

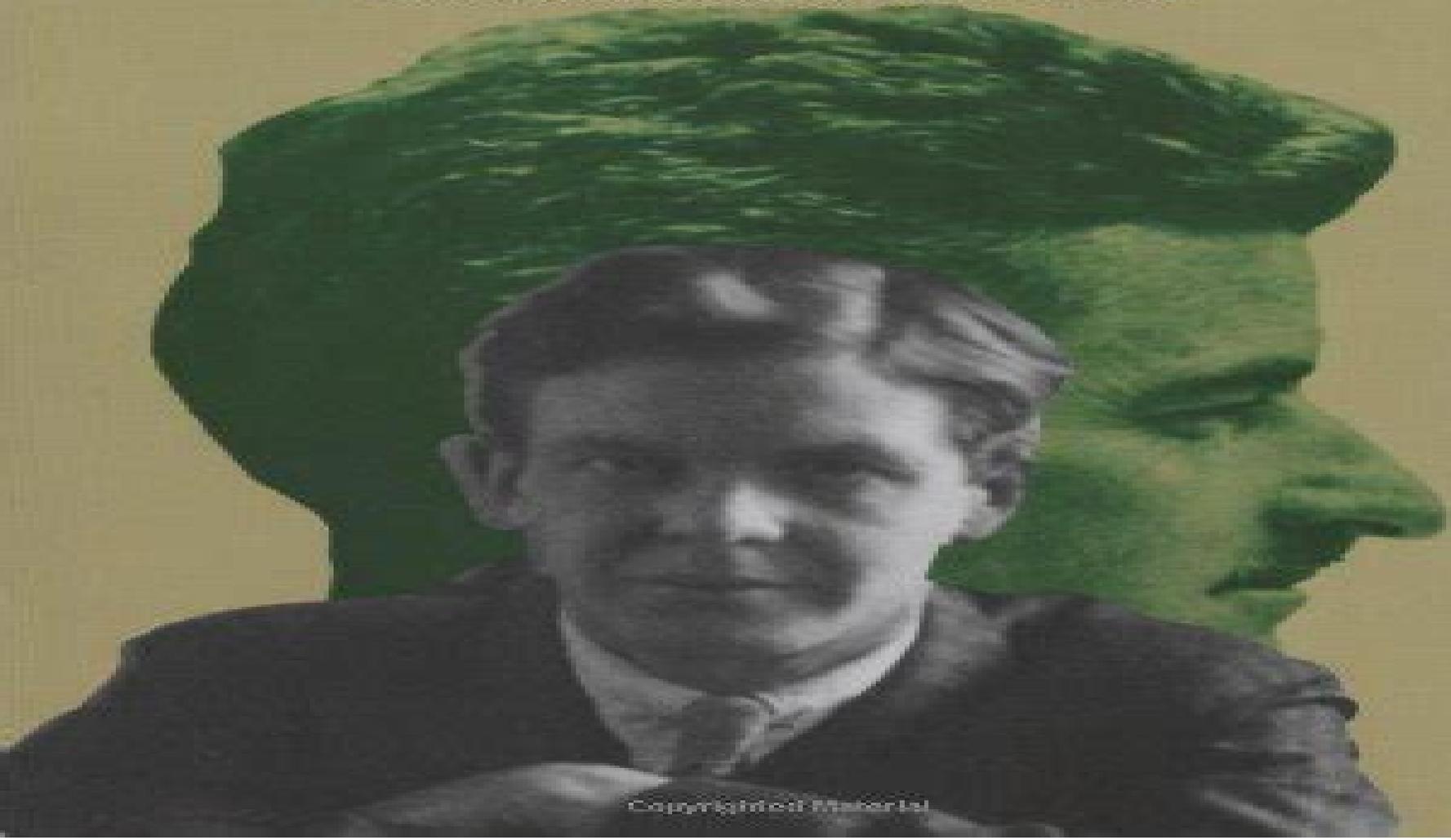
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COUNT NO'COUNT

Flashbacks to Faulkner

By Ben Wasson

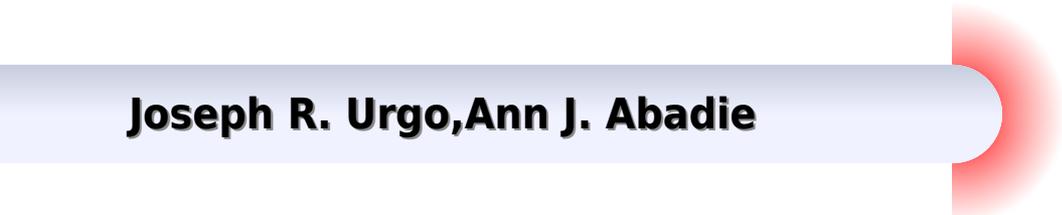
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Count No Count Flashback To Faulkner

Joseph R. Urgo, Ann J. Abadie



Count No Count Flashback To Faulkner:

Count No 'Count Ben Wasson,2010-04-08 Coming home to Oxford Mississippi in 1918 after a stint in the Royal Flying Corps young William Faulkner was arty and dandified He sometimes was seen in his airman s uniform and he affected English manners His pose amused some of his townsmen and joking behind his back they called him The Count and Count No Count During this period Ben Wasson met Faulkner at the University of Mississippi where both were students Their interest in art and literature drew them together Later Wasson became Faulkner s first literary agent as well as an adviser and sounding board In New York Wasson edited a Faulkner manuscript into a readable length It was published as Sartoris Also Wasson helped Faulkner to place The Sound and the Fury with a New York publisher Their friendship lasted for more than thirty years as their paths crossed and recrossed in New York Hollywood and Mississippi In Count No Count Wasson muses over this long and close relationship in anecdotal accounts which he calls flashbacks Wasson depicts a Faulkner who is humorous occasionally naive aggressive and loving At times he is the most courteous of gentlemen At other times he is a tragic figure attempting to deal with griefs and disappointment by lapsing into alcoholic binges The reader will discern a Faulkner whose artistic and creative nature produced sometimes bizarre behavior and destructive drives for achievement

Faulkner's Questioning Narratives David L. Minter,2001 Focusing on the core novels including The Sound and the Fury Absalom Absalom Sanctuary Light in August 2003 and Go Down Moses David Minter illuminates Faulkner s mature fiction the tensions at play within the fiction and the creativity not only exhibited by the author but also extended to his characters and required of his readers Faulkner s achievement Minter contends was in combining daring experiments in form with searching examinations of grave social political and moral problems His novels change and expand the role of the reader by means of proliferating narratives that lead to questions rather than answers and to approximation rather than resolution Minter shows how this process at times implicates the reader in the corruption and violence of the story as when the reader is required to fill in out of his or her own experience the crucial gaps left in the narrative of Sanctuary Positioning Faulkner on the cusp between modernist and postmodernist writing Minter shows how his methods undercut the self contained exclusivity of the New Criticism by integrating the world of the novel with the reader s experience of history and culture

Count No 'count Ben Wasson,1983 Wasson muses over his long and close relationship to Faulkner in anecdotal accounts which he calls flashbacks Faulkner's Inheritance Joseph R. Urgo,Ann J. Abadie,2009-09-18 Essays by Susan V Donaldson Lael Gold Adam Gussow Martin Kreiswirth Jay Parini Noel Polk Judith L Sensibar Jon Smith and Priscilla Wald William Faulkner once said that the writer collects his material all his life from everything he reads from everything he listens to everything he sees and he stores that away in sort of a filing cabinet in my case it s not anything near as neat as a filing case it s more like a junk box Faulkner tended to be quite casual about his influences For example he referred to the South as not very important to me I just happen to know it and don t have time in one life to learn another one and write at

the same time His Christian background according to him was simply another tool he might pick up on one of his visits to the lumber room that would help him tell a story Sometimes he claimed he never read James Joyce s Ulysses or had never heard of Thomas Mann writers he would elsewhere declare as the two great men in my time Sometimes he expressed annoyance at readers who found esoteric theory in his fiction when all he wanted them to find was Faulkner I have never read Freud Neither did Shakespeare I doubt if Melville did either and I m sure Moby Dick didn t Nevertheless Faulkner s life was rich in what he did see and read and he seems to have remembered all of it and put it to use in his fiction Faulkner s Inheritance is a collection of essays that examines the influences on Faulkner s fiction including his own family history Jim Crow laws contemporary fashion popular culture and literature

CliffsNotes on Faulkner's Short Stories James L

Roberts,1997-12-31 The original CliffsNotes study guides offer expert commentary on major themes plots characters literary devices and historical background CliffsNotes on Faulkner s Short Stories explores five of William Faulkner s psychologically complex narratives A Rose for Emily That Evening Sun Barn Burning Dry September and Spotted Horses Follow a common thread of Southern mores and prejudices as the author from Mississippi masterfully creates enduring settings and characters This concise supplement includes commentaries and glossaries on all five short stories Other features that help you understand these important works are Background on the author An introduction to YoknapatawphaCounty the mythical county seating of Faulkner s making Critical essay on the author s style An interactive quiz review questions and suggested essay topics Classic literature or modern modern day treasure you ll understand it all with expert information and insight from CliffsNotes study guides

Bridging Southern Cultures John Wharton Lowe,2011-02-14

A panorama of past and contemporary southern society are captured in Bridging Southern Cultures by some of the South s leading historians anthropologists literary critics musicologists and folklorists Crossing the chasms of demographics academic disciplines art forms and culture this exciting collection reaches aspects of southern heritage that previous approaches have long obscured Virtually every dimension of southern identity receives attention here William Andrews Thadious Davis Sue Bridwell Beckham Richard Megraw and Joyce Marie Jackson offer engaging reflections on art age race and gender Bertram Wyatt Brown delivers a startling reading of Faulkner revealing the tangled history of southern modernism Daniel C Littlefield Henry Shapiro and Charles Reagan Wilson provide important assessments of Africanisms in southern culture Appalachian studies and the blessing and burden of southern culture John Shelton Reed probes the humorous and awkward aspects of the South s midlife crisis John Lowe shows how the myth of the biracial southern family complicated plantation school narratives for both white and black writers Showcasing the thought of preeminent southern intellectuals Bridging Southern Cultures is a timely assessment of the state of contemporary southern studies

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 *Journal of Information Ethics* ,1994 **Textual Studies and the Common Reader** Alexander Pettit,2000 *Textual Studies and the Common Reader* collects eleven original essays by editors of literary texts and theorists concerned about the implications of what such editors do The volume s organizing theme is textual studies the domain of which in one contributor s words is the genesis transmission and editing of texts The contributors seek to extend the discussion about textual studies beyond any narrow professional scope thus none of the essays assumes any training in textual studies Also the focus of the book is on the literary genre most familiar to most readers the novel Authors discussed include Willa Cather Joseph Conrad Theodore Dreiser William Faulkner D H Lawrence William Makepeace Thackeray and Mary Wollstonecraft Shelley Many people read literary works but few do so with a steady sense of their constructedness as texts of the ways in which genesis transmission and editing have shaped them as conveyors of meaning This book shows that the experience of reading is more rewarding for such awareness Alcohol and the Writer Donald W. Goodwin,1988

American Literary Scholarship - 1983 American Literary Scholarship,1985-06 Essayists survey the recent thought and research concerning outstanding authors trends and movements in American literature *South Atlantic Review* ,1983

Twentieth-century Literary Criticism Gale Research Company,2000 Excerpts from criticism of the works of novelists poets playwrights and other creative writers 1900 1960 Critical Essays on Eugene O'Neill James J. Martine,1984 If one were to climb the beanstalk of American drama what would be discovered at the very top is a giant His name is Eugene O Neill He towers above American drama like a colossus and for many critics theatrical reviewers and scholars other playwrights were but petty things to walk under his huge legs and peep about Monumental is the word most often used to describe O Neill s work from *Strange Interlude* to *A Touch of the Poet* This word may be used as well to describe O Neill and his reputation No one ever accused O Neill or his work of being too small So says editor Martine in introducing this collection with his own compendious bibliography of O Neill scholarship ISBN 0 8161 8683 9 28 50 The Publishers' Trade List Annual ,1985 **Sixteen Modern American Authors** Jackson R. Bryer,1989 Praise for the earlier edition Students of modern American literature have for some years turned to *Fifteen Modern American Authors* 1969 as an indispensable guide to significant scholarship and criticism about twentieth century American writers In its new form *Sixteenth Modern American Authors* it will continue to be indispensable If it is not a desk book for all Americanists it is a book to be kept in the forefront

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