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An analysis of structure and narrative is supplemented by interpretations of the religious, racial and sexual implications of William Faulkner's controversial depiction of the American South.

This real-world companion to William Faulkner includes critical entries on his works and characters, biographical information, and influential people and places in his life.

A Companion to Faulkner Studies - Charles Percy - 2004

The Sound and the Fury (Third Edition) - William Faulkner - 2016-03-11

"A man is the sum of his misfortunes." —William Faulkner, The Sound and the Fury William Faulkner's provocative and enigmatic 1929 novel, The Sound and the Fury, is widely acknowledged as one of the most important English-language novels of the twentieth century. This revised and expanded Norton Critical Edition builds on the strengths of its predecessor while focusing new attention on both the novel's contemporary reception and its rich cultural and historical contexts. The text for the Third Edition is again that of the corrected text scrupulously prepared by Noel Polk, whose textual note precedes the novel. David Minter's annotations, designed to assist readers with obscure words and allusions, have been retained. "Contemporary Reception," new to the Third Edition, considers the broad range of reactions to Faulkner's extraordinary novel on publication. Michael Gorra's headnote sets the stage for his "Contemporary Reception" essay, "William Faulkner's 'The Sound and the Fury,'" which provides a succinct fictional and historical introduction to Faulkner's novel.

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Readings on William Faulkner: Go Down, Moses & Big Woods - John Leonard - 2012-01-01

The Sound and the Fury (Third Edition) - William Faulkner - 2016-02-08

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Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously 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 beneficial for scholars and students of this author but also general readers of fiction who have a special interest in Faulkner. 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 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. 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 distinctly prefigured techniques, narrative strategies, and creative procedures used in the writing of his fourth novel, but also provided him with materials and methods 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 Reivers, the neglected first novel, Soldier's Pay. These texts are examined not only as anticipations of later developments but as literary achievements in their own right.

William Faulkner - 1897-06-25

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 source of interest to scholars and students of literature, and the immense amount of criticism and secondary work on his writings has increased in recent years. The Nobel prize winner continues to grow. Following his book Faulkner in the Eighties (Scarecrow, 1991) and two previous volumes published in 1972 and 1981, John E. Basset provides a comprehensive, annotated listing of commentary in English on William Faulkner since the late 1970s. This volume dedicates itself to an exhaustive presentation of the various writings and comments on Faulkner's work. It brings together a wealth of materials on 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 examined not only as anticipations of later developments but as literary achievements in their own right. Faulkner, as well as unparalleled access to primary and secondary source materials, this first of what will be a major two-volume work offers a dramatic narrative that breaks the bounds of the traditional literary biography. This first volume covers Faulkner's formative years. The oldest brother born into a family who had lost its farm and its money, Faulkner at first excelled at school, until his teens when he defied family expectations by pursuing an interest in art and writing that promised no discernible profit for himself or others. World War I and its aftermath galvanized a new generation of writers, none more than Faulkner. Yet while his contemporaries Ernest Hemingway and F. Scott Fitzgerald were establishing themselves in Paris and New York, the shy Faulkner kept his distance, not even crossing the length of a café to introduce himself to James Joyce. Drenched in the culture of the Deep South, Faulkner came to write iconic novels of enduring literary significance, but his body of work also included Hollywood screenplays and playwriting for the Saturday Evening Post. Presenting himself as an aloof, self-proclaimed renegade artist, he was at the same time a dedicated family man. He could not create a cosmos of his own without having a sense of counterpull, of being in two places at once, like many of the characters in his novels. In letters to his friends and publishers, Faulkner frequently wrote of "this alarming paradox" that, Bolten argues, would define his life. His half-century career, he contends, would be a "skein" of contradictions and ambiguities, especially in relation to issues of race, sexuality, and equality. The culmination of years of research in archives that have been largely ignored by previous biographers, The Life of William Faulkner offers a significant challenge and an essential contribution to Faulkner scholarship.

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Essays in centennial celebration of William Faulkner and his achievement With essays and commentaries by André Bleikasten, Joseph Blotner, Larry Brown, Thadious Davis, Susan V. Donaldson, Doreen Fowler, The Reverend Duncan M. Gray, Jr., Minrose C. Gwin, Robert W. Hamblin, W. Kenneth Holditch, Lothar Hönnighausen, M. Davis, Susan V. Donaldson, Doreen Fowler, The Reverend Duncan M. Gray, Jr., Minrose C. Gwin, Robert W. Hamblin, W. Kenneth Holditch, Lothar Hönnighausen, successfully required multi-disciplinary expertise. Three important areas were: the life and work of William Faulkner, the place of his Yoknapatawpha Country--the fictional world of Yoknapatawpha--in the history of American fiction, and the cultural legacies of Faulkner, as well as unparalleled access to primary and secondary source materials, this first of what will be a major two-volume work offers a dramatic narrative that breaks the bounds of the traditional literary biography. This first volume covers Faulkner's formative years. The oldest brother born into a family who had lost their farm and its money, Faulkner at first excelled at school, until his teens when he defied family expectations by pursuing an interest in art and writing that promised no discernible profit for himself or others. World War I and its aftermath galvanized a new generation of writers, none more than Faulkner. Yet while his contemporaries Ernest Hemingway and F. Scott Fitzgerald were establishing themselves in Paris and New York, the shy Faulkner kept his distance, not even crossing the length of a café to introduce himself to James Joyce. Drenched in the culture of the Deep South, Faulkner came to write iconic novels of enduring literary significance, but his body of work also included Hollywood screenplays and playwriting for the Saturday Evening Post. Presenting himself as an aloof, self-proclaimed renegade artist, he was at the same time a dedicated family man. He could not create a cosmos of his own without having a sense of counterpull, of being in two places at once, like many of the characters in his novels. In letters to his friends and publishers, Faulkner frequently wrote of "this alarming paradox" that, Bolten argues, would define his life. His half-century career, he contends, would be a "skein" of contradictions and ambiguities, especially in relation to issues of race, sexuality, and equality. The culmination of years of research in archives that have been largely ignored by previous biographers, The Life of William Faulkner offers a significant challenge and an essential contribution to Faulkner scholarship.

Faulkner at 100 - 1997-06-25

Faulkner and ideology
Faulkner's Treatment of Women - Dr. Vibha Manoj Sharma - 2017-01-01

William Faulkner's treatment of women is a topic that has received much attention from critics. In his works, women are often characterized as complicated and multi-dimensional figures. However, the treatment of female characters in Faulkner's texts has been a matter of concern for scholars. This research paper aims to explore Faulkner's treatment of women, focusing on how he portrays them in his novels.

In this paper, the author will analyze Faulkner's portrayal of women in his major works, including *Sanctuary*, *Absalom, Absalom!*, *If I Forget Thee*, *Jerusalem*, and *Go Down, Moses*. The analysis will be conducted through a close reading of the texts, paying attention to the thematic patterns, stylistic devices, and character development used by Faulkner to portray women.

Faulkner's vision encompasses both comedy and tragedy; it perceived a latent humor in tragedy and vice versa. As a result, Faulkner's fiction is seldom simply comic or tragic. Although William Faulkner's imagination is often considered solely tragic, it actually blended what Faulkner himself called the bizarre and the terrible. Not only did Faulkner's treatment of women reflect this approach towards women characters, it also contributed to the overall effect of each novel.

This research paper will argue that Faulkner's treatment of women is an integral part of his artistic vision. It will also demonstrate that Faulkner's portrayal of women is both historically and culturally significant. The findings of this study will contribute to the understanding of Faulkner's fictional world and will help to shed light on the role of women in American literature.

Faulkner's Treatment of Women: The role of William Faulkner's scholarship shows certain obvious limitations in his treatment of the fictional female characters. Critics have concentrated on the male characters in the novels. The first limitation is that the critics have not paid the needed attention to his treatment of the female characters in the Faulkner's works. If it 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 primarily on the themes and techniques, and the discussion on female characters is often projected to a small degree on his individual works and explain Faulkner's 'larger themes' but they are, too, 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 the 'female characters', but these works are not systematic. The fifth limitation is that the same limitations are present in the large number of Faulkner scholarship which focuses on the human characters in the male characters. The last limitation of Faulkner scholarship is that most frequently they concentrate on his craftmanship; a large number of studies on Faulkner's works are concerned with his narrative experiments, thematic patterns, and stylistic devices used by him. This research paper will attempt to fill the William Howie Chair in Faulkner Studies in the department of English and Ann J. Alabaster is associate director of the Center for the Study of Southern Cultures.

Sixteen Modern American Authors - Jackson B. Bryer - 1990

This study of the five novels set outside the fictitious county. Yoknapatawpha, the author shows a chapter to each novel and develops the theme that these texts present in fictional form Faulkner's reflections on his aesthetic development and on the mutual responsibilities of writer and reader.

Faulkner's Fables of Creativity - Gary Harrington - 1990-06-18

In this study of the five novels set outside the fictitious county. Yoknapatawpha, the author shows a chapter to each novel and develops the theme that these texts present in fictional form Faulkner's reflections on his aesthetic development and on the mutual responsibilities of writer and reader.

Faulkner and History - Jay Watson - 2017-03-15

William Faulkner remains a historian's writer. A distinguished roster of historians have referenced Faulkner in their published work. They are drawn to him as a fellow historian, a shaper of narrative reflections on the meaning of the past; as a historian, a theorist, and a dramatist of the fraught enterprise of doing history; and as a historical figure himself, especially following his mid-century emergence as a public intellectual after winning the Nobel Prize for Literature. This volume brings together the scholarship of historians, literary scholars, and Faulkner scholars to examine Faulkner's relationship to history. Contributors explore Faulkner's engagement with historical figures from both the regional and national past; his influence on professional historians, his interactions with national institutions, his use of those institutions to advance his own literary ambitions, and his role in the shaping of Faulknerian scholarship and the Faulknerian figure as an American cultural institution. Contributors include Richard C. Moreland, Gail Mortimer, Albert Murray, Noel Polk, Carolyn Porter, Hans H. Skei, Judith L. Sensibar, Warwick Wadlington, Philip M. Weinstein, Judith L. L. Sensibar, and David W. Levering Lewis. The essays in Faulkner and History present fresh insights into one of the most persistent and long-recognized elements of the Faulknerian artistic vision.


A turn-of-the-century map of where Faulkner studies have traveled and where they are headed


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demonstrates how profoundly his mature art was shot through with the figures and dynamics of the materials he publicly repudiated. The result is a richer and more

Faulkner as a divided author, who worked for money in the magazines and studios while producing his serious fiction in despite of their symbolic economies, this study

his anachronistic predilection for chivalric chichés and his extraordinarily knowledgeable interest in the most up-to-date media institutions and forms. Rather than see

figures borrowed from the new media ecology. Faulkner dressed up his romance materials in the technological garb of radio, gramophony, photography, and cinema,

Faulkner's Media Romance

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

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.

This book treats William Faulkner's major fiction--from Flags in the Dust through to Absalom, Absalom!--to a searching reappraisal under the spotlight of a media-

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 US 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 sequester), 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 woodcuts of Faulkner's artful vision to the novel's reception among reviewers, tastemakers, intellectuals, and other readers of the early

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Reading Faulkner - Woody Morris - 1989

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The general argument advanced by the Morrises in this ambitious work revolves around the idea that William Faulkner is deeply critical of the prevailing Southern

myth and discourse; furthermore, that his narratives are an attempt to discover and amplify alternative voices within that dominant milieu. Those voices and the stories

told are most often those of the oppressed in race, class, and gender—the black, the poor white, the woman, the neutron, and so forth—who act out the
disintegration of Southern culture even as they may be said to hold it together in a communal act of mythmaking. This "reading" thus makes the case (a largely

revisionary one) for Faulkner as a fully engaged political writer, a writer embroiled in the process of the subversion and dissolution not only of dominant Southern

myth, but of dominant Southern reality as well. Structured in the way Faulkner imagined his entire fictional universe—as a single narrative—Reading Faulkner's

incremental design results in a "story" that has much of the drive and force of Faulkner's "story" itself.

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