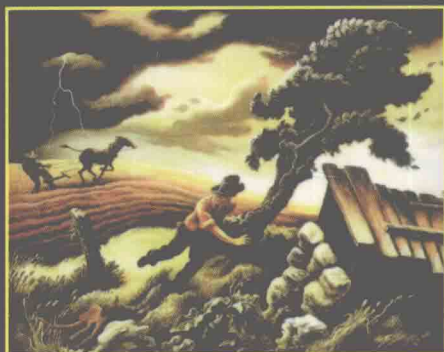


THE CAMBRIDGE COMPANION TO



WILLIAM FAULKNER

威廉·福克纳

PHILIP M. WEINSTEIN 编



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桥文学指南

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The Cambridge Companion to
**WILLIAM
FAULKNER**

Edited by Philip M. Weinstein
Swarthmore College



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出版前言

《剑桥文学指南》是上海外语教育出版社从海外引进的一套研究、介绍外国文学的丛书，内容涉及作家、作品、文学流派、文学史等诸多方面。作者均为在该领域有着较深造诣的专家、学者。

《威廉·福克纳》是该丛书中的一本。

福克纳是美国 20 世纪公认的文坛巨匠。他出生在美国南方密西西比州，作品多反映美国南方的社会和生活，忠实地记录了第一次世界大战之后美国尤其是美国南方的社会动荡和人们的精神危机。福克纳是一位多产作家，一生共发表了近 20 部长篇小说和几十篇短篇小说。其中最著名的小说是《喧嚣与骚动》、《我弥留之际》。这两部作品以独特的创作题材和娴熟的意识流技巧，确立了作者在美国小说界的崇高地位。除此之外，他的《八月之光》、《押沙龙，押沙龙！》和《熊》都是上乘之作。福克纳以一个名为约克纳帕塔法的南方县城为他的故事发生的背景，来表现一个家族的兴衰历史。他的约克纳帕塔法世系小说具有明显的地方感、历史感和乡土感，描写了白人、黑人、印第安人艰难而痛苦的生活，反映了南方社会历史状况。他善于采用内心独白等象征主义及现代派手法，但又有自己的发挥与创造。1950 年，福克纳因其杰出成就

而荣获诺贝尔文学奖。

本书选用了 8 篇视角新颖的评论文章，旨在对福克纳进行全面的介绍和研究。全书共分为两大部分：第一部分由 5 篇评论构成，主要从大处着眼，以福克纳的小说背景为前提，向读者展示了当时的美国社会及文化。这几篇文章从不同的视角将福克纳与现代主义、后现代主义、“文化工业”、20 世纪欧洲小说家的写作标准，以及同时期拉美小说的非标准实践紧密地结合起来，并加以比较，给予读者一个自由思考的空间，对于了解福克纳的文坛地位无疑具有很大的价值。第二部分则深入分析和探讨了福克纳的 3 篇巨著：《喧嚣与骚动》、《八月之光》和《押沙龙，押沙龙！》，以小见大，折射出一个包含了种族冲突、两性问题等在内的社会大背景。本书的特点在于从多个侧面透视福克纳及其主要作品，两大部分的阐述交相辉映，给读者提供了广阔的视野。

本书的读者对象为大学外语教师，外国文学研究人员，外国文学专业的研究生、博士生，以及具备了较高英语阅读能力的外国文学爱好者。

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PREFACE

Not just "another book on Faulkner": when I accepted Cambridge University Press's invitation to edit this *Companion to William Faulkner*, I insisted on that distinction. Free to gather together many of the best Faulknerians writing in the 1990s, I sought to convert the potential defects of an anthology into its virtues. The absence of a single guiding argument could become the presence of several provocative introductions. In place of a sustained, unified intelligence (engaged peripherally with other points of view), this book could foreground encounter itself – difference. It could emphasize what most literary studies pay lip service to but actually work to conceal: that the entity we call "Faulkner" exists, publicly, only in the plural, differentially construed according to the operative critical approach. *The Cambridge Companion to William Faulkner* is dedicated to introducing, to a broadly literate audience, several of the most compelling "Faulkners" of our time.

These various Faulkners are by no means the arbitrary constructions of willful critics. Rather, my nine fellow contributors come to Faulkner through critical procedures with their own cultural history, and I have urged these contributors to attend self-consciously to the orientations enabling their thought. All of them have – while revising their own work – read one or more of the neighboring essays, and at certain points specific convergences of ideas and claims take place. Taken together, this range of orientations gestures toward the

broader discursive field within which current commentary on Faulkner is being generated. The *Companion* makes no pretense of mapping that field exhaustively, but it does acknowledge that the field is necessarily prior to the writer being discussed within it. Ideally, the *Companion* sheds light simultaneously on the present-day significance of Faulkner's work and on many of the particular questions cultural critics of the 1990s have counted as significant.

In the Introduction I discuss in detail the kind of argument – its assumptions and implications – each contributor is making. But the point to emphasize here is that the volume as a whole is committed to producing an *accessible* Faulkner. This is no simple task, since making him accessible cannot mean making him “easy” (that would be a betrayal of his work's deliberate transgressions), nor can it mean reducing the terms of critical approach to a single vocabulary of assumptions and goals (that would be a betrayal of the tonic range of questions his work engages in the critical practice of the 1990s). Rather, “accessible” must mean the presentation of a Faulkner whom first-time readers can recognize, a Faulkner not trammelled up in a thick weave of previous commentaries and scholarly footnotes. And it must mean a Faulkner not uniquely pursuing his esoteric dreams but, instead, a Faulkner immersed in his broader culture's compelling debates. Readers already interested in such debates will recognize them here, and they will find in the *Companion's* various Faulkners both a “citizen” (however reluctant) of his time and place and a respondent (however reluctant) to our time and place.

Getting ten Faulknerians to collaborate on one volume has not lacked its frustrations, but this joint enterprise has been mainly an occasion of intellectual enrichment. Poring over one another's work, each of us ensconced hundreds (or thousands) of miles distant from each other, we persevered in our own parodic version of *Absalom's* Jefferson/Cambridge project of multiple authorship. I am grateful to each contributor for this provocative and unpredictable interchange. Likewise,

I am grateful to Julie Greenblatt and T. Susan Chang (both at Cambridge University Press) for seeking out this volume and for then adroitly seeing it through. Finally, without the extraordinary achievement of William Faulkner there would have been no common focus for our energies, no body of texts through which we severally rehearse what it means to be subjects in culture, no "companion" to make possible this *Companion*.

CONTRIBUTORS

ANDRÉ BLEIKASTEN is Professor of American Literature at the Université de Strasbourg. His major work on Faulkner began with book-length studies in the 1970s of *As I Lay Dying* and *The Sound and the Fury*, followed by many essays in scholarly journals and collections, culminating in *The Ink of Melancholy: Faulkner's Novels from The Sound and the Fury to Light in August* (Indiana, 1990). His essay in this volume appeared in an earlier form in *Faulkner, His Contemporaries, and His Posterity*, ed. Waldeman Zacharasiewicz (Tübingen: Francke, 1993).

CHERYL LESTER is Associate Professor at the University of Kansas, where she teaches cultural studies, modern literature, and African-American literature and culture. She has written several essays on Faulkner and is currently completing a manuscript entitled *Faulkner and the Great Migration*, to be published by Cambridge University Press.

JOHN MATTHEWS is Professor of English at Boston University. His contributions to Faulkner studies include the editorship of the *Faulkner Journal* and his major study *The Play of Faulkner's Language* (Cornell, 1982). He has published widely in the scholarly journals on Faulkner and others, has written *The Sound and the Fury: Faulkner and the Lost Cause* (Twayne, 1991), and is now completing a study of framing devices in American literature.

RICHARD C. MORELAND, Associate Professor of English at Louisiana State University, is the author of *Faulkner and Modernism*:

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Rereading and Rewriting (Wisconsin, 1990). He has also written scholarly essays on Faulkner, Morrison, and the teaching of cross-cultural encounters in the new canon. He is currently at work on a project entitled "Domination and Democracy in Twain, Eliot, Ellison, and Morrison."

PATRICK O'DONNELL is Editor of *Modern Fiction Studies* and Professor of English at Purdue University. His work centers on modernism and postmodernism, and he has edited a number of anthologies focused on twentieth-century culture. His book-length studies include *Passionate Doubts: Designs of Interpretation in Contemporary American Fiction* (Iowa, 1986) and *Echo Chambers: Figuring Voice in Modern Narrative* (Iowa, 1992).

CAROLYN PORTER is Professor of English at the University of California, Berkeley. She has taught and published on a wide range of American writers and issues. Her work on Faulkner began with *Seeing and Being: The Plight of the Participant Observer in Emerson, James, Adams, and Faulkner* (Wesleyan, 1981), and it has continued in the form of scholarly essays for conferences and in journals.

RAMÓN SALDÍVAR is Professor of English and Comparative Literature at Stanford University. He is the author of *Figural Language in the Novel: The Flowers of Speech from Cervantes to Joyce* and *Chicano Narrative: The Dialectics of Difference*. His teaching and research focus on literary criticism, nineteenth- and twentieth-century comparative literary studies, Chicano narrative, and cultural studies.

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PHILIP M. WEINSTEIN is Alexander Griswold Cummins Professor of English at Swarthmore College. He teaches and publishes on American, British, and comparative fiction. His books include *Henry James and the Requirements of the Imagination* (Harvard, 1971), *The Semantics of Desire: Changing Models of Identity from Dick-*

ens to Joyce (Princeton, 1984), and *Faulkner's Subject: A Cosmos No One Owns* (Cambridge, 1992).

JUDITH BRYANT WITTENBERG is Professor of English and Acting Dean of the College at Simmons College. She teaches widely in American literature and culture. Her central work on Faulkner began with *Faulkner: The Transfiguration of Biography* (Nebraska, 1979), has continued in the form of many essays in scholarly journals, and is currently embodied in her serving as President of the Faulkner Society.

CHRONOLOGY OF WILLIAM FAULKNER'S LIFE AND WORKS

- 1897 William Cuthbert Falkner, first of four sons of Murry C. Falkner and Maud Butler Falkner, is born on September 25 in New Albany, Mississippi. Murry Falkner is an administrator for the railroad built by his legendary grandfather, William C. Falkner – a man known as the “Old Colonel” and widely remembered for his achievements as soldier, landowner, lawyer, businessman, politician, and writer. (The family name was spelled “Falkner” until WF added the “u” in 1919.)
- 1902 The Falkner family moves to Oxford, Mississippi.
- 1914 After an indifferent secondary education (ceasing after the tenth grade), WF accepts a mentor relationship with Phil Stone (four years older), reading widely in classics and contemporary literature. Stone will serve for many years as a sometimes unwanted adviser, helping WF get his early works published.
- 1916–17 WF begins to write verse and to submit graphic and literary work for the University of Mississippi yearbook.
- 1918 WF and Estelle Oldham, childhood sweethearts, do not manage to elope. She marries Cornell Franklin. WF attempts to enlist in the U.S. Air Corps to fight in World War I, is rejected because of insufficient height, goes to Toronto and (masquerading as an Englishman) joins the Royal Air Force training program. He returns to Oxford after the war, feigning war wounds and military ex-

- plots (his flight training was actually completed only in December, a month after the armistice).
- 1919–20 WF enrolls as a special student at the University of Mississippi, studies French, writes a play entitled *Marionettes*, completes his first volume of verse – *The Marble Faun* – which (with Phil Stone's help) will eventually be accepted for publication.
- 1921–23 WF works in a New York bookstore managed by Elizabeth Prall, Sherwood Anderson's future wife. He returns to Oxford to serve as university postmaster, a job he notoriously mishandles; in 1923 he is fired from it. *The Marble Faun* is published in December.
- 1924 WF travels to New Orleans and is introduced (through Elizabeth Prall) to Sherwood Anderson and his literary circle, a group associated with the avant-garde literary magazine *The Double Dealer*. WF spends six months with this group, developing a serious interest in writing fiction, not poetry, and completing his first novel, *Soldiers' Pay*, a "lost generation" story centering on the betrayals of a war-wounded aviator. Anderson's publisher, Horace Liveright, accepts it for publication. WF spends the second half of 1925 traveling in Europe, living in Paris, reading contemporary literature, and writing reviews; he returns to Oxford by Christmas.
- 1926 *Soldiers' Pay* is published in February.
- 1927 WF's second novel, *Mosquitoes*, set in New Orleans and attentive to the avant-garde arts scene, is published in April by Liveright.
- 1928 Liveright refuses WF's third (and most ambitious to date) novel, *Flags in the Dust*. This novel inaugurates WF's fictional history of his own region and is accepted eventually by Harcourt, Brace, on condition that it be shortened. Throughout the 1920s, WF continues to see Estelle Oldham Franklin and her two sons during her visits to Oxford. He begins writing *The Sound and the Fury* in the spring and finishes it by early fall.
- 1929 Shortened and renamed, *Flags in the Dust* is published as *Sartoris* in January. WF begins writing *Sanctuary*.

- The Sound and the Fury*, his first indisputable modernist masterpiece, is rejected by Harcourt, Brace but accepted by Cape and Smith. Estelle Oldham Franklin's divorce is finalized in April; WF marries her in June. *The Sound and the Fury* is published in October. During this fall, WF works nights at a power plant, completing a first draft of *As I Lay Dying* (his next modernist masterpiece) in under seven weeks.
- 1930 *As I Lay Dying* is published in October by Cape and Smith, giving WF's fictional county its name of Yoknapatawpha. WF buys Rowan Oak, an elegant Oxford estate. In need of funds (a need that will continue for the next twenty years), WF begins aggressively to market his short stories along with his novels, the former often paying better.
- 1931 *Sanctuary*, begun before publication of the two previously completed masterpieces and first conceived as a potboiler, is heavily revised before being published in February. Its sexual violence attracts the attention of Hollywood, and WF soon begins an off-and-on twenty-year history as a scriptwriter for MGM and Warner Bros. (The film versions of Hemingway's *To Have and Have Not* and Chandler's *Big Sleep* both contain much Faulknerian dialogue.) *These Thirteen*, a collection of WF's stories, is published in September.
- 1932 *Light in August*, WF's first major treatment of racial turmoil, is published in February by Smith and Haas.
- 1933 WF's second volume of poems, *A Green Bough*, is published in April. Jill Faulkner is born in June. *The Story of Temple Drake*, a film version of *Sanctuary*, is released.
- 1934–35 *Doctor Martino and Other Stories*, a collection of detective stories, is published in April. WF works on *Absalom, Absalom!*, his most ambitious novel about the South so far, as well as his most deliberately modernist work, both in Hollywood and in Oxford. He interrupts *Absalom* to complete *Pylon*, a brief, feverish novel about daredevil stunt pilots, in a few months, then re-

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- turns to *Absalom* after the death of his youngest brother, Dean, in an air crash. (WF, himself an amateur aviator, had encouraged Dean to learn to fly.) *Pylon* is published in March 1935.
- 1936 *Absalom, Absalom!*, is published in October by Random House, thereafter WF's permanent publisher.
- 1938 *The Unvanquished*, a collection of Civil War stories, is published in February. WF writes *The Wild Palms*, a hybrid novel composed of two intertwined stories. He buys a farm outside of Oxford.
- 1939 *The Wild Palms* is published in January. WF is elected to the National Institute of Arts and Letters. Despite previous attention from French critics such as Malraux and Sartre, WF only now begins to receive searching commentary from American critics.
- 1940 *The Hamlet*, the first novel of the Snopes trilogy, is published in April.
- 1942 *Go Down, Moses and Other Stories*, WF's broadest and most sustained scrutiny of black-white relations, is published in May.
- 1946 Malcolm Cowley's edition of *The Portable Faulkner* is published in May by the Viking Press. Except for *Sanctuary*, WF's novels are out of print; Cowley's ably introduced volume makes WF's work inexpensively available to a large reading public.
- 1948 *Intruder in the Dust*, a sequel to the Lucas Beauchamp materials of *Go Down, Moses*, is published in September. The novel's overt interest in Southern racial turmoil secures large sales and signals WF's willingness to speak out on social issues. WF is elected to the American Academy of Arts and Letters.
- 1949 *Knight's Gambit*, a collection of detective stories, is published in November.
- 1950 *Collected Stories* is published in August. WF wins the Nobel Prize for Literature, travels with his daughter Jill to Stockholm, and delivers his famous Nobel Prize acceptance speech.
- 1951 *Collected Stories* is awarded the National Book Award.