

## Faulkner (1)

- 1897 William Cuthbert Falkner b. Mississippi  
 1918 joins RAF as “Faulkner” in Toronto  
 1919 briefly at U. of Mississippi as student  
 1924 *The Marble Faun* (book of poems)  
 1925 travels in Europe  
 1926 invents Yoknapatawpha in early work  
 1928 Harcourt, Brace rejects *Sound and the Fury*  
 1929 *The Sound and the Fury* (New York: Jonathan Cape & Harrison Smith)  
 1930 *As I Lay Dying* (New York: Cape & Smith): good notices  
 1931 *Sanctuary* (New York: Cape & Smith): scandalous hit  
 1931 Maurice-Edgar Coindreau reviews *Sound* (and Faulkner’s other work) in the *Nouvelle Revue Française*  
 1932–51 occasional Hollywood work  
 1933 *Sanctuaire*, trans. Coindreau (Paris: Gallimard)  
*Tandis que j’agonise*, trans. Coindreau (Paris: Gallimard)  
 1939 *Le bruit et la fureur*, trans. Coindreau (Paris: Gallimard):  
 reviewed by Jean-Paul Sartre, *NRF*  
 1950 Nobel prize for 1949 [*sic*]  
 1946 *The Portable Faulkner*, ed. Malcolm Cowley (New York: Viking)  
 1948 Film deal for *Intruder in the Dust* (\$50,000)  
 1962 d.

Sources: James B. Meriwether, “Notes on the Textual History of *The Sound and the Fury*,” in *The Sound and the Fury: a Hypertext Edition*, ed. Peter Stoicheff et al. University of Saskatchewan, 2003, <http://www.usask.ca/english/faulkner>; Gisèle Sapiro, “Faulkner in France,” *Journal of World Literature* 1 (2016): 391–411, <https://brill.com/jwl>.

But the main reason [to reject the editorial addition of linebreaks dividing different times in the Benjy section] is, a break indicates an objective change in tempo, while the objective picture here should be a continuous whole, since the thought transference is subjective; i.e., in Ben's mind and not in the reader's eye. I think italics are necessary to establish for the reader Benjy's confusion; that unbroken-surfaced confusion of an idiot which is outwardly a dynamic and logical coherence. To gain this, by using breaks it will be necessary to write an induction for each transference. I wish publishing was advanced enough to use colored ink for such, as I argued with you and Hal [Harrison Smith] in the speak-easy that day. But the form in which you now have it is pretty tough. It presents a most dull and poorly articulated picture to my eye. If something must be done, it were better to re-write this whole section objectively, like the 4th section. I think it is rotten, as is. But if you wont have it so, I'll just have to save the idea until publishing grows up to it.

Faulkner to Ben Wasson [early summer, 1929], in *Selected Letters of William Faulkner*, ed. Joseph Blotner (New York: Random House, 1977), 43-44. Cf. Joel Deshayé and Peter Stoicheff, "Colour-coded chronological sequencing of Benjy's section," [http://drc.usask.ca/projects/faulkner/main/benjy\\_spectrum.htm](http://drc.usask.ca/projects/faulkner/main/benjy_spectrum.htm), in *The Sound and the Fury: a Hypertext Edition*, ed. Stoicheff et al. University of Saskatchewan, 2003, <http://www.usask.ca/english/faulkner>.