

Abstract of the Dissertation

A Comparative Study of  
William Faulkner's *Sanctuary*  
and *Sanctuary: The Original Text*

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The purpose of this doctoral thesis is to compare the sixth published novel of William Faulkner (1897-1962), *Sanctuary* (1931), and the typescript of it written in 1929, which was later edited by Noel Polk and published after Faulkner's death in 1962 under the title of *Sanctuary: The Original Text* (1981).

In his introduction to the Modern Library version of *Sanctuary* (1932), Faulkner states that the 1929 version of *Sanctuary* is a result of a cheap idea to make money and when he read its galley in 1930, he saw it was roughly written and decided to rewrite it completely. He in fact thoroughly revised the galley by rearranging, adding and deleting portions of the text. Thus finally the revised version of *Sanctuary* came out in the next year, 1931.

Since Linton Massey found the galley of the 1929 version, several

comparative studies of two versions of *Sanctuary* have been issued. Early ones of those studies were influenced by Faulkner's comment in his introduction to the Modern Library version, and they prejudged that the 1929 version of *Sanctuary* was a badly written text and the 1931 version was a serious work to fix it.

The studies on the manuscript and the typescript of the 1929 version of *Sanctuary*, however, revealed that Faulkner also elaborately worked on the composition of the 1929 version, and that in his introduction he exaggerated his attitude toward the 1929 version. Then, it cannot be said that the 1929 version of *Sanctuary* was a mere badly written text and in 1930 Faulkner neatly fixed it. Rather he had done his best in the writing of the 1929 version, and then his concern for novel composition so radically changed that his revision in 1930 consequently denied his own composition of the 1929 version. This thesis therefore accepts each version for what it is and examines the differences in the designs of the two versions of *Sanctuary*.

In comparing the two versions, this thesis heavily pays attention to the rearranged portions in his revision, which were often ignored by the preceding studies that tended to emphasize the added and the deleted portions in the two texts. However, it is quite important to investigate the rearranging procedure, for different series of portions force the readers to notice different meanings in the texts.

Each version of *Sanctuary* has differences between the chronologies of the events and the orders in which they are narrated, and this quality is especially excessive in the 1929 version. Faulkner's

rearrangement in the revision reaches these two kinds of order: one is the change of the order of the narrative, and the other is the change of the order of the chronology of events.

The change of the order of the narrative was once considered the byproduct of the setting-straight of the intricate narrative, which prevents the readers of the 1929 version from comprehending the time series of the events in the novel. However, this procedure transformed the whole narrative design of the novel from protagonist-centered narrative like detective novels into a different one that objectifies a protagonist and compares him and other characters.

The change of the order of the chronology of events was almost excluded from consideration in early comparative studies with a few exceptions. But, in fact, the chronologies of events in the two versions are quite different from each other. The new series of events give the characters a series of effects different from those of the 1929 version. As a result, the conclusions of the two versions are also influenced by these different orders of events in the novels.

Thus, in revising *Sanctuary*, Faulkner not only added and deleted the portions in the texts but also rearranged them. Furthermore, the rearrangement was the primary procedure of the revision of *Sanctuary*, for it changed the whole design of the novel, showing his transition of attitude toward novel composition from 1929 to 1930.