

Faulkner Quote About The Past

Ryuichi Yamaguchi

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The Art of Faulkner's Novels Peter Swiggart, 2014-09-01 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 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.

Faulkner's Artistic Vision Ryuichi Yamaguchi, 2004-04 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 vision encompass 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 simply tragic. Faulkner's comedy incorporates tragedy and despair, and the humor in his novels may serve as well to intensify as to relieve a tragic or horrific effect. This study examines Faulkner's first nine novels, from *Soldiers' Pay* to *Absalom, Absalom!*, showing how humor is used to express theme: how it appears in the action, characters, and discourse of each novel; and how it contributes to the overall effect of each novel. In each case, even in the most pained and angry novels, Faulkner's practice of humor expresses his view that humor is an inseparable element of human experience. Ryuichi Yamaguchi is Professor of English and American literature at the Aichi University in Japan.

Faulkner's County Don Harrison Doyle, 2001 This history of Lafayette County, Mississippi, uses William Faulkner's rich fictional portrait of a place and its people to illuminate the past. From the arrival of Europeans in Chickasaw Indian territory in 1540 to Faulkner's death in 1962, Doyle chronicles more than four centuries of local history. 27 illustrations. 3 maps.

Reconciling Copyright with Cumulative Creativity Giancarlo Frosio, *Reconciling Copyright with Cumulative Creativity: The Third Paradigm* examines the long history of creativity, from cave art to digital remix, in order to demonstrate a

consistent disparity between the traditional cumulative mechanics of creativity and modern copyright policies. Giancarlo Frosio calls for the return of creativity to an inclusive process, so that the first (pre-modern imitative and collaborative model) and second (post-Romantic copyright model) creative paradigms can be reconciled into an emerging third paradigm which would be seen as a networked peer and user-based collaborative model.

Territories of Poverty Ananya Roy, Emma Shaw Crane, 2015-11-15 *Territories of Poverty* challenges the conventional North-South geographies through which poverty scholarship is organized. Staging theoretical interventions that traverse social histories of the American welfare state and critical ethnographies of international development regimes, these essays confront how poverty is constituted as a problem. In the process, the book analyzes bureaucracies of poverty, poor people's movements, and global networks of poverty expertise, as well as more intimate modes of poverty action such as volunteerism. From post-Katrina New Orleans to Korean church missions in Africa, this book is fundamentally concerned with how poverty is territorialized. In contrast to studies concerned with locations of poverty, *Territories of Poverty* engages with spatial technologies of power, be they community development and counterinsurgency during the American 1960s or the unceasing anticipation of war in Beirut. Within this territorial matrix, contributors uncover dissent, rupture, and mobilization. This book helps us understand the regulation of poverty—whether by globally circulating models of fast policy or vast webs of mobile money or philanthrocapitalist foundations—as multiple terrains of struggle for justice and social transformation.

Four Spirits Sena Jeter Naslund, 2009-03-17 Weaving together the lives of blacks and whites, racists and civil rights advocates, and the events of peaceful protest and violent repression, Sena Jeter Naslund creates a tapestry of American social transformation at once intimate and epic. In Birmingham, Alabama, twenty-year-old Stella Silver, an idealistic white college student, is sent reeling off her measured path by events of 1963. Combining political activism with single parenting and night-school teaching, African American Christine Taylor discovers she must heal her own bruised heart to actualize meaningful social change. Inspired by the courage and commitment of the civil rights movement, the child Edmund Powers embodies hope for future change. In this novel of maturation and growth, Naslund makes vital the intersection of spiritual, political, and moral forces that have redefined America.

The Critical Reception of William Faulkner's Work in the United States, 1926-1950 Perrin Holmes Lowrey, 1965

Becoming Duchess Goldblatt Anonymous, Duchess Goldblatt, 2020-07-07 One of the New York Times' 20 Books to Read in 2020 "A tonic . . . Splendid . . . A respite . . . A summer cocktail of a book."—Washington Post "Unforgettable . . . Behind her brilliantly witty and uplifting message is a remarkable vulnerability and candor that reminds us that we are not alone in our struggles—and that we can, against all odds, get through them."—Lori Gottlieb, New York Times best-selling author of *Maybe You Should Talk to Someone* Part memoir and part joyful romp through the fields of imagination, the story behind a beloved pseudonymous Twitter account reveals how a writer deep in grief rebuilt a life worth living. *Becoming Duchess Goldblatt* is

two stories: that of the reclusive real-life writer who created a fictional character out of loneliness and thin air, and that of the magical Duchess Goldblatt herself, a bright light in the darkness of social media. Fans around the world are drawn to Her Grace's voice, her wit, her life-affirming love for all humanity, and the fun and friendship of the community that's sprung up around her. @DuchessGoldblat (81 year-old literary icon, author of *An Axe to Grind*) brought people together in her name: in bookstores, museums, concerts, and coffee shops, and along the way, brought real friends home—foremost among them, Lyle Lovett. "The only way to be reliably sure that the hero gets the girl at the end of the story is to be both the hero and the girl yourself." — Duchess Goldblatt

Arendt: A Guide for the Perplexed Karin A. Fry, 2009-06-09 The author examines the most important theories of Hannah Arendt's work, as well as the main controversies surrounding it.

Faulkner's Apocrypha Joseph R. Uργο, 1989

Managing Copyright in Higher Education Donna L. Ferullo, 2014-10-30 As more and more colleges and universities establish copyright offices and/or assign the responsibilities of copyright education and advisory services to specific individuals within the institution, many times librarians, there is a paucity of resources available on how to manage that responsibility. Most works on copyright discuss the law and court cases interpreting the law but few address the situational application of it and the management and coordination of copyright efforts on a campus. Here is a complete, one-stop, guide to managing copyright at all levels—community college, college, and university. Complete chapters are devoted to: The university cultureThe role of a copyright officeHow to establish a copyright officeCopyright services for librariansCopyright services for facultyCopyright services for administrators and staffCopyright services for students Written by the director of the University Copyright Office at Purdue University who holds both law and library science degrees, this is complete, authoritative guide is a must-purchase for every institution of higher education seeking to comply with the copyright law and thus avoid potential liability exposure.

Faulkner's Maturity André Bleikasten, 2002

The Play of Faulkner's Language John T. Matthews, 1982

Faulkner and Other Southern Writers Hans H. Skei, 2004

IMMEDIACY, SUSPENSE, AND MEANING IN WILLIAM FAULKNER'S 'THE SOUND AND THE FURY': AN EXPERIMENT IN CRITICAL ANALYSIS. RALPH DUNBAR EBERLY, 1953

Faulkner's Discourse Lothar Hönnighausen, 1989

John Steinbeck and His Contemporaries Stephen K. George, Barbara A. Heavilin, 2007-10-02 In March of 2006, scholars from around the world gathered in Sun Valley, Idaho for a conference devoted to not only John Steinbeck but also to the authors whose work influenced, informs, or illuminates his writings. This volume represents the many unique papers

delivered at that conference by scholars from around the world. This collection includes studies on authors who influenced Steinbeck's work, discussions of writers whose work is in dialogue with Steinbeck, and examinations of Steinbeck's contemporaries, whose individual works invite comparisons with those of the Nobel-prize winning author. Revealing Steinbeck's penchant for culling all old books, the first section focuses on Steinbeck's European forebears, particularly Sir Thomas Malory's retelling of the legend of King Arthur, *Le Morte d'Arthur*, and Henry Fielding's novel *Tom Jones*. This section also includes articles on his American forebears: Walt Whitman and Sarah Orne Jewett. The second part, *Steinbeck, Hemingway, Faulkner, and Cather* includes a personal reminiscence by Ernest Hemingway's daughter-in-law, Valerie, as well as comparisons of Steinbeck with other great American authors of the 20th century. The third section includes an essay by National Book Award winner Charles Johnson (*Middle Passage*), as well as articles that compare Steinbeck's work with Zora Neale Hurston, Alice Walker, and Toni Morrison. Further articles are concerned with Steinbeck's moral philosophy and strong sense of social justice, eliciting comparisons with Sinclair Lewis, Tom Kristensen, and Charles Johnson. The fourth section, *Steinbeck, the Arts, and the World* includes articles on the film adaptation of *The Moon Is Down*, on Steinbeck and Mexican Modernism, on the American experience as portrayed in *The Grapes of Wrath* and Raymond Chandler's *The Big Sleep*, and on Steinbeck and ecocriticism. The book fittingly concludes with John Ditsky's keynote address, *In Search of a Language: Steinbeck and Others*, which was delivered

William Faulkner's Modernist Nympholepsy Mary Alice Knighton, 2003

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