critical awareness. It is Faulkner's way to deconstruct the process of "Americanism."
64. Mitsch, Ruthmarie H. "Maryse Conde's Mangroves" Research in African Literatures 28.4 (1997): 54-70. Only points out the similarities between Conde's works and Faulkner's As I Lay Dying and The Sound and the Fury in that both of them proposes Deluze and Guttari's "rhizomatic" identity contrasting the singular, essential one. This identity give a multiplicity of meanings and a sense of a "making" world, not "made" world, to the community.
65. Schreiber, Evelyn Jaffe. "Imagined Eden and Lacan's Lost Object: The Wilderness and Subjectivity in Faulkner's Go Down, Moses." Mississippi Quarterly 50.3 (1997): 477-92. Drawing Lacan's model of Lost Object, examines a formation of Ike's subjectivity. Ike refuses to become a culturally determined subject in the Symbolic, so that he tries to sustain his identity as individual subject in the relations with the wilderness as the Imaginary. For Ike, this wilderness functions as the lost part of his own, which enable him to

retain his subject status.

1998

66. Bollinger, Laurel. "‘That Triumvirate Mother-Woman’: Narrative Authority and Interdividuality in Absalom, Absalom!." Literature Interpretation Theory 9.3 (1998): 197-223.

Drawing the Girradian notion of interdividuality, or selfhood grounded on connection to another self, explores the women’s subjectivity in terms of the narrative structure. The triumvirate mode of narrative of the three women who ignored by the male characters exists outside the definitions of narrative subjectivity—self and other, speaker and hearer, writer and reader—, showing that subjectivity itself is produced by connection rather than completeness that omniscient narrator have traditionally embodied.

67. Entzminger, Betina. "‘Listen to them being ghosts’: Rosa’s Words of Madness that Quentin Can’t Hear." College Literature 25.2 (1998): 108-20.
- On Quentin’s subjectivity in Absalom, Absalom!. In order to maintain his subjectivity based on the southern tradition, Quentin attempts to live through a fantasy of “his” heroes, “his” Thomas and Henry, but he recognizes that “I am not them” at the same time. He then becomes “the object of his own male gaze, the male hysteric reflecting his own emasculation.”

68. Sugarman, Helen Lynne. "He was getting it involved with himself': Identity and Reflexivity in William Faulkner's Light in August and Absalom, Absalom!." Southern Quarterly 36.2 (1998): 95-102.

Joe and Sutpen not only break semiotic racial and economic identity, but also forces the townspeople to question their own unitary significance: the two character's unclearness reflect the townspeople's own equally unclear identity.

1999

69. Dore, Florence Weiler. "Literary Unspeakability and Obscenity Law: The Feminization of Identity in Novels of Dreiser, Cather, Faulkner and Wright." Diss. U of California, Berkeley, 1999.

Includes a discussion of the female characters' identity in Sanctuary in relation to the two opposing laws in the first few decades of twentieth century. One is the obscenity law that assigns sexual purity to women and the other is the First Amendment that assures a free speaking, autonomous subject whose identity develops apart from the constraints of community. [DAI-A 61/03 (Sep. 2000): 984]

70. Magowan, Kimberley Iris. "Strange Bedfellows: Incest and Miscegenation in Thomas Dixson, William Faulkner. Ralph Ellison, and John Sayles." Diss.

U of California, Berkley, 1999.

Includes discussion of Henry Sutpen's racial and sexual identity, focusing on the interplay between incest and miscegenation. Henry's "go-between" body that blends into and substitute for the other epitomizes a collapse,

or

liminal crisis, between what people want to be distinguishable: white and black, masculinity and femininity, the brother and the other. [DAI-A

60/05

(Nov. 1999): 1560]

71. McKee, Patricia. Producing American Races: Henry James, William Faulkner,

Toni Morrison. Durham: Duke UP, 1999.

Examine racial identity in The Sound and the Fury. Having internalized otherness of black, the white characters become self-divided individuals that contain both likeness and difference and thereby resist assimilation within any racial group. "Yet because of their self-division, those characterized by such a consciousness are, as a group, rendered unassimilable." On the other hand, because they are merely present— simply there—, the black characters seem assaimilable as "staging ground."

72. Sautter, Sabine Beate. "Irrationality and Development of Subjectivity in

Major

Novels by William Faulkner, Hermann Broch, and Virginia Woolf." Diss.

Mcgill U, 1999.

Includes a discussion over the relationship between subjectivity and irrationality in Faulkner's novels. As the core of a formation of identity, irrationality contributes to flexible senses of time, to intersubjective communications, and to developments of an "private" self in the rational world. [DAI-A 61/12 (Jun. 2001): 4770]

73. Towner, Theresa M. "Unsurprised Flesh: Color, Race, and Identity in Faulkner's Fiction." Faulkner and the Natural World: Faulkner and Yoknapatawpha, 1996. Ed. Donald Kartiganer and Ann J. Abadie. Jackson: UP of Mississippi, 1996. 45-65.

Explores the characters' identity in terms of the "cultural constructed nature of race and of language's role in its construction." Faulkner recognizes that language never represents race "naturally" and suggests that identity is infinitely constructible and re-constructible within it.

2000

74. Duvall, John N. "Parody or Pastiche? Kathy Acker, Toni Morrison, and the Critical Appropriation of Faulknerian Masculinity." Faulkner Journal 15.1-2 (1999-2000): 169-84.

Includes an argument over Quentin's masculine identity. Because of its aspect of the passive victim, Quentine desires a self-carnation to erasure of his masculine identity when he cannot endure the sense of failing to enact his culture's version of masculinity.

75. Fowler, Doreen. "Reading the Absences: Race and Narration in Faulkner's

Absalom, Absalom!." Faulkner at 100: Retrospect and Prospect. Ed.

Donald M. Kartiganer. Jackson: UP of Mississippi, 2000. 132-139.

Studies the relationship between racial identity and the narration. The reason why there are no accounts for Charles Bon's mixed-blood is that the narrators unconsciously censor their narrations by themselves.

Blotting him out as the absences, they unconsciously hold their white identity.

76. Kodat, Catherine Gunther. "Writing A Fable for Amrerica." Faulkner in America: Faulkner and Yoknapatawpha, 1998. Ed. Joseph R. Urgo and Ann J. Abadie. Jackson: UP of Mississippi, 2001: 82-97.

The novel demonstrates a method of U.S. national identity formation, a rhetoric of freedom and equality, via ideologies of Christian "brotherhood." The corporal's band, named "brotherhood" stages political issues as personal dramas, in which "sameness" or "vicarious relations" offers the key to equality in the community, but at the same time it based on a principle of dichotomy between brother and not-brother.

77. LaRose, John Stephen. "Memory, Time, and Identity in the Novels of William Faulkner and Marcel Proust." Diss. Louisiana State U, 2000.

Analyzes the identity of the characters in terms of its narrative structure,

drawing on Suassurians linguistics. The style peculiar to Faulkner to represent pattern of thought, memory, and consciousness dramatizes an anxiety about the coherent, self-knowing self. Their "subjectivity is



portrayed as the weaving of relations between signifiers.” [DAI-A 61/07  
(Jan. 2001): 4209]

78. Meindl, Dieter. “The Cash-Woodward-Faulkner Nexus: Materialism and the New South.” Negotiations of America’s National Identity. Ed. Roland Hagenbuchle and Josef Raab and Marietta Messmer. I. Tübingen: Stauffenburg, 2000. 471-86.

Discusses a sectional identity of the South that Faulkner pictures in Flag in the Dust and Absalom, Absalom!. After providing a southern identity defined by the romanticism of old South in the former, Faulkner juxtaposes its fall and a rise of new identity defined by the materialism as

“a surrender of sectional identity to the American way of life” in the latter.

79. Moreland, Richard C. “Faulkner’s Continuing Education: From Self-Reflection to Embarrassment.” Faulkner at 100: Retrospect and Prospect. Ed. Donald M. Kartiganer and Ann J. Abadie. Jackson: UP of Mississippi, 2000. 60-69.

Faulkner works clarify an irony that self-reflection produces social consciousness, and then leads the individual to becoming the subject as “subjugation.” In this sense, Faulknerian black characters has a sense of self-possession because they don’t have self-reflection.

80. Campbell, Erin Elizabeth. "Brits and Grits: Courtesy, Continuity and Identity in Shakespeare and Faulkner." Diss. U of Mississippi, 2001.

On Faulkner's identity as a gentility of elite Southerners. In order to assure social identity threatened by the evaluation of capitalism and technological progress, Faulkner, one of elite Southerners, needs to mythologize the past of aristocratic South as their ideal identity. [DAI-A 62/04 (Oct. 2001): 4209]

81. Polk, Noel. "Testing Masculinity in the Snopes Trilogy." Faulkner Journal 16.3 (2000-2001): 3-22.

Examines the men's identity in terms of the performative nature of masculinity. Polk suggests that masculine identity needs to have their performance of ownership approved by the other, focussing their responses to Eula Varner, whose openly sexual presence render this system completely moot. After her suicide, they obtain their masculine identity by creating a statue of her as the "community's phallus," but it also demonstrate their defeat, their inescapable dependence on "approved performances."

82. Simpson-Vos, Mark. "Hope from the Ashes: Naylor, Faulkner, and the Signifyin(g) Tradition." Gloria Naylor: Strategy and Technique, Magic and

Myth Ed. Shirley A. Stave. New York: U of Delaware P, 2001: 17-43.

Argues Thomas Sutpen's self-formation in terms of the "strategy of

signifyin(g).” Sutpen establishes himself through a denial of his genealogy

and a creations of a new family line, showing the obsession with “name” which signifies “himself.” This strategy also suggests that his self-formation relies on a forgetting of mothers, or nullifying their “signifers” in that his family lines need their wives to become “Mrs.”

83. Widmaier, Beath. “Black Female Absence and the Construcion of White Womanhood in Faulkner’s Light in August.” Faulkner Journal 16.3 (2000-2001): 17-23.

Considers the black female bodes as a matrix of Kristeve’s “abjection,” through which white womanhood can gain pure, untainted femininity. This “abjection,” however, is flee-floating so that its characteristics of sexuality and blackness shifts the black female bodies to Joana and Joe.

2002

84. Campbell, E. Elizabeth. “‘The nigger that’s going to sleep with your sister’: Charles Bon as Cultural Shibboleth in Absalom, Absalom!.” Songs of Reconstructing Southe: Building Literary Louisiana, 1865-1945. Ed. Suzanne Disheroon Gren and Lisa Abney. Westport: Greenwood, 2002. 159-68.

On Charles Bon’s identity divided into a New Orleans gentleman and a mulatto man. Playing his role according to the codes f his New Orleans culture, in which gentlemen prove his masculinity through duels, and forcing Henry to shoot him, Bon keeps his identity from a culture which

refuses to allow him to continue his privileged existence.

85. Chang, Kyong Soon. "Dialogic Discourse in Terms of Nature, Race, and Gender in Fictions by William Faulkner, Eudora Welty, and Gloria Naylor." Diss. Indiana U of Pennsylvania, 2002.

Includes a Bakhtinian reading of the self-other relationship in Go Down, Moses. With Bakhtin double-voiced discourse and carnival, Murphy suggests that Faulkner's self tries to achieve dialogical relations with others through a contradictory strategy: he desires authoritative discourse, but at the same time he efforts to hear the voice of others.

[DAI-A 63/09 (Mar. 2003): 3179]

86. Duvall, John N. "Postmodern Yoknapatawpha: William Faulkner as Usable Past." Faulkner and Postmodernism: Faulkner and Yoknapatawpha, 1999. Ed. John N. Duvall and Ann J. Abadie. Jackson: UP of Mississippi, 2002: 39-56.

A different version of her earlier essay, "Parody or Pastiche? Kathy Acker, Toni Morrison, and the Critical Appropriation of Faulknerian Masculinity" in Faulkner Journal 15.1-2 (1999-2000), including the almost same discussion over Quentin's "masochistic" identity with which Quentine desires a self-carnation to erasure of his masculine identity when he cannot endure the sense of failing to enact his culture's version of masculinity.

87. Folks, Jeffrey J. "Crowd and Self: William Faulkner's Sources of Agency in

The

Sound and the Fury." Southern Literary Journal 34.2 (2002): 30-42.

Discusses main characters' sense of self in the novel in terms of Faulkner's demise as a writer and a person in charge of his family in 1929. Drawing Elisa Canettis's concept of "survivor," Folks suggests that, as Faulkner's personae, they as attempt to ensure their continuities by means of sacrifice of "crowd," or the social "command."

88. Fowler, Doreen. "Revising The Sound and the Fury: Absalom, Absalom! and Faulkner's Postmodern Turn." Faulkner and Postmodernism: Faulkner and Yoknapatawpha, 1999. Ed. John N. Duvall and Ann J. Abadie. Jackson: UP of Mississippi, 2002. 95-108.

Reads the difference between the two novels in terms of character's subjectivity. While Quentin laments his lack of patriarchal cogito-subject in the former, Faulkner exposes that the patriarchal subject is constructed by the representation and is born in no-origin in the latter within his white identity.

89. Gibbs, Jennifer. "White Identity and the New Ethic in Faulkner's Light in August." Literature and Racial Ambiguity. Ed. Teresa Hubel and Neil Brooks. Amsterdam: Rodopi, 2002. 141-56.

While Christmas is trapped by the old ethics of identity which determines

"what I am" through "collective values of good and evil," Lena and Byron shift their locus for ethical authority of identity to "an inner Voice"---"a

constant challenge to individual decision and responsibility,” even if it might differ from a collective values.

90. Hassan, Ihab. “The Privations of Postmodernism: Faulkner as Exemplar (A Meditation in Ten Parts).” Faulkner and Postmodernism: Faulkner and Yoknapaawpha, 1999. Ed. John N. Duvall and Ann J. Abadie. Jackson: UP of Mississippi, 2002. 1-18.
- Explores Faulkner’s postmodern way of thinking about self-creation. While exposing relativism, Faulkner holds fast to universalism toward the problem of human subjectivity. Along with this contradictory-looking attitude, in his work the courage of self-emptying is the force that creates the self.
91. Jones, Jill C. “The Eye of a Needle: Morrison’s Paradise, Faulkner’s Absalom, Absalom!, and the American Jermid.” Faulkner Journal 17.2 (2002): 3-23.
- On the lack of black characters’ subjectivity in Absalom, Absalom!.
- Compared with black characters in Morrison’s novel that is narrated from the black self, those in Faulkner’s remains the “Other,” as a “cipher” to be read by the white. This is because Faulker sees them through the eye of white, male and the South.
92. Palmer, Louise H., . “Articulating the Cyborg: An Impure Model for Environmental Revolution.” The Greening of Literary Scholarship: Literature, Theory, and the Environment. Ed. Steven Rosendale. Iowa

City: U of Iowa P, 2002. 165-77.

A Donna Haraway's "cyborg" reading of the subjectivity in "The Bear." Going over the "marked" triangle of "Man"-nature-God, Ike McCaslin becomes a kind of "cyborg subject" that defines his subjectivity through "unmarked" connections to the other.

93. Tebbetts, Terrell L. "I'm the Man Here': Go Down, Moses and Masculine

Identity." Faulkner and Postmodernism: Faulkner and Yoknapatawpha, 1999. Ed. John E. Duvall and Ann J. Abadie. Jackson: UP of Mississippi, 2002. 81-94.

Points out that the whites' masculine identity in the novel changes from modern individual "core" identity to postmodern relational identity to no identity at all: the white characters' essential masculine identity completes itself only in his social relationship with his wife, but the final chapter implies a kind of Lacanian regression where attaining a "complete self" means returning to "no self."

94. Urgo, Joseph R. "Multiculturalism as Nostalgia in Cather, Faulkner, and U.S.

Culture." Willa Cather and the American Southwest. Ed. John N. Swift and Joseph R. Urgo. Lincoln: U of Nebraska P, 2002. 136-49.

Discusses the novel's politicization of identity that "multiculturalism" creates. In multiculturalism, Issac MacCaslin tries to establish his identity through what he does, or his performance. On the other hand, Lucas' social performance to establish his identity is checked by those

who can perform their coherent identity, because he is not the subject of multiciculturalism.

95. Weinsten, Philip. "Postmodern Intimations: Musing on Invisibility: William Faulkner, Richard Wright, and Ralph Ellison." Faulkner and Postmodernism: Faulkner and Yoknapatawpha, 1999. Ed. John N. Duvall and Ann J. Abadie. Jackson: UP of Mississippi, 2002. 19-38.
- On Joe Christmas's pre-postmodern subjectivity in Light in August. Whereas postmodernism clarifies that identity is mere a "mask," Christmas cannot get away from the world where the subject is captured by culturally "constructed" identity.

2003

96. Baldanzi, Jessica and Kyle Schlabach. "What Remains?: (De)composing and (Re)covering American Identity in As I Lay Dying and the Georgia Crematory Scandal." JMMLA 36.1 (2003): 38-55.
- Reads the novel's process of narrative-making as a parallel to the way of national identity building. Since the corpse of Anse Bandren embodies Lacan's "sublime object," the act of burying it means to cover the incompleteness of family narrative structure, as a nation tries to hide incoherent past history for its coherent identity.
97. Davis, Thadious M. Games of Property: Law, Race, Gender and Faulkner's Go Down, Moses. Durham: Duke UP, 2003.
- Focus on the subjectivity of Tomey's Turl, the mixed-race slave held as



property, with game theory. While a white, masculine power dynamics of law and property combined with games, like porker, in the story, Tomey's Turl is concerned as a game player, or "agency," who uses games as a site of resistance to power and as a means of deconstructing the notion of ownership.

98. Hicks, Heather J. "On Whiteness in T. Coraghessan Boyle's Tortilla Curtain." Crit 45.1 (2003): 43-64.

Includes a discussion about Joe Christmas as an earlier American literary

icon of racially constructed identity. Through the invisibility of his racial "difference," Christmas demonstrates the arbitrary constructedness of racial distinction and therefore demystifies white racial identity.

99. Ladd, Barbara. "William Faulkner, Edouard Glissant, and a Creole Poetics of History and Body in Absalom, Absalom! and A Fable." Faulkner in the Twenty-First Century. Ed. Robert W. Hamblin and Ann J. Abadie.

Jackson: UP of Mississippi, 2003: 31-49.

Examines the identity of the creole characters in the two novels.

Barrowing Edouard Glissant's a Creole Poetics, Ladd suggests that their bodies and memories are defined in terms of "simultaneity," "irruption," and "exile." Therefore, they challenges the identity defined in terms of "chronology," "development," and "origin," all of which stem from a capital-H History poetics.

100. Michaels, Walter Benn. "Absalom, Absalom!: The Difference between White Men and White Men." Faulkner in the Twenty-First Century. Ed.

Robert W. Hamblin and Ann J. Abadie. Jackson: UP of Mississippi, 2003: 137-53.

Studies the significance of racial identities for the white characters.

When a white man tries to set himself apart from his "white-trash self," or the corrupted Southern white tradition, miscegenation functions as both problems and a solution because of the obsession with "one drop of black blood."

**A**

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