

Garrulity and Reticence:

The Contrastive Structure of *Sanctuary*

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1

The structure of *Sanctuary* (1931) looks simple at a glance. In fact the topic of structure has not drawn critics' attention to discuss this novel. *Sanctuary* is generally regarded as "technically a less inventive novel"¹⁾, "a streamlined drama"²⁾, or "one of Faulkner's most straightforward narratives"³⁾. Compared with his preceding two skillful, experimental novels with several narrators and abundant usage of stream of consciousness and interior monologues, this novel lacks such complexities. There is only one objective narrator and the plot is conveyed mainly through the characters' conversations and actions. There are only a few instances of stream of consciousness or interior monologue of Horace Benbow. The story runs chronologically with a few exceptions of flashbacks. Therefore it is true that this novel is easier to read among of Faulkner's difficult novels. It is well-known that the seeming simplicity of this work resulted from an elaborate revision.

The original version of this text⁴⁾ had a somewhat complex structure. The chronology was often cut back by many flashbacks and the stream of consciousness technique was intentionally adopted to express the hero's thoughts. It was because the original text was essentially a story of

Horace Benbow as a continuation of *Flags in the Dust*⁵⁾ . But after writing *As I Lay Dying*(1930) , Faulkner somehow changed his mind and deleted considerable portions about Horace. Finally he completed the novel as the story of both Temple Drake and Horace Benbow.

Sanctuary might be an unfortunate work. It has often been misunderstood and lowly-evaluated. There are two reasons for this. One is the author's own comment on the book; its inception is "a cheap idea ... to earn money"⁶⁾ . Another is a seeming simplicity of structure and easiness of reading. I am against this evaluation. The structure of *Sanctuary* is not so simple as it looks; it is intriguingly complex if you read closely. It is in fact an achievement of craft to express the theme of the book. It is not always easy to understand, even though it may be easy to read. To illustrate my thesis I will make a close examination of the plot-structures in the connection of topos, characterizations and narrative strategies.

2

The time of *Sanctuary* is from the spring to the summer of 1929⁷⁾ . It is the year of the ending of the roaring '20s and the nearing of the Depression years of the '30s. The main time focus is in the two months period from Horace's encounter with Popeye on May 7 to his loss of a trial and his subsequent return to his wife on June 24. Into this period the story of Temple Drake is interwoven and the last chapter is added as an epilogue. The novel consists of 31 chapters and has two main plots: Horace's struggle as a defense lawyer and Temple's horrifying experience of rape. The two plots are narrated alternately and put into contrast in the seven blocks as shown below:

①Horace in the Old Frenchman place(Cp. 1-2)/ Jefferson(Cp. 3)

Temple in the Old Frenchman place(Cp. 4-14)

- ②Horace in Jefferson (Cp. 15-17)
Temple in Memphis (Cp. 18)
- ③Horace in Jefferson (Cp. 19-20,22)
Virgil & Fonzo in Memphis (Cp. 21)
- ④Horace and Temple in Memphis (brothel) (Cp. 23)
- ⑤Temple in Memphis (Cp. 24-25)
Horace in Jefferson (Cp. 26-27)
- ⑥Horace and Temple in Jefferson (court) (Cp. 28)
- ⑦Horace in Jefferson and Kinston (Cp. 29-30)
Popeye in Alabama/Temple in Paris (Cp. 31)

The story develops almost chronologically, which helps the reader to follow the story line. Most of the characters are interconnected and meet more than once. Besides the protagonists Horace and Temple, such characters as Popeye, Ruby, Lee, Tommy, Miss Reba, Clarence Snopes, Gowan Stevens occupy the principal positions of the story. Episodes as Gowan Stevens' courtship of Narcissa and Virgil and Fonzo's stay in Miss Reba's house smoothly connect the two plots. These are almost paralleled in juxtaposition and come into direct crossing twice; once at Miss Reba's brothel in Memphis (Cp. 23) and another time at Goodwin's trial in Jefferson (Cp. 28). This parallel indicates that the two places are specially significant among several locations.

There are four exclusively important places in this fiction; the Old Frenchman place, Jefferson, Memphis, and Paris. The Old Frenchman place, a sanctuary for the moonshiners, is the place of Temple's "rape." Jefferson with its jail and court and churches is a "sanctified" town. Memphis is a city for gangsters and prostitutes. Paris, the symbolic city of western culture, appears at the last scene. These places are juxtaposed and contrasted one after another. The characters move among these places and their mobility forms the plot.

The first place, the Old Frenchman place, is a kind of mythic topos. The house later appears as one of the central stages of the Snopes stories. Some of the peasants of Yoknapatawpha County live near this locale. For instance, the Tulls in *As I Lay Dying* and *The Hamlet* (1940) live about two miles away from the house. It is a deserted place and isolated from the communities. There live an ex-prostitute (Ruby), an ex-convict (Lee), a retarded man (Tommy), a mute (Pap), and a Memphis gangster (Popeye). Let's look at the description of the place:

The house was a gutted ruin rising gaunt and stark out of a grove of unpruned cedar trees. It was a landmark, known as the Old Frenchman place, built before the Civil War; a plantation house set in the middle of a tract land; of *cotton fields and gardens and lawns long since gone back to jungle*, which the people of the neighborhood had been pulling down piecemeal for firewood for fifty years or digging with secret and sporadic optimism for the gold which the builder was reputed to have buried somewhere about the place when Grant came through the country on his Vicksburg campaign.⁸⁾ (Italics mine)

Once it was a cultivated plantation, a civilized place, but now it is a primitive place again. Only outlaws and outcasts live there and it is barren and futile. Ruby's baby is sick, Tommy is retarded, Pap is deaf and blind, and Popeye is impotent. Power and instinct rule the place. But it is a kind of sanctuary for them. What happens if a stranger, a civilized person, comes astray into this primitive place is first tested by Horace. He is lucky enough to be allowed to escape from the place because he is only a harmless male. Then into this uncivilized place a pair of "civilized" persons intrude and cause a disaster. In Temple and Gowan's case they are not so lucky as Horace. They are too "civilized" and "innocent" and antagonize the people there. Worse yet, one of them is a woman. This is

a place of outlaws and women are fundamentally off limits. Even though Ruby is a woman, she is Lee's woman and does chores a negro servant would do. Commitment into a tabooed sanctuary leads to disaster. This is the core event of the novel.

The dead body of Tommy is moved to Jefferson, Lee is arrested, Ruby follows Lee and the drama moves into the second act. The town of Jefferson is described as follows:

The street opened into a broader one. To the left it went on to the square, the opening between two buildings *black* with a *slow, continuous throng, like two streams of ants*, above which the cupola of the courthouse rose from *a clump* of oaks and locusts covered with *ragged* snow.

The adjacent alleys were *choked* with *tethered* wagons The square was *lined* with two-deep with *ranked* cars, while the owners of them and the wagons *thronged* *Slow as sheep* they moved, *tranquil, impassable* (111) (Italics mine)

One feels a kind of rigid order, yet a sort of disorder, and group-oriented tendency in this description. The town is equipped with a courthouse, a jail, and some churches, which means that it is a place of "the law, justice, civilization." (132) A person who commits a crime is arrested and put into jail, tried in court, and good morality is provided by the churches. This is ideally a sanctuary for good citizens. But in reality, an innocent person is arrested and put into jail. Even in jail Lee is not safe and secure: he is afraid of being shot by Popeye. But he refuses the bailbond because his life in prison is safer than that in the Old Frenchman place. Finally he is pulled out of prison and lynched by the mob. The jail has been no sanctuary. The same can be said of the court. The innocent Lee is judged guilty because of Temple's perjury. The churches are no better. The

Baptist minister calls Lee “a murderer”, “an adulterer”, “a pollutor of the free Democratic-Protestant atmosphere of Yoknapatawpha county.” (128) Church ladies force Ruby out of the hotel. They do not care about the truth. The final outcome is the lynching by these “innocent” people. The fierce power to exterminate “pollutors” resides in the community. One person’s sanctuary is another’s hell.

While Ruby and Lee are in distress in Jefferson, Temple and Popeye have their life in Memphis. The Memphis of *Sanctuary* is a notorious city of gangs and crimes. Murder and prostitution are rampant. The impression of Memphis is drawn like this:

At the foot of bluff below the Main street Popeye turned into a narrow street of *smoke-grimed* frame house with tiers of wooden galleries, set in a little back in *grassless* plots, with now and then a *forlorn* and *hardy* tree of some *shabby* species--*gaunt*, *lop-branched* magnolias, a *stunted* elm or a locust in a *grayish*, *cadaverous* bloom--interspersed by rear ends of garages (142) (Italics mine)

The same kind of futility, sinister air, and underworldness as the Old Frenchman place occupy the central image. In this city they settle on Miss Reba’s brothel, which is premier in Memphis: police chiefs, lawyers, politicians are its usual customers. It has a homely atmosphere thanks to the owner’s personality.⁹⁾ It is the comic setting for the episode of two sojourners; Virgil and Fonzo. (Cp. 21) But Miss Reba’s brothel is essentially a jail for Temple-- yet it is in a sense a sanctuary for her, too. She is fed and bought pretty dresses and protected from the outer world. Miss Reba may be the only person who cares about Temple. She asks Horace to take Temple out of her place for Temple’s sake. She also has her own standard of morality and hates Popeye’s perverted sexual behavior and reputation as a murderer. The people of this city have some kind of hu-

man feelings, as we see them in Red's funeral. (Cp. 25) Anyway, the city and Miss Reba's place are a sanctuary for the outlaws and the inhabitants who consort with them.

As stated above, these two places are both contrasted and closely connected. Characters of each place pay a significant visit to other. Horace goes to Memphis to meet and vainly hear Temple in person. In fact at this meeting he is shocked and defeated by what he regards as the evil of women. Temple shows up in the Jefferson courtroom in return and testifies against Horace. This leads to the ending of the plot of Horace and Ruby and Lee.

The fourth place is Paris. (We might say "places" including Birmingham for Popeye and Kinston for Horace.) This is Temple's resting place. (As Birmingham is Popeye's final resting place i. e. the place for him to die; and Kinston, Horace's. Horace disappears from the fictional world of Yoknapatawpha completely hereafter.) For Temple, however, it is not a final resting place, but seems to be a temporal one. But in this novel Paris is the resting place for her. This is a city in a foreign country, far from the United States, and it is a city of art and culture, one of the most civilized cities of the world. She is safe from the harms and sins of the world. She is with her father, Judge Drake. She is doubly protected. In that sense this seems to be her final sanctuary. But this is not the case. It is a "gray", "forlorn" day even in summer and its atmosphere is "rain and death"--a perfect waste land image. Besides, according to Morell, "the [Luxenburg] palace was used as prison during the [French] Revolution"¹⁰): the fact enhances the irony of the place. He insists that "[t]he Luxenburg Garden scene ... brings together a number of images and symbols that emphasize the theme of the impotence of the Law to protect the sanctuary from evil."¹¹) This is diabolically opposed against Horace's notion of Paris or Europe as the place of "law and justice and civilization" which the state of Mississippi of the United States absolutely lacks.

Conclusively speaking, the novel indicates that there is no sanctuary on earth for human beings. Every human is connected with evil.

3

As is clearly shown in juxtaposing the two plots and two main stages of action, Faulkner contrasts the two protagonists of this novel. *Sanctuary* is a story of Horace Benbow and Temple Drake.

This novel has long been interpreted mainly as Horace Benbow's. Cleanth Brooks insists that the theme of *Sanctuary* is "Discovery of Evil" by the protagonists.¹²⁾ They discover evils like bootlegging, prostitution, gangs, unjust trials, murders, lynching, exclusiveness of communities, irresponsible students, and others. It is the author's accusation of the evil in society. Brooks stresses the importance of Horace's discovery that "the male's discovery of evil and reality is bound up with his discovery of the true nature of women."¹³⁾ He is right in this point. Horace finds selfishness, hypocrisy, irresponsibility, exclusiveness, and imperviousness in such women as Belle, Little Belle, Narcissa, Temple, and Ruby. Horace meddles with these women and he is obsessed with them. The original version is filled with instances of his excessive consciousness and obsession with women. One of the deliberate revisions by the author is intended to straighten out Horace's confused consciousness. For that purpose most of the flashbacks are replaced into the chronological order and unnecessary episodes concerning his marriage with Belle are deleted. This gives the novel an impression of simplicity and straightforwardness.

But if we look at the structure of this novel, Horace's plot is not only his. It is also Lee and Ruby's. Structurally as two places are juxtaposed and contrasted, the two pairs of men and women are juxtaposed; Lee & Ruby vs. Popeye & Temple. Lee is arrested and in jail for the murder Popeye committed, and he is put to death. Popeye escapes his capture,

but he is also arrested and put to death for the crime he did not commit. While Lee is in jail in Jefferson, Temple is in the brothel, a kind of jail. The Ruby-Frank episode contrasts with that of Temple-Red. In this sense the hero and heroine of the so called Horace's plot are Lee and Ruby: Horace is a spectator and meddler of the story. His observation and action frame the plot, but his role is that of a foil from the standpoint of structure. In this plot, however, the garrulous foil occupies the greater part of actions and speeches and the hero and heroine are passive and reticent. They are strangers in this community and pariahs in this class. In such a position they are powerless and speechless.

Popeye and Temple constitute another important plot. Temple has been misunderstood and evaluated as a wicked woman. One of the reasons for this is in the "sequel" drama of *Requiem for a Nun* (1951). In this volume Temple recollects her rape case and confesses that she "liked evil."¹⁴ But the real reason is that she is judged by the prejudices of Ruby and Horace and the narrator of the book. Cox claims that "most of Temple's actions are ill-judged and counter-productive."¹⁵ Moreover, Temple is strictly limited in her behavioral pattern by the Southern culture and does not possess her own words to explain. Most of her behavior and speech is observed by others. In most scenes she is depicted as either running around to escape her fear or lying rigid "like an effigy." (71) Her speech is short and contradictory. When she prays to God, she cannot remember the phrase and instead whispers "My father's a judge." (51) Even her own confession of the rape scene to Horace reveals nothing concrete, and rather gives to him an impression of her vanity.

But in order to understand this novel correctly, you have to know who Temple is and what kind of situation she is in. She is not a flapper as Bleikasten comments¹⁶. She might have become a flapper as a result of this affair, but at the starting point she is an ordinary college coed. She is not a model student, to be sure, but an average student. Among her

dormitory mates there are some girl-students who have already had sexual experiences or some boy-students who cheat on a train and boast of their sexual extravaganzas as Horace witnesses. She sneaks out of the dormitory, has dates with many boys, but it is a normal pattern of ordinary college students. She never even drives or drinks before the incident.

In the Old Frenchman place she is running around with blank eyes in a short dress. She is often described as a child. Her speech is fragmentary, and she cannot express herself well. She is a type of woman called "Southern Belle." In Southern society in those days upper and middle class women were required to be just pretty women, who were childlike and doll-like. They were incapable in their daily lives, because they had black servants to help them. They did not need to explain thier needs and had only to smile. Sometimes they were frail and sick. In fact the woman in Southern culture had been thought of as "a child" or "an automaton."¹⁷⁾

The reason Temple did not escape from the imprisonment in the Old Frenchman place or the Memphis brothel was that she could not make it. She was put into a "living death"¹⁸⁾ and "suffered"¹⁹⁾ severely. She never wanted to be raped. She asked for help from Gowan, Ruby, Lee, Tommy, Horace, Red, and even Popeye himself. Her story should be read under this light as Muhlenfeld insists.²⁰⁾ The scene at a gas station on the way to Memphis is to be interpreted as one of her failed escapes as Urgo sees it,²¹⁾ because the real meaning of her explanation of hiding that she hid herself from the boy at school can be a cover-up of her failure to escape. In this novel Horace is a "spokesman for the romantic visions"²²⁾, a "romantic observer and central intelligence"²³⁾, and Temple's inner thought is not depicted or told by herself except once. Therefore, her real thoughts and feelings are never made clear to the reader. In this sense as Folks says, "Temple is [made] the necessary martyr in Faulkner's fiction."²⁴⁾

She is in such overwhelming fear that she almost panicks. When she

talks about her rape to Horace, she is still in this numbed condition. She evades talking about the crime itself and talks about her fear on the previous night. This may mean that her fear on the previous night was more terrifying than the rape itself. And it will be proper to interpret her attitude as a self-defensive evasion. This becomes clear when we learn of her four versions of fantasy: she was a boy instead of a girl; she was a dead bride in a coffin; she was a middle-aged school teacher ordering obedience; she was a white-bearded old man. If she were any of these, she would not have been raped. Thus this fantasy is a reflection of her wish to escape from the reality of rape. But Horace does not understand her real intention, and she knows that Horace is not reliable for her. She lets Horace feel that she is antagonistic and vain and find evil in her and think that it is "[b]etter for her if she were dead tonight" (221). This is the effect of the first direct confrontation between Temple and Horace.

Their second confrontation is in the Jefferson court room. She perjures herself, makes Lee seem guilty, and defeats Horace. The reason for her perjury is not revealed. It is probable, as Brooks hints, that she is threatened by Popeye²⁵⁾ and directed by Eustace Graham to commit perjury. She is still in psychological confusion at this time and she does not care who the murderer is as long as he is a male. For her the person who raped her and killed Tommy is "he"—a man, and whether it is Popeye or Lee does not matter. At the Old Frenchman place when she refers to "he," the "he" is always very ambiguous. Even at school she rarely distinguishes the names of the boys she dates. For Temple "he" is a man who dominates a situation, and it is Lee who rules the place. Besides, the macho image of Lee is amplified by Ruby's tale and Lee himself pesters around and frightens Temple. In fact, as we have seen above, the core of Temple's confession to Horace is the fear of the horror of rape, not by the real rape by Popeye. So when she testifies that "He [Lee] shot him [Tommy]." (287), she means it.

Temple has been evaluated as an evil woman mostly because of antagonism and prejudice of Horace and others, but this interpretation must be thus repaired.

4

The narrative strategy and characterization have also some contrastive aspects. First, take the case of four versions of Temple's rape.

- ① Chapters 9, 10, and 13: Objective description of the event at the Old Frenchman place; Temple is in so much fear that she is running around the place.
- ② Chapter 19: Ruby tells Horace about it in Jefferson; A brief sketch of Ruby's perception of Temple as a foolish intruder.
- ③ Chapter 24: Temple herself tells it to Horace at Miss Reba's house in Memphis; A kind of fantastic delusion rather than a real account. It is about "the night she had spent in the ruined house" (215), not the rape itself. But Horace takes her recounting as a prideful one.
- ④ Chapter 28: Disclosure at the court in Jefferson; No concrete story. She says she was in the crib, and the District attorney presents a corn-cob as a proof of the case.

These four versions altogether, with some clear contradictions, give a hint of the knowledge of what really happened and how horrified Temple was in it.

This way of narrative technique to depict a character or an event from different angles is one of Faulkner's essential skills in his novel writing. With this technique a writer creates a character with different aspects and an affair with a possibility of various interpretations. In the above example of Temple's rape, it is recounted four times, but the episode is too

ambiguous for us to know what really happened. Readers have to guess what the truth is by the help of the given suppositions or facts or proofs in different versions. This is the same cryptanalysis of the identities of Joe Christmas in *Light in August*(1932) and Charles Bon in *Absalom, Absalom!*(1936) .

Concerning characterization in this novel, there is a curious trait. Most of the characters are contrasted but interchangeable one after another. For instance, most of the women in this story are indistinguishable to Horace. In Horace all women are the same in their nature and destiny. In Chapter XXII of the original version he thinks of “Belle and Narcissa and the woman[=Ruby] ... all sitting on a cot in the jail” and regards them in one category as “stagnant water” while he is “one of ... aimless bugs”²⁶⁾ upon it. In his fantasy scene of Chapter 23 of the revised text Little Belle is clearly conflated with Temple. This treatment of women under the same premise is not only in Horace but everywhere in this work. Even such seemingly opposite women as Temple and Ruby have things in common. Temple follows the model of Ruby and becomes a prostitute. The Temple-Red story is a replaying of the Ruby-Frank story.

The interchangeability of contrastive characters is not limited to women. It is also applied to men. There are five men (Pap, Lee, Popeye, Van, Tommy) around Ruby in the Old Frenchman place; Judge Drake and four brothers of Temple in Jackson; Popeye and four men in the Grotto, Memphis. Lee and Popeye share the same destiny, even though they are seemingly opposite. Lee is presented as potent and manly and Popeye is depicted as impotent and doll-like. But Popeye compensates for the lack with money, a car, an automatic pistol, and a corn-cob, and stands equal with Lee. He rapes Temple and murders Tommy. Lee has the same kind of background; he killed a man over a woman while he was in the army. Lee is sentenced guilty of the murder committed by Popeye and lynched by the mob. Popeye is arrested for a murder which he did not commit and

is sentenced to death by the jury's eight minutes verdict. The same passage "The jury was out eight minutes." (291) in Lee's case was not in the original version and was added in the revision. The intention is clear: to relate these two events more closely.

The same can be said of Popeye and Horace. In the original version their meeting was set in the middle of Chapter II, but in the revised edition it is transferred to the opening scene of the Chapter 1. In the original version the vision is entirely Horace's, but in the revised text the first vision is Popeye's and it is gradually replaced by Horace's. They have precious things in their pockets: Popeye, a pistol; Horace, a book. Both of them are sexually "impotent." They are, in different sense, misfits to society. Finally Popeye disappears from the world by his death and Horace also disappears from Faulkner's fictional world. Thus they are contrasted but interchangeable.

In addition to the contrasts of character and setting, there is a contrast of class in this novel. The Old Frenchman place and Memphis are a world of lowly outlaws like Lee, Ruby, Popeye, Tommy, Pap, Miss Reba, Minnie, and others, while Jefferson is a world of middle-class petit-bourgeois like Horace, Temple, Gowan, Belle, Narcissa, Judge Drake etc. So even the characters are interchangeable and seem to follow the same fate, there is a definite distinction between the two classes of people. Horace and Gowan stray into the other world, but they are let out free. Temple is put into the same situation and she experiences a terrible life there, but finally comes out alive. There works in her case a sexual politics. The Old Frenchman place and Memphis are basically a male/outlaw/lower-class world, and are sanctuaries for such persons. If people from another world--female/citizen/middle-class--invade this world, what happens? This theme is typically expressed in the case of Temple. Concerning this, there is in the original version a grotesque episode of Horace's childhood memory of putting a cat in a possum barrel (Cp. XXIII). It is deleted in

the revised text, but it is a symbolic image of the core of the novel.

The same thing is vise versa. Temple is not the only victim. The same destiny falls on the other world's inhabitants when they intrude in another's sanctuary. Lee and Popeye are put to death, Tommy and Red are killed, Ruby and her baby and Pap have no future. They share the same fate as the executed negro convict in the Jefferson jail. Every sanctuary protects those who obey the rules of its survival and order but expels those who defy and invade it. Horace as a spectator and meddler realizes this fact finally, but he is defeated by this acknowledgement and forced out. Temple has no such speech power as Horace and experiences the meaning of trespass with her own body and mind and keeps reticence in the ending scene. Temple in Paris is enveloped with a spiritual death among the "dead tranquil queens in stained marble mused" (317). Thus the world of *Sanctuary* is full of death and violence and insanity. It is natural that *Sanctuary* is called a "novel of nihilism"²⁷⁾ and "the bleakest ... in Faulkner's work"²⁸⁾.

Sanctuary is full of indictments of affinity of evil and people, corruptive system of society, and class distinction. The addition of Lee's lynching in the revision is one of the typical instances of the enhancement of the theme. On the basis of this recognition the author makes farther and deeper searches for the hidden nature of human beings and communities in the perspectives of race, class, and history. In order to seek for the themes he invents various modernistic narrative techniques as necessary weapons. Creating a story out of hearsay or sensational events from a cheap idea has no relation with the value of a novel. What matters most is how a writer transforms the idea into a work with a deep insight of human nature and society. In this sense the revised *Sanctuary* is more than a success and its revision is such an achievement as Faulkner himself asserts when he says that he "made a fair job."²⁹⁾

Notes

- 1) Philip Weinstein, "Precarious Sanctuaries: Protection and Exposure in Faulkner's Fiction" *Studies in American Fiction* 5 (Autumn, 1978) , 177.
- 2) Gerald Langford, *Faulkner's Revisions of "Sanctuary"* (University of Texas Press, 1972) , p. 7.
- 3) André Bleikasten, *The Ink of Melancholy* (Indiana University Press, 1990) , p. 216.
- 4) William Faulkner, *Sanctuary: The Original Text* (Random House, 1981) (Edited, with an Afterword and Notes, by Noel Polk)
- 5) The revised edition of this novel was published as *Sartoris* in 1929. The original text was published in 1973. William Faulkner, *Flags in the Dust* (Vintage Books, 1974) (Edited and with an Introduction by Douglas Day)
- 6) William Faulkner, *Sanctuary* (Modern Library, 1932) , "Introduction"
- 7) Faulkner, *Sanctuary: The Original Text*, Cp. XXVII. " ... Popeye was arrested in Birmingham for the murder of a policeman in a small Alabama town on the night of June 17, 1929." (p. 285) The year is deleted in the revised text.
- 8) William Faulkner, *Sanctuary* (The corrected text) (Vintage International, 1993) , p. 8. I use this edition as the text. Hereafter the quotation is from this text and the page number is given in parentheses.
- 9) Max Putzel, *Genius of Place* (Louisiana State University Press, 1985) , p. 271. Concerning this, Putzel rightly points out as follows: "Miss Reba and her friends present a faultless parody of Narcissa's respectability and Miss Jehnney's asperity."
- 10) Giliane Morell, "The Last Scene of *Sanctuary*" *Mississippi Quarterly* 25 (Summer 1972) , 353.
- 11) *Ibid.*, 354.
- 12) Cleanth Brooks, *William Faulkner: The Yoknapatawpha Country* (Yale University Press, 1963) , p. 116.
- 13) *Ibid.*, p. 127.
- 14) William Faulkner, *Requiem for a Nun* (Vintage Books, 1975) , p. 117.
- 15) Diane Luce Cox, "A Measure of Innocence: *Sanctuary's* Temple Drake" *Mississippi Quarterly* 39 (Summer 1986) , 307-8.

- 16) Bleikasten, p. 263.
- 17) Jeffrey J. Folks, *Southern Writers and the Machine* (Peter Lang, 1993) , p. 41.
- 18) Lyall H. Powers, *Faulkner's Yoknapatawpha Comedy* (The University of Michigan Press, 1980) , p. 75.
- 19) Weinstein, 180.
- 20) Elisabeth Muhlenfeld, "Bewildered Witness: Temple Drake in *Sanctuary*" *The Faulkner Journal* I-2 (Spring 1986) , 43.
- 21) Jorsep Urgo, "Temple Drake's Truthful Perjury: Rethinking Faulkner's *Sanctuary*" *American Literature* 55 (October 1983) , 438.
- 22) Putzel, p. 257.
- 23) *Ibid.*, p. 258.
- 24) Folks, p. 44.
- 25) Brooks, p. 126.
- 26) Faulkner, *Sanctuary: The Original Text*, p. 254.
- 27) Calvin S. Brown, "Sanctuary: From Confrontation to Peaceful Void", *The Novels of William Faulkner* ed. by R. G. Collins and Kenneth McRobbie (University of Mannitoba Press, 1973) , p. 95.
- 28) David Williams, *Faulkner's Women* (McGill-Queens University Press, 1977) , p. 151.
- 29) Faulkner, *Sanctuary* (Modern Library, 1932) "Introduction"