

William Faulkner 39 S The Bear Text

Returning to the Mississippi delta country after World War I, Bayard Sartoris tries in vain to withstand the influence of a proud and violent family.

To what extent has the demand for a vicarious experience of other cultures fuelled the expectation that the most important task for writers is to capture and convey authentic cultural material? This text argues that authenticity is in fact a restrictive category of literary judgment.

William Faulkner at Twentieth Century-Fox is a scholarly edition of the five screenplays that Faulkner wrote while under contract to Twentieth Century-Fox during the mid-1930s, and another he wrote in the early 1950s. It includes a lengthy introduction that explains exactly what Faulkner did as a screenwriter at Fox while contextualizing his Hollywood labors in a broader genealogy of Hollywood screenwriting and practices of adaptation and collaboration during one of the most important eras of American film history. A brief essay also prefaces each of the screenplays, elucidating their evolution over various drafts and with various co-writers, including Twentieth Century-Fox's Darryl Zanuck. A draft of each of the six screenplays is also produced in full with scholarly annotations. The edition makes available for the first time and in one volume Faulkner's Fox screen writings, and, with its scholarly apparatus, thus makes a valuable contribution to recent scholarship across a number of fields: Faulkner and film; literature

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and film/adaptation studies; cinematic modernism; and screenplay studies. It also foregrounds Faulkner's many significant collaborators, such as Zanuck and Howard Hawks, and therefore makes an important contribution to the history of Twentieth Century-Fox under Zanuck.

A scholarly examination of the scripts and fiction Faulkner created during his foray as a Hollywood screenwriter. During more than two decades (1932-1954), William Faulkner worked on approximately fifty screenplays for major Hollywood studios and was credited on such classics as *The Big Sleep* and *To Have and Have Not*. Faulkner's film scripts—and later television scripts—constitute an extensive and, until now, thoroughly underexplored archival source. Stefan Solomon analyzes the majority of these scripts and also compares them to the fiction Faulkner was writing concurrently. His aim: to reconcile two aspects of a career that were not as distinct as they first might seem: Faulkner the screenwriter and Faulkner the modernist, Nobel Prize-winning author. As Solomon shows Faulkner adjusting to the idiosyncrasies of the screenwriting process (a craft he never favored or admired), he offers insights into Faulkner's compositional practice, thematic preoccupations, and understanding of both cinema and television. In the midst of this complex exchange of media and genres, much of Faulkner's fiction of the 1930s and 1940s was directly influenced by his protracted engagement with the film industry. Solomon helps us to see a corpus integrating two vastly different modes of writing and a restless author. Faulkner was never only the southern novelist or the West

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Coast “hack writer” but always both at once. Solomon’s study shows that Faulkner’s screenplays are crucial in any consideration of his far more esteemed fiction—and that the two forms of writing are more porous and intertwined than the author himself would have us believe. Here is a major American writer seen in a remarkably new way.

William Faulkner's short story "The Bear" was first published in the May 9, 1942 issue of *The Saturday Evening Post*. The piece, considered one of the best short stories of the twentieth century, is a coming-of-age tale that weaves together themes of family, race, and the taming of the wilderness, as the young main character learns to hunt and track the huge bear known as Old Ben. "Be scared. You can't help that. But don't be afraid. Ain't nothing in the woods going to hurt you unless you corner it, or it smells that you are afraid." This short work is part of Applewood's "American Roots," series, tactile mementos of American passions by some of America's most famous writers and thinkers.

As I Lay Dying is Faulkner's harrowing account of the Bundren family's odyssey across the Mississippi countryside to bury Addie, their wife and mother. As they carry Addie in a homemade coffin, pulled along by a team of mules, the Bundrens are haunted by greed and fear—their journey both mocks and confirms our humanity. Their story is told in turn by each of the family members—including Addie herself—as well as those they encounter on their way. This fractured viewpoint epitomizes Faulkner's visceral modernist style, as the varied voices reveal secrets, expose desires, and bring back the

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dead. A benchmark achievement and one of the most influential novels in American fiction, *As I Lay Dying* not only endures but prevails. Penguin Random House Canada is proud to bring you classic works of literature in e-book form, with the highest quality production values. Find more today and rediscover books you never knew you loved. Considered one of the most influential novels in American fiction in structure, style, and drama, 'As I Lay Dying' is a true 20th-century classic. The story revolves around a grim yet darkly humorous pilgrimage, as Addie Bundren's family sets out to fulfill her last wish-to be buried in her native Jefferson, Mississippi, far from the miserable backwater surroundings of her married life. Narrated in turn by each of the family members-including Addie herself-as well as others the novel ranges in mood, from dark comedy to the deepest pathos.

"When a writer passes through the wall of oblivion, he will even then stop long enough to write something on the wall, like 'Kilroy was here.'" William Faulkner was not keen on giving interviews. More often than not, he refused, as when he wrote an aspiring interviewer in 1950, "Sorry but no. Am violently opposed to interviews and publicity." Yet during the course of his prolific writing career, the truth is that he submitted to the ordeal on numerous occasions in the United States and abroad. Although three earlier volumes were thought to have gathered most of Faulkner's interviews, continued research has turned up many more. Ranging from 1916, when he was a shabbily dressed young Bohemian poet to the last year of his life when he was putting finishing

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touches on his final novel *The Reivers*, they are collected here for the first time. Many of these articles and essays provide descriptions of Faulkner, his home, and his daily world. They report not only on the things that he said but on the attitudes and poses he adopted. Some capture him making up tall tales about himself, several of which gained credibility and became a part of the Faulkner mythology. Included too are the interviews from Faulkner at West Point. Taken together, this material provides a revealing and lively portrait of a Nobel Prize winner that many acclaim as the century's greatest writer. M. Thomas Inge, the Robert Emory Blackwell Professor of English and Humanities at Randolph- Macon College, is the author or editor of more than fifty books in American literature and in American popular culture.

Minter shows that Faulkner's talent lay in his exploration of a historical landscape and that his genius lay in his creation of an imaginative one. According to Minter, anyone who has ever been moved by William Faulkner's fiction, who has ever tarried in Yoknapatawpha County, will find here a sensitive and readable account of the novelist's struggle in art and life.

Charles S. Aiken, a native of Mississippi who was born a few miles from Oxford, has been thinking and writing about the geography of Faulkner's Yoknapatawpha County for more than thirty years. *William Faulkner and the Southern Landscape* is the culmination of that long-term scholarly project. It is a fresh approach to a much-studied writer and a provocative meditation on the relationship between literary imagination and

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place. Four main geographical questions shape Aiken's journey to the family seat of the Compsons and the Snopeses. What patterns and techniques did Faulkner use--consciously or subconsciously--to convert the real geography of Lafayette County into a fictional space? Did Faulkner intend Yoknapatawpha to serve as a microcosm of the American South? In what ways does the historical geography of Faulkner's birthplace correspond to that of the fictional world he created? Finally, what geographic legacy has Faulkner left us through the fourteen novels he set in Yoknapatawpha? With an approach, methodology, and sources primarily derived from historical geography, Aiken takes the reader on a tour of Faulkner's real and imagined worlds. The result is an informed reading of Faulkner's life and work and a refined understanding of the relation of literary worlds to the real places that inspire them.

William Faulkner is one of America's most highly regarded novelists. This title reveals his timeless novels and short stories, including *The Sound and the Fury*; *Light in August*; *Go Down, Moses*; *As I Lay Dying*; *'Absalom, Absalom* ; *Barn Burning*; *The Bear*; and, *A Rose for Emily*.

Besides the groundbreaking novels and stories that brought him fame, William Faulkner throughout his life wrote letters—to his publisher, his lovers, his family, and his friends. In this first major study of epistolarity in Faulkner's work, James G. Watson examines Faulkner's personal correspondence as a unique second canon of writing, separate from his literary canon with its many fictional letters but developing along parallel lines.

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By describing the similarity of forms and conventions in Faulkner's personal and fictional correspondence, Watson clearly demonstrates that Faulkner's personal experience as a writer of letters significantly shaped his imaginative work early and late. Letters are always about themselves; they re-create a world between the sender and the receiver. In this illuminating study, Faulkner's personal letters are treated as a form of reflexive writing: first-person narratives in which Sender self-consciously portrays Self to a specific Receiver, likewise portrayed in the letter-text. This duality of actual experience and imaginative re-creation measures the personal distances between the life of the writer and the written self-image. It reveals that letters are at once fragments of autobiography and fictions of self. Such "laws of letters" apply equally to the letters that appear throughout Faulkner's novels and stories. The twenty-one letters and telegrams in *The Sound and the Fury*, for example, portray character, propel plot, and convey important themes of failed communication and broken identity. From *Soldiers' Pay* to his last work, Faulkner's carefully lettered canon of fiction is dramatic evidence of his understanding of epistolarity and of the extent to which he adapted letters, including some of his own, to shape his fictional world.

In the 1970s and 1980s, Sally Wolff and Floyd C. Watkins, both of Emory University, took students of southern literature to Lafayette County, Mississippi, to explore the region where William Faulkner lived. They visited Faulkner's home, Rowan Oak, in Oxford, Mississippi; trekked around the countryside; and met people who were the

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prototypes for some of his characters. During these excursions, they discovered firsthand how profoundly Faulkner's family, community, and region imprinted themselves on his imagination and then both shaped and enriched his work. Their primary guide was Jimmy Faulkner, who was once described by his famous uncle as "the only person who likes me for what I am." Like his uncle, Jimmy is a born storyteller, and his recollections provide profound as well as intimate details about Faulkner as author, father, member of the unusual Faulkner clan, and resident of the model for what may be the most famous county in American literature. In these interviews, and in the forty-three splendid black-and-white photographs that accompany them, we move through Faulkner's home territory and encounter the sources of his sense of place and its past: antebellum Rowan Oak, with its scuppernong vines and outside kitchen; old plantation homes and dogtrot houses; narrow one-lane bridges and creeks with Indian names; country churches and cemeteries. Jimmy's comments often link specific sites with particular episodes or settings in Faulkner's works, and his humorous stories sometimes mingle fact with fiction. Two colorful local personalities who knew Faulkner—Pearle Galloway, proprietor of a general store near Oxford for over thirty years, and Motee Daniel, owner of various enterprises, including a roadhouse, a general store, and a bootlegging operation—also tell tales about him. Galloway and Daniel provide, in turn, fascinating glimpses of the kind of people who intrigued Faulkner and about whom he wrote. While his work was most certainly influenced by

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his surroundings, Faulkner, through his stories and novels, likewise transformed the memories, perceptions, and interpretations of his family, his community, and his readers. Talking About William Faulkner deepens our knowledge of Faulkner's everyday life and our understanding of the world in which he lived and of which he wrote.

"I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance." —William Faulkner, on receiving the Nobel Prize
Go Down, Moses is composed of seven interrelated stories, all of them set in Faulkner's mythic Yoknapatawpha County. From a variety of perspectives, Faulkner examines the complex, changing relationships between blacks and whites, between man and nature, weaving a cohesive novel rich in implication and insight.

This book explores ways to study and teach the literary works of William Clark Falkner and William Faulkner to ESL students in today's digital environment. Through these activities, ESL students are expected to comprehend the literature of the American South as the cultural phenomenon that is connected to their own social formations. Considered one of the great American authors of the 20th century, William Faulkner (1897-1962) produced such enduring novels as *The Sound and the Fury*, *Light in August*, and *As I Lay Dying*, as well as many short stories. His works continue to be a

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source of interest to scholars and students of literature, and the immense amount of criticism about the Nobel-prize winner continues to grow. Following his book *Faulkner in the Eighties* (Scarecrow, 1991) and two previous volumes published in 1972 and 1983, John E. Bassett provides a comprehensive, annotated listing of commentary in English on William Faulkner since the late 1980s. This volume dedicates its sections to book-length studies of Faulkner, commentaries on individual novels and short works, criticism covering multiple works, biographical and bibliographical sources, and other materials such as book reviews, doctoral dissertations, and brief commentaries. This bibliography provides an organized and accessible list of all significant recent commentary on Faulkner, and the annotations direct readers to those materials of most interest to them. The information contained in this volume is beneficial for scholars and students of this author but also general readers of fiction who have a special interest in Faulkner. Winner of the Pulitzer Prize for fiction 1955.

Contributions by Eric Gary Anderson, Melanie R. Anderson, Jodi A. Byrd, Gina Caison, Robbie Ethridge, Patricia Galloway, LeAnne Howe, John Wharton Lowe, Katherine M. B. Osburn, Melanie Benson Taylor, Annette Trefzer, and Jay Watson From new insights into the Chickasaw sources and far-reaching implications of Faulkner's fictional place-name "Yoknapatawpha," to discussions that reveal the potential for indigenous land-, family-, and story-based

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methodologies to deepen understanding of Faulkner's fiction (including but not limited to the novels and stories he devoted explicitly to Native American topics), the eleven essays of this volume advance the critical analysis of Faulkner's Native South and the Native South's Faulkner. Critics push beyond assessments of the historical accuracy of his Native representations and the colonial hybridity of his Indian characters. Essayists turn instead to indigenous intellectual culture for new models, problems, and questions to bring to Faulkner studies. Along the way, readers are treated to illuminating comparisons between Faulkner's writings and the work of a number of Native American authors, filmmakers, tribal leaders, and historical figures. Faulkner and the Native South brings together Native and non-Native scholars in a stimulating and often surprising critical dialogue about the indigenous wellsprings of Faulkner's creative energies and about Faulkner's own complicated presence in Native American literary history. Originally published in 1981. This index to characters and names in the published and unpublished fiction of William Faulkner is in two parts. The first, divided into novels, short stories, and unpublished fiction, lists the characters within each individual work. The second is an index of all named characters. Within each division of the first part of the index, works are listed alphabetically. The characters and names in each work are divided into fictional, unnamed, historical,

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Biblical and literary/mythic. The Master Index of named characters is a conflation of all the fictional characters as well as historical/Biblical/literary/mythic characters and names which appear in all the fiction. All characters are identified as clearly and succinctly as possible without interpretation of their roles.

In William Faulkner, Richard Godden traces how the novelist's late fiction echoes the economic and racial traumas of the South's delayed modernization in the mid-twentieth century. As the New Deal rapidly accelerated the long-term shift from tenant farming to modern agriculture, many African Americans were driven from the land and forced to migrate north. At the same time, white landowners exchanged dependency on black labor for dependency on northern capital. Combining powerful close readings of *The Hamlet*, *Go Down*, *Moses*, and *A Fable* with an examination of southern economic history from the 1930s to the 1950s, Godden shows how the novels' literary complexities--from their narrative structures down to their smallest verbal emphases--reflect and refract the period's economic complexities. By demonstrating the interrelation of literary forms and economic systems, the book describes, in effect, the poetics of an economy. Original in the way it brings together close reading and historical context, William Faulkner offers innovative interpretations of late Faulkner and makes a unique contribution to the understanding of the relation between

literature and history.

With contributions by: Greg Barnhisel, John N. Duvall, Kristin Fujie, Sarah E. Gardner, Jaime Harker, Kristi Rowan Humphreys, Robert Jackson, Mary A. Knighton, Jennifer Nolan, Carl Rollyson, Tim A. Ryan, Jay Satterfield, Erin A. Smith, and Yung-Hsing Wu William Faulkner's first ventures into print culture began far from the world of highbrow New York publishing houses such as Boni & Liveright or Random House and little magazines such as the Double-Dealer. With that diverse publishing history in mind, this collection explores Faulkner's multifaceted engagements, as writer and reader, with the United States and international print cultures of his era, along with how these cultures have mediated his relationship with various twentieth- and twenty-first-century audiences. These essays address the place of Faulkner and his writings in the creation, design, publishing, marketing, reception, and collecting of books, in the culture of twentieth-century magazines, journals, newspapers, and other periodicals (from pulp to avant-garde), in the history of modern readers and readerships, and in the construction and cultural politics of literary authorship. Several contributors focus on Faulkner's sensational 1931 novel Sanctuary to illustrate the author's multifaceted relationship to the print ecology of his time, tracing the novel's path from the wellsprings of Faulkner's artistic vision to the

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novel's reception among reviewers, tastemakers, intellectuals, and other readers of the early 1930s. Other essayists discuss Faulkner's early notices, the Saturday Review of Literature, Saturday Evening Post, men's magazines of the 1950s, and Cold War modernism.

This comprehensive overview of William Faulkner's short fiction is a systematic study of this body of work, which Faulkner produced over a period of forty years. The author examines Faulkner's struggle to master the special problems posed by the genre. The book is organized topically. A chronological survey of Faulkner's career as a writer of short fiction is followed by chapters devoted to aspects of Faulkner's craft: thematic patterns, points of view, and other technical and formal patterns. The author offers a frank assessment of Faulkner's failures and successes as a writer of short fiction.

Offers a critical look at some of the early works of the famous American author

The Congressional Record is the official record of the proceedings and debates of the United States Congress. It is published daily when Congress is in session. The Congressional Record began publication in 1873. Debates for sessions prior to 1873 are recorded in The Debates and Proceedings in the Congress of the United States (1789-1824), the Register of Debates in Congress (1824-1837), and the Congressional Globe (1833-1873)

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The overview of William Faulkner's scholarship shows certain obvious limitations in concern to his treatment to his fictional female characters. Critics have concentrated on the male characters the outmost. The first limitation is that the critics have not paid the needed attention to his treatment of the female characters in their totality. Critics have taken up Faulkner's characterization but their concentration is more on the male figures only. If at all they discuss women characters, they are seen as figure only. If at all they discuss women characters, they are seen as subordinate figures to their male counterparts. The second limitation is that the bulk of Faulkner scholarship treats Faulkner's individual works, in these studies also the concentration is mainly on the themes and techniques, and the discussion on female characters is again scanty. Quite a few studies concentrate deeply on his individual works and explain Faulkner's larger themes but they, too, are specifically male oriented. The next limitation is that a large number of articles, appearing in various decades, also, cover individual aspects of Faulkner's themes and characters, and give only partial treatment to his women characters. The fourth limitation is that even while discussing Faulkner as moralist the concentration is more on the male figure than the female figures. The last limitation of Faulkner scholarship is that mostly it concentrates on his craftsmanship; a large number of studies on Faulkner assess his stylistics

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and technique. Tracing technical aspects, thematic patterns, and stylistic devices used by him critics establish Faulkner scholarship, but are oblivion to the central thrust of women characters. Thus Faulkner scholarship treats women characters, either as secondary characters, or, at the most, in relation to their male counterparts only. They have been treated less as individuals than as common commodities; the critics have been casual in their approach towards women characters and taken them for granted. This nonchalant view may lead us to conclude that women in Faulkner are „a silent sex?. For that a complete survey has been done as mentioned in “Introduction” of the study to trace scope on full length study in context to Faulkner?s women characters. At times, the survey let to conclude that Faulkner himself is not projecting as pleasant pictures of women in his novels as he does in the case of male figures. In fact, Faulkner was accused of being hostile to women. At times, Faulkner may strike us as a misogynist. These points led to give a kind of impulse to start working on the women characters in Faulkner. His imaginary fictional world – Yoknapatawpha- explains the intertextuality, so sometimes the same women character in different types of roles in his novels, or shows amelioration and redemption in his other text. Keeping all these points in consideration as his indispensable women characters fascinate to study in-depth and I could got the form under the heading

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Faulkner's Treatment of Women. It is a humble attempt; I do not claim it to be the last word on the issue. -Dr. Vibha Manoj sharma

Martin Kreiswirth challenges the accepted notion that *The Sound and the Fury*, Faulkner's fourth and possibly finest novel, represented an unprecedented turning point in the writer's literary career, a quantum leap in his imaginative development. He argues that Faulkner's earlier work, both published and unpublished, not only distinctly prefigured techniques, narrative strategies, and creative procedures used in the writing of his fourth novel, but also provided him with materials and methods to which he could return. Viewed in the context of his literary development, the author says, the writing of *The Sound and the Fury* constituted for Faulkner not so much a mysterious leap as a moment of initiation; it marks that crucial point in his career at which he revisited his past, saw it anew, and reworked it into his future. Focusing his attention on the works that preceded *The Sound and the Fury*--and specifically on the strategies and conventions that informed those works--Kreiswirth reassesses Faulkner's imaginative growth and offers new insights into the place and significance of *The Sound and the Fury* itself. He provides detailed analyses of such works as the New Orleans short fiction, the abandoned novel *Elmer, Mosquitoes*, *Flags in the Dust*, and particularly Faulkner's neglected first novel, *Soldier's Pay*. These texts are

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reexamined not only as anticipations of later developments but as literary achievements in their own right.

In order to save a nurse convicted of murder, Temple Stevens decides to confess that she killed her own daughter.

How do we read William Faulkner in the twenty-first century? asks Michael Gorra, in this reconsideration of Faulkner's life and legacy. William Faulkner, one of America's most iconic writers, is an author who defies easy interpretation. Born in 1897 in Mississippi, Faulkner wrote such classic novels as *Absalom, Absalom!* and *The Sound and The Fury*, creating in Yoknapatawpha county one of the most memorable gallery of characters ever assembled in American literature. Yet, as acclaimed literary critic Michael Gorra explains, Faulkner has sustained justified criticism for his failures of racial nuance—his ventriloquism of black characters and his rendering of race relations in a largely unreconstructed South—demanding that we reevaluate the Nobel laureate's life and legacy in the twenty-first century, as we reexamine the junctures of race and literature in works that once rested firmly in the American canon. Interweaving biography, literary criticism, and rich travelogue, *The Saddest Words* argues that even despite these contradictions—and perhaps because of them—William Faulkner still needs to be read, and even more, remains central to understanding the contradictions

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inherent in the American experience itself. Evoking Faulkner's biography and his literary characters, Gorra illuminates what Faulkner maintained was "the South's curse and its separate destiny," a class and racial system built on slavery that was devastated during the Civil War and was reimagined thereafter through the South's revanchism. Driven by currents of violence, a "Lost Cause" romanticism not only defined Faulkner's twentieth century but now even our own age. Through Gorra's critical lens, Faulkner's mythic Yoknapatawpha County comes alive as his imagined land finds itself entwined in America's history, the characters wrestling with the ghosts of a past that refuses to stay buried, stuck in an unending cycle between those two saddest words, "was" and "again." Upending previous critical traditions, *The Saddest Words* returns Faulkner to his sociopolitical context, revealing the civil war within him and proving that "the real war lies not only in the physical combat, but also in the war after the war, the war over its memory and meaning." Filled with vignettes of Civil War battles and generals, vivid scenes from Gorra's travels through the South—including Faulkner's Oxford, Mississippi—and commentaries on Faulkner's fiction, *The Saddest Words* is a mesmerizing work of literary thought that recontextualizes Faulkner in light of the most plangent cultural issues facing America today. *Faulkner and Formalism: Returns of the Text* collects eleven essays presented at

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the Thirty-fifth Annual Faulkner and Yoknapatawpha Conference sponsored by the University of Mississippi in Oxford on July 20-24, 2008. Contributors query the status of Faulkner's literary text in contemporary criticism and scholarship. How do scholars today approach Faulkner's texts? For some, including Arthur F. Kinney and James B. Carothers, "returns of the text" is a phrase that raises questions of aesthetics, poetics, and authority. For others, the phrase serves as an invitation to return to Faulkner's language, to writing and the letter itself. Serena Blount, Owen Robinson, James Harding, and Taylor Hagood interpret "returns of the text" in the sense in which Roland Barthes characterizes this shift his seminal essay "From Work to Text." For Barthes, the text "is not to be thought of as an object . . . but as a methodological field," a notion quite different from the New Critical understanding of the work as a unified construct with intrinsic aesthetic value. Faulkner's language itself is under close scrutiny in some of the readings that emphasize a deconstructive or a semiological approach to his writing. Historical and cultural contexts continue to play significant roles, however, in many of the essays. The contributions by Thadious Davis, Ted Atkinson, Martyn Bone, and Ethel Young-Minor by no means ignore the cultural contexts, but instead of approaching the literary text as a reflection, a representation of that context, whether historical, economic, political, or social,

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these readings stress the role of the text as a challenge to the power of external ideological systems. By retaining a bond with new historicist analysis and cultural studies, these essays are illustrative of a kind of analysis that carefully preserves attention to Faulkner's sociopolitical environment. The concluding essay by Theresa Towner issues an invitation to return to Faulkner's less well-known short stories for critical exposure and the pleasure of reading.

To say that the entirety of human experience can be a novelist's theme is to voice an absurdity. But, as Peter Swiggart convincingly argues, Faulkner's work can be viewed as an extraordinary attempt to transform the panorama of man's social experience into thematic material. Faulkner's two-dimensional characters, his rhetorical circumlocutions, and his technical experiments are efforts to achieve a dramatic focus upon material too unwieldy, at least in principle, for any kind of fictional condensation. Faulkner makes use of devices of stylization that apply to virtually every aspect of his successful novels. For example, the complex facts of Southern history and culture are reduced to the scale of a simplified and yet grandiose social mythology: the degeneration of the white aristocracy, the rise of Snopesism, and the white Southerner's gradual recognition of his latent sense of racial guilt. Within Faulkner's fictional universe, human psychology takes the form of absolute distinctions between puritan and nonpuritan

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characters, between individuals corrupted by moral rationality and those who are simultaneously free of moral corruption and social involvement. In this way Faulkner is able to create the impression of a comprehensive treatment of important social concerns and universal moral issues. Like Henry James, he makes as much as he can of clearly defined dramatic events, until they seem to echo the potential complexity and depth of situations outside the realm of fiction. When this technique is successful the reader is left with the impression that he knows a Faulkner character far better than he could know an actual person. At the same time, the character retains the atmosphere of complexity and mystery imposed upon it by Faulkner's handling of style and structure. This method of characterization reflects Faulkner's simplifications of experience and yet suggests the inadequacy of any rigid interpretation of actual behavior. The reader is supplied with special eyeglasses through which the tragedy of the South, as well as humanity's general inhumanity to itself, can be viewed in a perspective of simultaneous mystery and symbolic clarity.

"This jewel of a book is a great pleasure to read. In point of fact, it is not a book one reads but savors."--Narciso G. Menocal, author of *Architecture as Nature*

From the beginning, William Faulkner's art was consciously self-presenting. In writing of all kinds he created and "performed" a complex set of roles based in his

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life as he both lived and imagined it. In his fiction, he counterpoised those personae against one another to create a written world of controlled chaos, made in his own protean image and reflective of his own multiple sense of self. In this groundbreaking book, James Watson draws on the entire Faulkner canon, including letters and even photographs, to decipher the complicated ways in which Faulkner put himself forth through written performances and displays based in and expressive of his emotional biography. The topics Watson treats include the overtly performative aspects of *The Sound and the Fury* and related manuscripts and privately written records of Faulkner's life; the ways in which his complicated marriage and his relationships to male mentors underlie recurring motifs in his fiction such as marriage and fatherhood; his reading of Melville, Hawthorne, and Thoreau, and his working out through them the problematics of authorial sovereignty; his presentation of himself as "Old Moster," the artist-God of his fictional cosmos; and the complex of personal and epistolary relationships that lies behind novels from *Soldiers' Pay* to *Requiem for a Nun*.

William Faulkner (1897-1962). Writings include: *Absolom, Absolom!*, *Intruder in the Dust*, *As I Lay Dying*. Volume covers the period 1924-1957.

Through detailed analyses of individual texts, from the earliest poetry through *Go Down, Moses*, Singal traces Faulkner's attempt to liberate himself from the powerful and repressive

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Victorian culture in which he was raised by embracing the Modernist culture of the artistic avant-garde. Most important, it shows how Faulkner accommodated the conflicting demands of these two cultures by creating a set of dual identities - one, that of a Modernist author writing on the most daring and subversive issues of his day, and the other, that of a southern country gentleman loyal to the conservative mores of his community. It is in the clash between these two selves, Singal argues, that one finds the key to making sense of Faulkner.

This collection concentrates on earlier, less accessible material on Faulkner that will complement rather than duplicate existing library collections. Vol I: General Perspectives; Memories, Recollections and Interviews; Contemporary Political Opinion Vol II: Assessments on Individual Works: from Early Writings to *As I Lay Dying* Vol III: Assessments on Individual Works: from *Sanctuary* to *Go Down Moses* and Other Stories Vol IV: Assessments on Individual Works: from the Short Stories to *The Reivers*; Faulkner and the South; Faulkner and Race; Faulkner and the French.

Describes the life and work of the twentieth-century author of "*As I Lay Dying*," who struggled to rise above such challenges as a difficult marriage and alcoholism.

This Reader's Guide is a companion to Edmond L. Volpe's Reader's Guide to William Faulkner: The Novels, the most complete guide to the novels of Faulkner and hailed by critics as "a book to be read, studied, and returned to often." The new Guide—the first comprehensive book of its kind—offers analyses of all Faulkner's short stories, published and unpublished, that were not incorporated into novels or turned into chapters of a novel. Each of the seventy-one stories receives separate and detailed appraisal. This exacting approach helps establish the relationship of the stories to the novels and underscores Faulkner's formidable skill as a writer

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of short fiction. Although Faulkner often spoke disparagingly of the short story form and claimed that he wrote stories for money—which he did—Edmond L. Volpe's study reveals that Faulkner could not resist the application of his incomparable creative imagination or his mastery of narrative structure and technique to this genre.

Amid all that has been published about William Faulkner, one subject--the nature of his thought--remains largely unexplored. But, as Daniel Singal's new intellectual biography reveals, we can learn much about Faulkner's art by relating it to the cultural and intellectual discourse of his era, and much about that era by coming to terms with his art. Through detailed analyses of individual texts, from the earliest poetry through *Go Down, Moses*, Singal traces Faulkner's attempt to liberate himself from the repressive Victorian culture in which he was raised by embracing the Modernist culture of the artistic avant-garde. To accommodate the conflicting demands of these two cultures, Singal shows, Faulkner created a complex and fluid structure of selfhood based on a set of dual identities--one, that of a Modernist author writing on the most daring and subversive issues of his day, and the other, that of a southern country gentleman loyal to the conservative mores of his community. Indeed, it is in the clash between these two selves, Singal argues, that one finds the key to making sense of Faulkner.

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