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The Snopes Dilemma: Faulkner's Trilogy



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by JAMES GRAY WATSON

Snopes Dilemma Faulkners Trilogy

James Gray Watson



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The Snopes Dilemma: Faulkner's Trilogy James Gray Watson, 1970

The Snopes Dilemma: Faulkner's Trilogy James Gray Watson, 1970

The Snopes Dilemma James Gray Watson, 1968

Faulkner's Imperialism Taylor

Hagood, 2008-11-15 In *Faulkner's Imperialism* Taylor Hagood explores two staples of Faulkner's world: myth and place. Using an interdisciplinary approach to examine the economic, sociological, and political factors in Faulkner's writing, he applies postcolonial theory, cultural materialism, and the work of the New Southernists to analyze the ways myth and place come together to encode narratives of imperialism and anti-imperialism in the worlds in which Faulkner lived and the one that he created. The resulting discussion highlights the deeply embedded imperial impulses underpinning not just Yoknapatawpha and Mississippi but the Midwest, the Caribbean, France, and a host of often overlooked corners of the Faulknerian map. Faulkner defines space in his fiction by creating places through culturally compelling narratives. Although these narrative spaces often have imperial roots, Hagood reveals how the oppressed can subvert these mythic places by turning the myths against their oppressors. The Greco-Roman myths long recognized as part of Faulkner's fictional world, for example, define racially hybrid spaces ostensibly designed to articulate white patriarchal narratives of imperial control but which actually carry within their very dreams of Arcady an anti-imperial narrative. In *Faulkner's Mississippi Delta*, which he modeled after the Nile Delta, plantation owners evoke the imperial power of ancient Egypt to confirm their own cultural ascendancy, even while African Americans use biblical narratives of the Israelites enslaved in Egypt to speak against the power that controls them. Faulkner also used places he personally experienced, such as New Orleans, a city that he recognized as containing multiple layers of imperial design, to dramatize the constant struggle between the oppressor and the oppressed. Rather than reading the roles of myth and place according to conventional myth criticism or typical place models used by other Faulkner scholars, Hagood examines the intertextuality within Faulkner's writing as well as the relationship of his writing to others' work in an attempt to understand how the texts fit together and speak to one another. One of the few books that examine Faulkner's work as a whole, *Faulkner's Imperialism* moves beyond South versus North paradigms to encompass all the spaces within Faulkner's created cosmos, considering their interrelationships in a precise, holistic way.

Existential-phenomenological Readings on Faulkner, 1991

A William Faulkner Encyclopedia Robert W.

Hamblin, Charles Peek, 1999-11-30 Sometimes called the American Shakespeare, William Faulkner is known for providing poignant and accurate renderings of the human condition, creating a world of colorful characters in his fictional Yoknapatawpha County and writing in a style that is both distinct and demanding. Though he is known as a Southern writer, his appeal transcends regional and even national boundaries. Since winning the Nobel Prize for Literature in 1950, he has been the subject of more than 5,000 scholarly books and articles. Academic interest in his career has been matched by popular acclaim, with some of his works adapted for the cinema. This reference is an authoritative guide to Faulkner's life.

literature and legacy The encyclopedia includes nearly 500 alphabetically arranged entries for topics related to Faulkner and his world Included are entries for his works and major characters and themes as well as the literary and cultural contexts in which his texts were conceived written and published There are also entries for relatives friends and other persons important to Faulkner s biography historical events persons and places social and cultural developments and literary and philosophical terms and movements The entries are written by expert contributors who bring a broad range of perspectives and experience to their analysis of his work Entries typically conclude with suggestions for further reading and the volume closes with a bibliography and detailed index

Crowd Violence in American Modernist Fiction Benjamin S. West, 2013-03-21 This study explores numerous depictions of crowd violence literal and figurative found in American Modernist fiction and shows the ways crowd violence is used as a literary trope to examine issues of racial gender national and class identity during this period Modernist writers consistently employ scenes and images of crowd violence to show the ways such violence is used to define and enforce individual identity in American culture James Weldon Johnson William Faulkner Richard Wright Ernest Hemingway F Scott Fitzgerald and John Steinbeck for example depict numerous individuals as victims of crowd violence and other crowd pressures typically because they have transgressed against normative social standards Especially important is the way that racially motivated lynching and the representation of such lynchings in African American literature and culture becomes a noteworthy focus of canonical Modernist fiction composed by white authors

Peculiar Whiteness Justin Mellette, 2021-03-01 Peculiar Whiteness Racial Anxiety and Poor Whites in Southern Literature 1900 1965 argues for deeper consideration of the complexities surrounding the disparate treatment of poor whites throughout southern literature and attests to how broad such experiences have been While the history of prejudice against this group is not the same as the legacy of violence perpetrated against people of color in America individuals regarded as white trash have suffered a dehumanizing process in the writings of various white authors Poor white characters are frequently maligned as grotesque and anxiety inducing especially when they are aligned in close proximity to blacks or to people with disabilities Thus as a symbol much has been asked of poor whites and various iterations of the label e g white trash tenant farmers or even people with a little less money than average have been subject to a broad spectrum of judgment pity compassion fear and anxiety Peculiar Whiteness engages key issues in contemporary critical race studies whiteness studies and southern studies both literary and historical Through discussions of authors including Charles Chesnutt Thomas Dixon Sutton Griggs Erskine Caldwell Lillian Smith William Faulkner and Flannery O Connor we see how whites in a position of power work to maintain their status often by finding ways to recategorize and marginalize people who might not otherwise have seemed to fall under the auspices or boundaries of white trash

William Faulkner, William James, and the American Pragmatic Tradition David H. Evans, 2008-05 In William Faulkner William James and the American Pragmatic Tradition David H Evans pairs the writings of America s most intellectually challenging modern novelist William Faulkner and the ideas of America s most revolutionary

modern philosopher William James Though Faulkner was dubbed an idealist after World War II Evans demonstrates that Faulkner's writing is deeply connected to the emergence of pragmatism as an intellectual doctrine and cultural force in the early twentieth century Tracing pragmatism to its very roots Evans examines the nineteenth century confidence man of antebellum literature as the original practitioner of the pragmatic principle that a belief can give rise to its own objects He casts this figure as the missing link between Faulkner and James giving him new prominence in the prehistory of pragmatism Moving on to Jamesian pragmatism Evans contends that James's central innovation was his ability to define truth in narrative terms just as the confidence man did as something subjective and personal that continually shapes reality rather than a set of static unchanging facts In subsequent chapters Evans offers detailed interpretations of three of Faulkner's most important novels Absalom Absalom Go Down Moses and The Hamlet revealing that Faulkner too saw truth as fluid By avoiding conclusion and finality these three novels embody the pragmatic belief that life and the world are unstable and constantly evolving Absalom Absalom stages a conflict of historical discourses that much like the pragmatic concept of truth can never be ultimately resolved Evans shows us how Faulkner explores the conventional and arbitrary status of racial identity in Go Down Moses in a way that is strikingly similar to James's criticism of the concept of identity in general Finally Evans reads The Hamlet a work that is often used to support the idea that Faulkner is opposed to modernity as a depiction of a distinctly pragmatic and modern world With its creative coupling of James's philosophy and Faulkner's art Evans's lively engaging book makes a bold contribution to Faulkner studies and studies of southern literature

William Faulkner Daniel Joseph Singal, 2000-11-09 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

Faulkner Lothar Hönnighausen, 2011-01-03 That Faulkner was a liar not just in his writing but also in his life has troubled many critics They have explained his numerous false stories particularly those about military honors he actually never earned and war wounds he never sustained with psychopathological imposture theories The drawback of this approach is that it reduces and oversimplifies the complex psychological and aesthetic phenomenon of Faulkner's role playing Instead this critical study by one of the most acclaimed international Faulkner scholars takes its cue from Nietzsche's concept of

truth as a mobile army of metaphors and from Ricoeur's dynamic view of metaphor and treats the wearing of masks not as an ontological issue but as a matter of discourse. Hennighausen examines Faulkner's interviews and photographs for the fictions they perpetuate. Such Faulknerian role playing he interprets as a mode of organizing experience and relates it to the crafting of the artist's various personae in his works. Mining metaphor as well as modern theories on social role playing, Hennighausen examines unexplored aspects of image creation and image reception in such major Faulkner novels as *The Sound and the Fury*, *Light in August*, *A Fable*, and *Absalom Absalom*.

American Dreams in Mississippi Ted Ownby, 2002-10-15 The dreams of abundance, choice, and novelty that have fueled the growth of consumer culture in the United States would seem to have little place in the history of Mississippi, a state long associated with poverty, inequality, and rural life. But as Ted Ownby demonstrates in this innovative study, consumer goods and shopping have played important roles in the development of class, race, and gender relations in Mississippi from the antebellum era to the present. After examining the general and plantation stores of the nineteenth century, a period when shopping habits were stratified according to racial and class hierarchies, Ownby traces the development of new types of stores and buying patterns in the twentieth century when women and African Americans began to wield new forms of economic power. Using sources as diverse as store ledgers, blues lyrics, and the writings of William Faulkner, Eudora Welty, Richard Wright, and Will Percy, he illuminates the changing relationships among race, rural life, and consumer goods and, in the process, offers a new way to understand the connection between power and culture in the American South.

Faulkner's Treatment of Women Dr. Vibha Manoj Sharma, 2017-01-01 The overview of William Faulkner's scholarship shows certain obvious limitations in concern to his treatment of his fictional female characters. Critics have concentrated on the male characters the most. 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 figures 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 and technique. Tracing technical aspects, thematic patterns, and stylistic devices used by him, critics establish Faulkner scholarship but are oblivious 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 led 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 get the form under the heading 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 *William Faulkner, Research Opportunities and Dissertation Abstracts* Tetsumaro Hayashi,1982 **Faulkner and ideology** Donald M. Kartiganer, Ann J. Abadie,1995 Dare to enter the House of Night with the next four titles of the series following UNTAMED collected in a beautifully designed boxed set With more than 12 million books in print rights sold in almost 40 countries and over two years on the New York Times bestseller list reaching as high as 1 the House of Night series by PC and Kristin Cast is an international publishing sensation The series follows 16 year old Zoey Redbird as she is Marked by a vampyre tracker and begins to undergo the Change into an actual vampyre She has to leave her family and move into the House of Night in Tulsa OK a boarding school for other fledgling vampyres like her It s tough to begin a new life away from her parents and friends and on top of that Zoey finds she is no average fledgling She has been Marked as special by the vampyre Goddess Nyx Although Zoey has awesome new powers it s hard to fit in when everyone knows you re special As Zoey tries to make new friends and maybe find a hot boyfriend or two she comes up against all kinds of evil from the perfect looking super popular girl with not so faultless plans to the mysterious deaths happening at the House of Night and all over Tulsa Things at the House of Night are not always what they seem Can Zoey find the courage deep within herself to find the truth and embrace her destiny **Following Faulkner** Taylor Hagood,2017 An examination of how Faulkner s work has been analyzed elucidated and promoted by a massive body of scholarly work spanning over seven decades

Faulkner's Families Gwendolyn Chabrier,1993 This is the first book to show in detail how the families William Faulkner created in his novels reflect his own family experiences Gwendolyn Chabrier shows how Faulkner s earliest work presents a gloomy view of family relations characterized by misalliance adultery and incestuous relationships But then drawing on his own experience Faulkner gradually came to a new view of the family both his own and those he created and worked through to his later novel where both his life and that of his fictional families became more peaceful and rewarding **Faulkner on**

the Color Line Theresa M. Towner, 2010-12-01 This study argues that Faulkner's writings about racial matters interrogated rather than validated his racial beliefs and that in the process of questioning his own ideology his fictional forms extended his reach as an artist. After winning the Nobel Prize in 1950, Faulkner wrote what critics term his later novels. These have been almost uniformly dismissed with the prevailing view being that as he became a more public figure his fiction became a platform rather than a canvas. Within this context, Faulkner on the Color Line redeems the novels in the final phase of his career by interpreting them as Faulkner's way of addressing the problem of race in America. They are seen as a series of formal experiments Faulkner deliberately attempted as he examined the various cultural functions of narrative, most particularly those narratives that enforce American racial ideology. The first chapters look at the ways in which the ability to assert oneself verbally informs matters of individual and cultural identity in both the widely studied works of Faulkner's major phase and those in his later career. Later chapters focus on the last works providing detailed readings of *Intruder in the Dust*, *Requiem for a Nun*, the Snopes trilogy, *A Fable*, and *The Reivers*. The book examines Faulkner as he confronted the vexing questions of race in these novels and assesses the identity of Faulkner as the Nobel Prize winner who claimed on many occasions that he was tired, maybe written out. In his decision not to speak in the identity of the Black people represented in his fiction, in his decision to write instead about the complexities of all racial constructions, he produced a host of characters suffering within the rigid protocols on race that had been enforced in America for centuries. As a private white individual, he could never be other than what he was. Rather than attempt to reconcile Faulkner the public man with the private one, however, this study concludes that through his fiction Faulkner the artist questioned himself and came to understand others across the color line. *Catalog of Copyright Entries. Third Series* Library of Congress. Copyright Office, 1971

William Faulkner Daniel J. Singal, 1997 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 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.

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