



# SANCTUARY

Corrected First Edition Text  
Library of America

1985

*A Concordance to the Novel*

# Sanctuary The Corrected Text

**Peter Lurie, Ann J. Abadie**



## **Sanctuary The Corrected Text:**

Sanctuary William Faulkner, 1987      *Sixteen Modern American Authors* Jackson R. Bryer, 1989 Praise for the earlier edition *Students of modern American literature* have for some years turned to *Fifteen Modern American Authors* 1969 as an indispensable guide to significant scholarship and criticism about twentieth century American writers In its new form *Sixteenth Modern American Authors* it will continue to be indispensable If it is not a desk book for all Americanists it is a book to be kept in the forefront of the bibliographical compartment of their brains *American Studies*      Sanctuary William Faulkner, 1987 An assortment of perverse characters act out this dramatic story of the kidnapping a Mississippi debutante

Sanctuary, the Original Text (1981) and Sanctuary (Corrected First Edition Text - 1985) Noel Polk, John D. Hart, 1990-10

**A Companion to William Faulkner** Richard C. Moreland, 2017-06-14 This comprehensive Companion to William Faulkner reflects the current dynamic state of Faulkner studies Explores the contexts criticism genres and interpretations of Nobel Prize winning writer William Faulkner arguably the greatest American novelist Comprises newly commissioned essays written by an international contributor team of leading scholars Guides readers through the plethora of critical approaches to Faulkner over the past few decades Draws upon current Faulkner scholarship as well as critically reflecting on previous interpretations      **Possessing the Past** Lisa Hinrichsen, 2015-06-15 Employing recent theories of memory from multiple

areas of study *Possessing the Past* illuminates the tangled relationships among trauma fantasy and the public sphere and their impact on the South in imagination and in reality Focusing on the roles that narrative and fantasy play in creating a sense of regional distinctiveness Lisa Hinrichsen brings a wealth of critical scholarship to her consideration of memory and southern literature Hinrichsen's nuanced readings of a diverse group of southern authors including William Faulkner Roberto Fernandez Erna Brodber Monique Truong and Katharine Du Pre Lumpkin offer new ways of conceptualizing memory place and history She unravels southern literature's critical confrontation with the region's history through complex systems of remembrance and erasure and she traces how fantasy mediates trauma and adjudicates identity Expansive in its psychoanalytical approach her work explores issues of law testimony and social justice the role of nostalgic fantasies of gentility at midcentury the relationship between white empathy and social fantasy the resemblance of regional patterns of disavowal to national ideologies of forgetting in Vietnam era fiction and the impact of contemporary multicultural literature on memory and community *Possessing the Past* broadens the theoretical framework used to conceptualize memory and trauma while grounding traumatic testimony in the specifics of time and place amply offered by southern literature It provides new readings of an array of southern writers and deepens our understanding of the continuing importance of history memory and fantasy in the literature of the U S South      Faulkner's Imperialism Taylor Hagood, 2008-11-15 In *Faulkner's Imperialism* Taylor Hagood explores two staples of Faulkner's world myth and place Using an interdisciplinary approach to examine the economic sociological and political factors in Faulkner's writing he applies postcolonial theory

cultural materialism and the work of the New Southernists to analyze the ways myth and place come together to encode narratives of imperialism and anti imperialism in the worlds in which Faulkner lived and the one that he created The resulting discussion highlights the deeply embedded imperial impulses underpinning not just Yoknapatawpha and Mississippi but the Midwest the Caribbean France and a host of often overlooked corners of the Faulknerian map Faulkner defines space in his fiction by creating places through culturally compelling narratives Although these narrative spaces often have imperial roots Hagood reveals how the oppressed can subvert these mythic places by turning the myths against their oppressors The Greco Roman myths long recognized as part of Faulkner s fictional world for example define racially hybrid spaces ostensibly designed to articulate white patriarchal narratives of imperial control but which actually carry within their very dreams of Arcady an anti imperial narrative In Faulkner s Mississippi Delta which he modeled after the Nile Delta plantation owners evoke the imperial power of ancient Egypt to confirm their own cultural ascendancy even while African Americans use biblical narratives of the Israelites enslaved in Egypt to speak against the power that controls them Faulkner also used places he personally experienced such as New Orleans a city that he recognized as containing multiple layers of imperial design to dramatize the constant struggle between the oppressor and the oppressed Rather than reading the roles of myth and place according to conventional myth criticism or typical place models used by other Faulkner scholars Hagood examines the intertextuality within Faulkner s writing as well as the relationship of his writing to others work in an attempt to understand how the texts fit together and speak to one another One of the few books that examine Faulkner s work as a whole Faulkner s Imperialism moves beyond South versus North paradigms to encompass all the spaces within Faulkner s created cosmos considering their interrelationships in a precise holistic way

Fictive Fathers in the Contemporary American Novel Debra Shostak, 2020-02-20 Fictive Fathers in the Contemporary American Novel explores the unstable construction of heteronormative white masculinity in the contemporary United States by focusing on relationships between fathers and their children Debra Shostak reads the novels of 18 North American writers publishing in the late 20th and early 21st centuries as allegories of cultural conflict and change within the nuclear family the authors considered include Paul Auster Don DeLillo Jeffrey Eugenides Jonathan Safran Foer Jonathan Franzen John Irving Jonathan Lethem Carole Maso Bobbie Ann Mason Cormac McCarthy Claire Messud Viet Thanh Nguyen Tim O Brien Marilynne Robinson Philip Roth Mona Simpson Jane Smiley and Anne Tyler These novelists portray father figures who often literally or figuratively absent from the family scene disrupt the familial order and their family members identities Shostak s close readings illuminate unexpectedly conservative even subversive ideological positions at the heart of these fictions Fictive Fathers traces the eroding myth of paternal authority that sustained a patriarchal model within real American families and their literary representations

**Faulkner and the Natural World** Donald M. Kartiganer, Ann J. Abadie, 1999 Although he belonged to an American generation of writers deeply influenced by the high modernist revolt against nature and against the self imposed limits of realism to a

palpable world William Faulkner reveals throughout his work an abiding sensitivity to the natural world He writes of the big woods of animals and of the human body as a ground of being that art and culture can neither transcend nor completely control The eleven essays that make up this volume including a paper written by the acclaimed novelist William Kennedy explore the place of the unbuilt world in Faulkner's fiction They give particular attention to the social mythic and economic significance of nature to the complexity of racial identity and to the inevitable clash of gender and sexuality These essays were presented in 1996 as papers at the Faulkner and Yoknapatawpha Conference held annually at the University of Mississippi Included are the following Lawrence Buell's *Faulkner and the Claims of the Natural World* Thomas L McHaney's *Oversexed the Natural World* Theresa M Towner's *Color Race and Identity in Faulkner's Fiction* Jay Watson's *The Art of the Literal in Light in August* Mary Joanne Dondlinger's *The Matter of Race and Gender in Faulkner's Light in August* Louise Westling's *Sutpen's Marriage to the Dark Body of the Land* Myra Jehlen's *Faulkner and the Unnatural* Diane Roberts's *Eula Linda and the Death of Nature* David H Evans's *The Bear and the Incarnation of America* Wiley C Prewitt Jr's *Hunting and Habitat in Yoknapatawpha* and William Kennedy's *Learning from Faulkner* The Obituary of Fear Donald M Kartiganer Howry Chair of Faulkner Studies in the Department of English and Ann J Abadie Associate Director of the Center for the Study of Southern Culture teach at the University of Mississippi

*Faulkner and Postmodernism* John Noel Duvall, Ann J. Abadie, 2002 Since the 1960s William Faulkner Mississippi's most famous author has been recognized as a central figure of international modernism But might Faulkner's fiction be understood in relation to Thomas Pynchon's *Gravity's Rainbow* as well as James Joyce's *Ulysses* In eleven essays from the 1999 Faulkner and Yoknapatawpha Conference held at the University of Mississippi *Faulkner and Postmodernism* examines William Faulkner and his fiction in light of postmodern literature culture and theory The volume explores the variety of ways Faulkner's art can be used to measure similarities and differences between modernism and postmodernism Essays in the collection fall into three categories those that use Faulkner's novels as a way to mark a period distinction between modernism and postmodernism those that see postmodern tendencies in Faulkner's fiction and those that read Faulkner through the lens of postmodern theory's contemporary legacy the field of cultural studies In order to make their particular arguments essays in the collection compare Faulkner to more contemporary novelists such as Ralph Ellison Vladimir Nabokov Thomas Pynchon Walker Percy Richard Ford Toni Morrison and Kathy Acker But not all of the comparisons are to high culture artists since even Elvis Presley becomes Faulkner's foil in one of the essays A variety of theoretical perspectives frame the work in this volume from Fredric Jameson's pessimistic sense of postmodernism's possibilities to Linda Hutcheon's conviction that cultural critique can continue in postmodernism through innovative new forms such as metafiction Despite the different theoretical premises and distinct conclusions of the individual authors of these essays *Faulkner and Postmodernism* proves once again that in the key debates surrounding twentieth century fiction Faulkner is a crucial figure John N Duvall an associate professor of English at Purdue University is the editor

of Modern Fiction Studies Ann J Abadie is associate director of the Center for the Study of Southern Culture at the University of Mississippi

Faulkner, Writer of Disability Taylor Hagood, 2015-01-12 From the emerging field of disability studies Taylor Hagood offers the first book length consideration of impairment in William Faulkner's life and writing Blending biography textual analysis and theory in an experimental style Hagood explores in both form and content the constructs of normality and their power Hagood brings to light little known and rarely discussed ways in which Faulkner's personal and familial background were marked by disability and discusses the ways the writer incorporates disability into his fiction He reevaluates Faulkner's so called idiots Benjy Compson Ike Snopes and others as characters whose narratives both satisfy and shock the reader Hagood also examines the roles that impairment and abnormality play in texts such as the stories The Leg and The Kingdom of God and the novels A Fable and Flags in the Dust Highly original readings result including new understandings of the centrality of the visually impaired Pap in Sanctuary the disability centric social order based on interdependence in Pylon and the disabled speech of Linda Snopes Kohl in The Mansion Hagood argues that Faulkner's poetics are deeply invested in disability both in promoting a disability inclusive fictional world and in exposing and subverting the devaluation of disabled bodies and minds Hagood draws on firsthand knowledge of his native of Ripley Mississippi the ancestral home of the Faulkners to offer readers otherwise inaccessible contextual information Moreover by framing each section of his study within a different kind of discourse newspaper style biography email and advertisement he uses the very structure of the book to underscore the questions of normalcy prevalent in disability studies This rich and unconventional study offers insight into a Faulkner haunted by experiences of disablement and compelled to narrate them in his own writing

*Faulkner's Marginal Couple* John N. Duvall, 2014-07-03 Is William Faulkner's fiction built on a fundamental dichotomy of outcast individual versus the healthy agrarian community The New Critics of the 1930s advanced this view and it has shaped much Faulkner criticism However in Faulkner's Marginal Couple John Duvall posits the existence of another possibility alternative communities formed by deviant couples These couples who violate normal gender roles and behaviors challenge the either/or view of Faulkner's world The study treats in detail the novels Light in August The Wild Palms Sanctuary Pylon and Absalom Absalom as well as several of Faulkner's short stories In discussing each work Duvall challenges the traditional view that Faulkner created active men who follow a code of honor and passive women who are close to nature Instead he charts the many instances of men who are nurturing and passive and women who are strong and sexually active These alternative couples undermine a common view of Faulkner as an upholder of Southern patriarchal values thus countering the argument that Faulkner's fiction is essentially misogynist This new approach drawing on semiotics feminism and Marxism makes Faulkner more accessible to readers interested in ideological analysis It also stresses the intertextual connections between Faulkner's Yoknapatawpha and non Yoknapatawpha fiction Perhaps most importantly it uncovers what the New Criticism concealed namely that Faulkner's fiction traces the full androgynous spectrum of the

human condition      **Faulkner's Questioning Narratives** David L. Minter, 2001 Focusing on the core novels including *The Sound and the Fury* *Absalom Absalom* *Sanctuary* *Light in August* 2003 and *Go Down Moses* David Minter illuminates Faulkner's mature fiction the tensions at play within the fiction and the creativity not only exhibited by the author but also extended to his characters and required of his readers Faulkner's achievement Minter contends was in combining daring experiments in form with searching examinations of grave social political and moral problems His novels change and expand the role of the reader by means of proliferating narratives that lead to questions rather than answers and to approximation rather than resolution Minter shows how this process at times implicates the reader in the corruption and violence of the story as when the reader is required to fill in out of his or her own experience the crucial gaps left in the narrative of *Sanctuary* Positioning Faulkner on the cusp between modernist and postmodernist writing Minter shows how his methods undercut the self-contained exclusivity of the New Criticism by integrating the world of the novel with the reader's experience of history and culture      *The Fact of Resonance* Julie Beth Napolin, 2020-06-02 Shortlisted 2021 Memory Studies Association First Book Award *The Fact of Resonance* returns to the colonial and technological contexts in which theories of the novel developed seeking in sound an alternative premise for theorizing modernist narrative form Arguing that narrative theory has been founded on an exclusion of sound the book poses a missing counterpart to modernism's question who speaks in the hidden acoustical questions who hears and who listens For Napolin the experience of reading is undergirded by the sonic The book captures and enhances literature's ambient sounds sounds that are clues to heterogeneous experiences secreted within the acoustical unconscious of texts The book invents an oblique ear a subtle and lyrical prose style attuned to picking up sounds no longer hearable *Resonance* opens upon a new genealogy of modernism tracking from Joseph Conrad to his interlocutors Sigmund Freud Frantz Fanon W E B Du Bois William Faulkner and Chantal Akerman the racialized gendered and colonial implications of acoustical figures that drift through and are transformed by narrative worlds in writing film and music A major synthesis of resources gleaned from across the theoretical humanities the book argues for resonance as the traversal of acoustical figures across the spaces of colonial and technological modernity figures registering and transmitting transformations of voice and sound across languages culture and modalities of hearing We have not yet sufficiently attended to relays between sound narrative and the unconscious that are crucial to the ideological entailments and figural strategies of transnational transatlantic and transpacific modernism The breadth of the book's engagements will make it of interest not only to students and scholars of modernist fiction and sound studies but to anyone interested in contemporary critical theory      **Faulkner and Whiteness** Jay Watson, 2011-05-11 William Faulkner wrote during a tumultuous period in southern racial consciousness between the years of the enactment of Jim Crow and the beginnings of the civil rights movement in the South Throughout the writer's career racial paradigms were in flux and these shifting notions are reflected in Faulkner's prose Faulkner's fiction contains frequent questions about the ways in which white

Americans view themselves with regard to race along with challenges to the racial codes and standards of the region and complex portrayals of the interactions between blacks and whites Throughout his work Faulkner contests white identity its performance by whites and those passing for white its role in shaping the South and its assumption of normative identity in opposition to non white Others This is true even in novels without a strong visible African American presence such as *As I Lay Dying* *The Hamlet* *The Town* and *The Mansion* Faulkner and Whiteness explores the ways in which Faulkner s fiction addresses and destabilizes the concept of whiteness in American culture Collectively the essays argue that whiteness as part of the Nobel Laureate s consistent querying of racial dynamics is a central element This anthology places Faulkner s oeuvre and scholarly views of it in the contexts of its contemporary literature and academic trends exploring race and texts

**America Is Elsewhere** Erik Dussere, 2014 This study conceives the literary and cinematic category of noir as a way of understanding the defining conflict between authenticity and consumer culture in post World War II America It analyses works of fiction and film in order to argue that both contribute to a noir tradition that is initiated around the end of World War II and continues to develop and evolve in the present

**Detecting the South in Fiction, Film, and Television** Deborah E. Barker, Theresa Starkey, 2019-10-23 *Detecting the South in Fiction Film* the role of land as a source of income an ecologically threatened space or a place of seclusion and the continued presence of the southern gothic in recurring elements such as dilapidated plantation houses swamps family secrets and the occult Twenty two critical essays probe how southern detective narratives intersect with popular genre forms such as neo noir hard boiled fiction the dark thriller suburban noir amateur sleuths journalist detectives and television police procedurals Alongside essays by scholars *Detecting the South in Fiction Film and Television* presents pieces by authors of detective and crime fiction including Megan Abbott and Ace Atkins who address the extent to which the South and its artistic traditions influenced their own works By considering the diversity of authors and characters associated with the genre this accessible collection provides an overdue examination of the historical political and aesthetic contexts out of which the southern detective narrative emerged and continues to evolve

**Faulkner and Film** Peter Lurie, Ann J. Abadie, 2014-09-18 Considering that he worked a stint as a screenwriter it will come as little surprise that Faulkner has often been called the most cinematic of novelists Faulkner s novels were produced in the same high period as the films of classic Hollywood a reason itself for considering his work alongside this dominant form Beyond their era though Faulkner s novels or the ways in which they ask readers to see as well as feel his world have much in common with film That Faulkner was aware of film and that his novels own thinking betrays his profound sense of the medium and its effects broadens the contexts in which he can be considered In a range of approaches the contributors consider Faulkner s career as a scenarist and collaborator in Hollywood the ways his screenplay work and the adaptations of his fiction informed his literary writing and how Faulkner s craft anticipates intersects with or reflects upon changes in cultural history across the lifespan of cinema Drawing on film history critical theory archival studies of Faulkner s

screenplays and scholarship about his work in Hollywood the nine essays show a keen awareness of literary modernism and its relation to film      *American Crime Fiction* Peter Swirski, 2016-07-15 Peter Swirski looks at American crime fiction as an artform that expresses and reflects the social and aesthetic values of its authors and readers As such he documents the manifold ways in which such authorship and readership are a matter of informed literary choice and not of cultural brainwashing or declining literary standards Asking in effect a series of questions about the nature of genre fiction as art successive chapters look at American crime writers whose careers throw light on the hazards and rewards of nobrow traffic between popular forms and highbrow aesthetics Dashiell Hammett John Grisham William Faulkner Ernest Hemingway Raymond Chandler Ed McBain Nelson DeMille and F Scott Fitzgerald      Literature and the Writer , 2016-08-09 Literature and the Writer was first conceived with the hope the essays would shed light on several dimensions of the authorial craft It was the hope of the editor that the selected essays would examine not only writers choice of vocabulary but also their deliberate selection of grammatical constructions and word order and their seamless weaving together of plots and imagery Moreover the analyses would also draw attention to how the writing process impacts the development of characters and the formulation of thematic strands in fiction Thus a wide variety of authors are deliberately selected to give the text depth writers of popular fiction as well as modern classics are included and contrasts are established between traditional writers and those who prefer to follow experimental trends Modernists are set against postmodernists absurdist vs realists minority ethnicities vs majority cultures and dominant genders appear in contrast to subordinated ones Clearly the major tenet of the collection is that the writing profession provides an unending dilemma that deserves to be explored in more detail as readers try to determine how authorial voices confuse while simultaneously elucidating their audience how texts are constructed by authors and yet deconstructed by the very words they choose to include how silence functions as inaudible yet audible discourse and how authorial self concept shapes not only itself but is also echoed in the fictional characters writers who appear in the texts

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