# The Cormac McCarthy Journal

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## About *The Cormac McCarthy Journal*

*The Cormac McCarthy Journal* is a peer-reviewed journal focusing on the works and influence of Cormac McCarthy. *CMJ* publishes articles, notes, and reviews related to Cormac McCarthy's novels, dramas, and screenplays, the film adaptations of his work, and other appropriate scholarly materials.

*CMJ* is published annually in hard copy and online, and is a member of the Council of Editors of Learned Journals; the *Journal* is supported by the Cormac McCarthy Society (www.cormacmccarthy.com).

*Submissions*

Please submit all papers to be considered for *The Cormac McCarthy Journal* as Word document (.doc) or (.docx) attachments. Submissions may be emailed to the editor at stacey.peebles@gmail.com; no hard copy text is necessary. All submissions are read by the editor as well as a member of the Editorial Board and/or a designated outside reader.

All submissions, including reviews, should be in MLA short-form note format with endnotes, 12-point, double-spaced text, and no longer than 9,000 words.

There is no set deadline but, as a rule, the *Journal* closes out consideration of articles for each issue by late spring for fall/winter publication.

*CMJ* can be found online at http://journals.tdl.org/cormacmccarthy.

# Editor's Introduction

It was another busy year for Cormackians, with the publication of several new books on McCarthy and strong representation at the American Literature Association conferences in Boston and Savannah, the Popular Culture/American Culture Association conference in San Antonio, and the Western American Literature conference in Missoula, Montana. The Cormac McCarthy Society also sponsored two tables at "The Spirit of Place Anniversary Gala," celebrating the 25th anniversary of the Witliff Collections at Texas State University in San Marcos, where the McCarthy archive is housed. Proceeds from the event will support the Collections' further acquisition of archival materials—further acquisitions that are rumored to include more from McCarthy himself.

This issue covers a wide range of McCarthy's works. Benjamin Child considers the ways that the urban/rural divide in *The Orchard Keeper* is revised by more postmodern spatial representations in *No Country for Old Men*. Michael Madsen (who perhaps wins the prize for best title) discusses the reader's reaction to Lester Ballard with regard to Freud's notion of the uncanny, and Hillary Gamblin takes up the question of that same character's attitudes towards women with reference to practices of death and memorialization in Romantic-era culture.

Daniel Butler puts McCarthy in dialogue with Joseph Conrad, reading Anton Chigurh in comparison with a character from *The Secret Agent*. (In our next issue, Lydia Cooper will do the same with Beckett's influence on *The Sunset Limited*, continuing a thread that William Quirk began to explore in our last issue.) Finally, Rachel Furey considers how McCarthy uses sentence fragments to signal his protagonists' relationship with place in *Suttree* and *The Road*, and Peter Josyph sits down with Marty Priola to, as the title suggests, talk a bit about *The Sunset Limited*. Josyph's photo of an ad for the HBO adaptation of that play is on the cover of this issue, and shows the faces of Tommy Lee Jones and Samuel L. Jackson gracing Times Square.

Completing the issue are Jim Welsh's short consideration of the film adaptations of McCarthy's novels, reviews of recent books by Nick Monk and Peter Josyph, and a review of the adaptation of *The Sunset Limited.* (That film was released on DVD in February, and includes commentary by the actors and McCarthy himself.)

Enjoy, and keep in touch.

Stacey Peebles, Editor
*The Cormac McCarthy Journal*