



# JAS Bookshelf

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## INTRODUCING THE JAS BOOKSHELF

This issue introduces the first of several new initiatives that we will establish during our tenure as associate editors: The JAS Bookshelf. We will be inviting contributors to reflect upon a single written work – fiction, scholarship, or otherwise – that has been indispensable in shaping their research, their teaching and their outlook beyond academia. Our aim in developing this strand is to curate a “living,” eclectic, and diverse Bookshelf on our website from these various contributions that will grow over time and will be sustained during subsequent associate editorships. To propose a topic for a Bookshelf entry or cluster, please contact the associate editors: [jasassociateditors@baas.ac.uk](mailto:jasassociateditors@baas.ac.uk).

Our first Bookshelf cluster looks at the life and work of Nobel laureate, William Faulkner. Ahmed Honeini’s entry focuses on his first encounter with *The Sound and the Fury* (1929) and the ways in which his engagements with Faulkner have guided his navigation of early career academia. This is followed by two contributions, from Carl Rollyson and Bernard T. Joy, on the artistic and intellectual innovations of Faulkner’s labyrinthine modernist monument *Absalom, Absalom!* (1936).

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## NOW I CAN WRITE: THE TENACITY AND ENDURANCE OF WILLIAM FAULKNER’S *THE SOUND AND THE FURY*

The path that led William Faulkner to write *The Sound and the Fury* (1929), his first canonical work of American modernism, was in no way an easy one. His first two novels, *Soldiers’ Pay* (1926) and *Mosquitoes* (1927), had been moderately well received critically but had not made an impact upon the general reading public. His third novel, *Flags in the Dust*, had been extensively edited and published in a much condensed form as *Sartoris* (1929). By the time he began *The Sound and the Fury*, he had grown disillusioned and dejected with the publishing process. “When I began the book,”