

Requiem for a Nun

A PLAY
from the novel
by WILLIAM FAULKNER
adapted to the stage
by RUTH FORD

A RANDOM HOUSE PLAY



To
Harlow
with great expectations
Ruth
Ford

Requiem For A Nun A Play

Padhraic Smyth



Requiem For A Nun A Play:

Voice and Eye in Faulkner's Fiction Hugh M. Ruppersburg, 2008-11-01 Hugh M Ruppersburg examines the use of narrative viewpoint and structure in four representative novels by William Faulkner *Light in August* *Pylon* *Requiem for a Nun* and *Absalom Absalom* In his discussion of these four works he refers frequently and often at length to Faulkner's other novels and stories so that the book offers a comprehensive examination of the narrative principle that underlie Faulkner's literary achievement Ruppersburg shows how the Nobel Prize winning novelist employed a number of elements to guarantee the impersonality of his fiction how he built his novels primarily around the speech and thoughts of his characters The absence of a judgmental authorial or narrational voice says Ruppersburg compels the reader to reach his own judgment concerning the behavior of these characters as well as the meaning and value of the fiction By fusing a number of individual perspectives into a composite perspective Faulkner gives the community itself a voice He also uses narrative viewpoint to dramatize the individual's search for identity and the nature of truth time history and human consciousness Most significantly the author says Faulkner's manipulation of character perspective forces the reader to participate in the narrative process on the same level as that of the fictional characters *Voice and Eye in Faulkner's Fiction* is primarily intended for the literature teacher and specialist but it is directed as well to all readers curious about Faulkner's methods and the ways in which his novels work Critical Companion to William Faulkner A. Nicholas Fargnoli, Michael Golay, 2009 *As I Lay Dying* *Light in August* *The Sound and the Fury* *Absalom Absalom* *The Bear* and many others **Requiem for a Nun**, 1951 *Requiem for a Nun* Ruth Ford, 1959 A sequel to Faulkner's early novel *Sanctuary* which introduced the characters of Temple Drake her friend later husband Gowan Stevens and Gowan's uncle Gavin Stevens The events in *Requiem* are set in Faulkner's fictional Yoknapatawpha County and Jackson Mississippi in November 1937 and March 1938 eight years after the events of *Sanctuary* In *Requiem* Temple now married with a child must learn to deal with her violent turbulent past as related in *Sanctuary* The major theme of *Requiem* concerns spiritual redemption for past evil deeds through suffering and the recognition of one's guilt *Requiem for a Nun. A play from the novel by W. Faulkner, adapted to the stage by Ruth Ford. [With plates.]* William Faulkner, Ruth Ford, 1959 **Fiction's Inexhaustible Voice** Stephen M. Ross, 1989 William Faulkner recognized voice as one of the most distinctive and powerful elements in fiction when he delivered his Nobel Prize acceptance speech describing the last sound at the end of the world as man's puny inexhaustible voice still talking As a testimonial of an artist's faith in his art the speech raised the value of voice to its highest reach for man as one of the props the pillars to help him endure and prevail In *Fiction's Inexhaustible Voice* Stephen Ross explores the nature of voice in William Faulkner's fiction by examining the various modes of speech and writing that his texts employ Beginning with the proposition that voice is deeply involved in the experience of reading Faulkner Ross uses theoretically grounded notions of voice to propose new ways of explaining how Faulkner's novels and stories express meaning showing

how Faulkner used the affective power of voice to induce the reader to forget the silent and originless nature of written fiction Ross departs from previous Faulkner criticism by proceeding not text by text or chronologically but by construction a workable taxonomy which defines the types of voice in Faulkner's fiction phenomenal voice a depicted event or object within the represented fictional world mimetic voice the illusion that a person is speaking psychic voice one heard only in the mind and overheard only through fiction's omniscience and oratorical voice an overtly intertextual voice which derives from a discursive practice Southern oratory recognizable outside the boundaries of any Faulkner text and identifiable as part of Faulkner's biographical and regional heritage In Faulkner's own experience listening was important As he once confided to Malcolm Cowley I listen to the voices and when I put down what the voices say it's right In Fiction's Inexhaustible Voice Ross conducts a careful analysis of this fundamental source of power in Faulkner's fiction concluding that the preponderance of voice imagery represented talking verbalized thought and oratorical rhetoric and posturing makes the novels and stories fundamentally vocal They derive their energy from the play of voices on the imaginative field of written language

Broadway Plays and Musicals Thomas S. Hischak, 2009-04-22 New York City's Broadway district is by far the most prestigious and lucrative venue for American performers playwrights entertainers and technicians While there are many reference works and critical studies of selected Broadway plays or musicals and even more works about the highlights of the American theater this is the first single volume book to cover all of the activities on Broadway between 1919 and 2007 More than 14 000 productions are briefly described including hundreds of plays musicals revivals and specialty programs Entries include famous and forgotten works designed to give a complete picture of Broadway's history and development its evolution since the early twentieth century and its rise to unparalleled prominence in the world of American theater The productions are identified in terms of plot cast personnel critical reaction and significance in the history of New York theater and culture In addition to a chronological list of all Broadway productions between 1919 and 2007 the book also includes approximately 600 important productions performed on Broadway before 1919 *Requiem for a Nun* Ruth Ford, 1959 Dramatization of the novel *Requiem for a Nun* William Faulkner, 1959 **Proof** Joseph Katz, 1971 **Notable Women in the American Theatre** Alice M. Robinson, Vera Mowry Roberts, Milly S. Barranger, 1989 This reference book has entries for some 300 women in American theater ranging from actors directors choreographers playwrights and designers to critics agents and managers and should provide focus for future scholars of women's studies and theater The volume will prove valuable to scholars and the curious Library Journal The current and thoughtful treatment of this book will be valuable for academic and large public libraries especially those that support research in women's studies theater American studies and biography Booklist From Mrs Lewis Hallam the first known professional actress in America to outstanding women of the present era this biographical dictionary alphabetically examines some 300 notable women who had distinguished careers in the American theatre Not simply a list of names and activities the volume to the extent possible narrates and evaluates the women's lives

and accomplishments providing not only relevant biographical information and bibliographical materials but also describing the women's professional contributions. In representing the careers of theatre artists from actors, directors and designers to choreographers, managers, playwrights, educators, critics, variety performers and agents, this first reference of its kind devoted exclusively to women also serves as a unique survey of the history of American theatre. *Notable Women in the American Theatre* documents the widespread activities of women in the American theatre. As many of them functioned in more than one capacity, one of the two appendixes lists names in the various professional categories. Each entry describes the pertinent facts of biography and contains a descriptive narrative relating to the individual's career with a special notation of her distinguished role in the American theatre. A bibliography of the featured woman, including sources to be found in books, magazines and newspapers, is also part of the alphabetical entry. To aid readers and researchers, 2 separate appendixes contain listings by place of birth and by profession and collate the interrelatedness of the careers of many of the women. Compiled primarily as a reference for college and university libraries, the volume would be a useful supplement to courses in women's studies, American studies, drama courses taught in English and theatre departments, courses in the history of the theatre, American history and biography.

Plays and Players, 1958 *The Mississippi Quarterly*, 1978 *Requiem for a Nun*, Pamela Kierejczyk Thielman, Columbia University Theatre Arts Division, 2009 *The French Review*, James Frederick Mason, Hélène Harvitt, 1959 *Theatre World*, 1957 **Perspectives U.S.A.**, 1952 *The Penguin Dictionary of the Theatre*, John Russell Taylor, 1967 *Twentieth-century American Literature*, Harold Bloom, 1985. Eight volumes of *Twentieth Century American Literature* contain criticism of modern authors from the United States and Canada. *World Theatre*, 1960.

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