

William Faulkner's writing is known, revered and shunned for its meandering syntax that draws its readers into a forest of words as dense as the last first growth woods described in "Delta Autumn," in which one is likely to get lost in search of the mythical great bear. Likewise, it is certainly not always easy to find one's way through Faulkner's convoluted prose and to grasp where it is taking us. More often than not, whatever plotline Faulkner's novels contain is entangled in the dense accumulation of words. Among these words, some recur with a striking frequency: either simple words designating simple things or elaborate words (mostly of Latin origin) of a conspicuous unfamiliarity, these words are endowed with a singular power that betrays Faulkner's relish in using them and, of course, grants them a special status in the writer's lexicon.

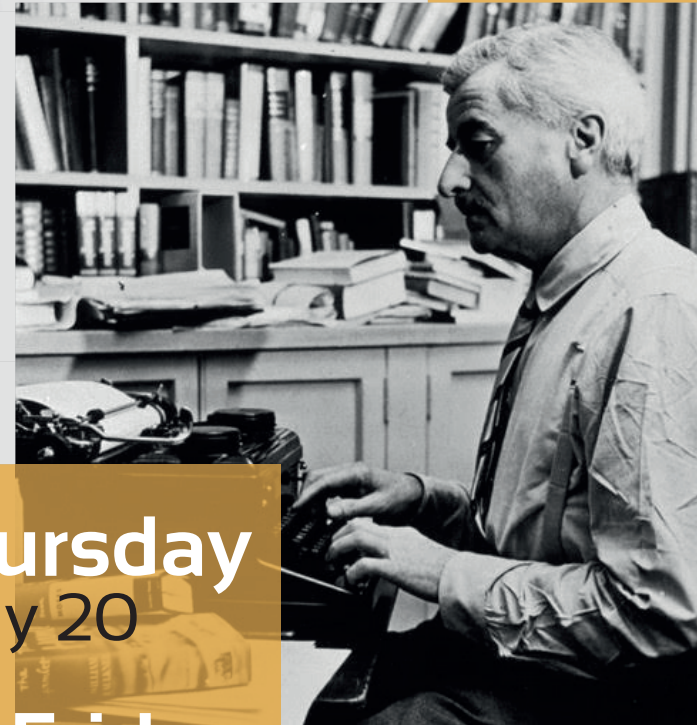
In the tradition of close readings that has often been privileged by French Faulkner Studies and certainly contributed to their singular identity, this second international Faulkner conference in Amiens, France, co-organized by the University of Richmond, USA, proposes to examine some of the smallest units making up Faulkner's dense and unmistakable writing style—his words. We will focus our attention on words that end up being so laden with meanings, whose plurality is fostered by their reappearances in the sometimes most surprising contexts, that it is tempting to consider them not only as Faulkner's favorite words, but as his fetishized words. Such proclivities are key for what they reveal about not only Faulkner's own lexical investments but for what they suggest about how sound, sense, and syntax interact in his works' critical meanings.

Faulkner's Fetishized Words

International ZOOM Symposium

Keynote speakers:

- John T. Matthews
Boston University
- Jay Watson
University of Mississippi



2021

Thursday
May 20

& Friday
May 21

Organized by
the University of Picardy Jules Verne · France
and the University of Richmond · USA

<https://faulkneramiens.wordpress.com/>

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Thursday 20 May, 2021

14h00-14h15 Introduction – **Frédérique Spill** (Université de Picardie Jules Verne)

14h15-16h00 **PANEL #1 SPATIAL FAULKNER** (Chair: **Ahmed Honeini**)

Stéphanie Eyrolles Suchet (Université de Clermont-Ferrand, France): “‘Motionless, locked, incapable of moving’: Arresting Motion in Faulkner’s novels”

Yvan Drion (Université de Rouen/Université de Picardie Jules Verne, France): “Translating the ‘whirling’ text of William Faulkner’s Sanctuary”

Liza Tishchenko (University of Michigan, USA): “Equipped Rooms and Fictitious Names: Narrating Rent and Renting Narratives in The Wild Palms and Soldiers’ Pay”

Solveig Dunkel (Université de Picardie Jules Verne/Boston University): “Faulkner’s Corridors”

16h00-16h15 *Break*

16h15-17h30 Keynote – **Pr Jay Watson** (University of Mississippi, USA): “‘The Working of That Word’: Racial and Fossil Energies in Light in August”
(Chair: **Peter Lurie**)

17h30-18h00 *Longer break*

18h00-19h45 **PANEL #2 RACE AND FORM** (Chair: **John T. Matthews**)

Jenna Grace Sciuto (Massachusetts College of Liberal Arts, USA): “Repetition and the Reifying of Racial Lines in Halldór Laxness and William Faulkner”

Peter Lurie (University of Richmond, USA): “Faulkner’s Racialized Light”

Aurélien Guillain (Université Toulouse-Jean Jaurès, France): “What is ‘impenetrable’ in Go Down Moses: the Power of a Transferred Epithet”

Susan Scott Parrish (University of Michigan, USA) and **Johannes Burgers** (Ashoka University, India): “The Bitter Sum: Accounting for Racist Words in Absalom, Absalom!”

19h45-20h05 **Michał Choinski** (Jagiellonian University, Poland): “A Stylometric Approach to Some of Faulkner’s Fetishized Words”
(Chair: **Frédérique Spill**)

Friday 21 May, 2021

14h00-15h30 **PANEL #3 FAULKNER’S SHE(S)** (Chair: **Solveig Dunkel**)

Astrid Maes (Université de Picardie Jules Verne, France): “Faulkner’s Serene Women”

Laura Wilson (Fisk University, USA): “‘Women, shit,’ the tall convict said’: Female Bodily Functions in the Fiction of William Faulkner”

Mary Knighton (Aoyama Gakuin University, Japan): “Transformative Bo vine Figures in Faulkner’s Fictions”

15h30-17h15 **PANEL #4 FAULKNER IN ABSENTIA: LANGUAGE AND “NOTLANGUAGE”** (Chair: **Astrid Maes**)

Ahmed Honeini (Royal Holloway, University of London, UK): “The Word that Quentin cannot say: Evasion and the linguistics of suicide in The Sound and the Fury (1929)”

Ineke Jolink (Université Catholique de Paris, France): “Faulkner’s Use of the Prefixes Un, No and Not: A Study in Deviant Morphology”

Benoît Tadié (Université Rennes 2, France): “‘Little verbal toys’: Words in ‘-less’ in Sanctuary”

Phillip “Pip” Gordon (University of Wisconsin-Platteville, USA): “The Missing Word: Describing the ‘(Un)Real Thing’ in Sanctuary”

17h15-17h45 *Longer break*

17h45-19h00 Keynote – **Pr John T. Matthews** (Boston University, USA): “‘Dispos- sessed Him Dispossessed’: The Fetish of Recursive Forms”
(Chair: **Frédérique Spill**)

19h00-19h15 *Break*

19h15-20h30 **PANEL #5 FAULKNER AND AESTHETIC PRODUCTION** (Chair: **Jay Watson**)

Bernard T. Joy (University of Glasgow, Scotland): “Both Virgin and Pre gnant: An Impossible Confluence of Referent and Reference in Faulkner’s ‘A Portrait of Elmer’”

Benjamin Robbins (University of Innsbruck, Austria): “Faulkner’s Hol lywood Allusions and the Semantic Fields of Contagion or Commodification”

Randall Wilhelm (Anderson University, USA): “Faulkner’s Silhouettes”

20h30-20h45 Conclusion – **Peter Lurie** (University of Richmond)