

STEPHEN M. ROSS

*Fiction's
Inexhaustible
Voice*

SPEECH
&
WRITING IN
FAULKNER



Fictions Inexhaustible Voice Speech And Writing In Faulkner

Michaela Bronstein



Fictions Inexhaustible Voice Speech And Writing In Faulkner:

Fiction's Inexhaustible Voice Stephen M. Ross, 1989 William Faulkner recognized voice as one of the most distinctive and powerful elements in fiction when he delivered his Nobel Prize acceptance speech describing the last sound at the end of the world as man's puny inexhaustible voice still talking As a testimonial of an artist's faith in his art the speech raised the value of voice to its highest reach for man as one of the props the pillars to help him endure and prevail In *Fiction's Inexhaustible Voice* Stephen Ross explores the nature of voice in William Faulkner's fiction by examining the various modes of speech and writing that his texts employ Beginning with the proposition that voice is deeply involved in the experience of reading Faulkner Ross uses theoretically grounded notions of voice to propose new ways of explaining how Faulkner's novels and stories express meaning showing how Faulkner used the affective power of voice to induce the reader to forget the silent and originless nature of written fiction Ross departs from previous Faulkner criticism by proceeding not text by text or chronologically but by construction a workable taxonomy which defines the types of voice in Faulkner's fiction phenomenal voice a depicted event or object within the represented fictional world mimetic voice the illusion that a person is speaking psychic voice one heard only in the mind and overheard only through fiction's omniscience and oratorical voice an overtly intertextual voice which derives from a discursive practice Southern oratory recognizable outside the boundaries of any Faulkner text and identifiable as part of Faulkner's biographical and regional heritage In Faulkner's own experience listening was important As he once confided to Malcolm Cowley I listen to the voices and when I put down what the voices say it's right In *Fiction's Inexhaustible Voice* Ross conducts a careful analysis of this fundamental source of power in Faulkner's fiction concluding that the preponderance of voice imagery represented talking verbalized thought and oratorical rhetoric and posturing makes the novels and stories fundamentally vocal They derive their energy from the play of voices on the imaginative field of written language *William Faulkner's Absalom, Absalom!* Fred Hobson, 2010-04-10 *Absalom Absalom* has long been seen as one of William Faulkner's supreme creations as well as one of the leading American novels of the twentieth century In this collection Fred Hobson has brought together eight of the most stimulating essays on *Absalom* essays written over a thirty year span which approach the novel both formally and historically Here are critical responses by Cleanth Brooks John Irwin Thadious Davis and Eric Sundquist as well as four essays published in the last decade The casebook concludes with Faulkner's own remarks on the novel delivered in a discussion with students at the University of Virginia What emerges from all the selections is a rich and suggestive treatment of a work which Faulkner himself called the best novel yet written by an American and a less biased critic has called the greatest American novel of the century joining *Moby Dick* and *Huckleberry Finn* at the pinnacle of American fiction **A Companion to William Faulkner** Richard C. Moreland, 2017-06-14 This comprehensive Companion to William Faulkner reflects the current dynamic state of Faulkner studies Explores the contexts criticism genres and interpretations of Nobel Prize winning writer William Faulkner arguably

the greatest American novelist Comprises newly commissioned essays written by an international contributor team of leading scholars Guides readers through the plethora of critical approaches to Faulkner over the past few decades Draws upon current Faulkner scholarship as well as critically reflecting on previous interpretations *Literary Voice* Donald Wesling, Tadeusz S?awek, 1995-01-01 This response to Derrida's critique of the spoken uses dozens of examples in four languages to explore the voice that is in writing **Obscurity's Myriad Components** R. Rio-Jelliffe, 2001 On that paradoxical premise Faulkner's theory addresses the writer's dilemma of having only the inadequate word to surmount itself and the practice in fiction seeks to vanquish the enemy not in the wordless as it is often denoted but in silence past the word

BOOK JACKET Unflinching gaze , A critical examination of the Faulkner Morrison literary connection **Faulkner and the Discourses of Culture** Charles Hannon, 2012-01-17 Throughout his career William Faulkner produced a literary discourse remarkably contiguous with other discourses of American culture but seldom has his work been explored as a participant in the shifts and ruptures that characterize modern discursive systems Charles Hannon argues in his brilliant new study that the language of Faulkner's fiction is replete with the voiced conflicts that shaped America and the South from the 1920s to 1950 Specifically Hannon takes five contemporary debates in historiography law labor ethnography and film and relates them both to canonical and less discussed texts of Faulkner Hannon employs a theoretical middle ground between Michael Bakhtin's stylistics of the novel and Michel Foucault's model of discourse as an autonomous self-regulated domain while also drawing from the vast critical literature on Faulkner's fiction He begins by linking the story cycle *The Unvanquished* to the battle over interpretations of American history as voiced by the Nashville Agrarians on the one hand and W E B DuBois on the other Next Hannon shows how Faulkner's detective fiction of the early 1930s and portions of his novel *The Hamlet* were affected by the emerging schism between adherents of a new school of legal realism and those bound to a more conservative formalist jurisprudence According to Hannon Faulkner's great novel *Absalom Absalom* reflects in its depiction of various forms of labor one of Franklin Roosevelt's major New Deal accomplishments the Wagner Act of 1935 as well as contract disputes in the agricultural and manufacturing South and in the film studios of Hollywood Hannon discusses Faulkner's experimentation in *The Hamlet* vis-à-vis the development of the ethnographic method in the field of anthropology He concludes with a fascinating analysis of the filming of *Intruder in the Dust* in Faulkner's hometown of Oxford Mississippi Through Hannon's keen interpretive readings Faulkner's texts emerge as a complex node in the larger discursive conflicts of his time Though he often seemed to be detached from influence Faulkner was Hannon reveals intensely attentive to ideas at the fore 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 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 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 *Yoknapatawpha Blues* Tim A. Ryan, 2015-04-13 TIM A RYAN is associate professor of English at Northern Illinois University and the author of *Calls and Responses The American Novel of Slavery Since Gone with the Wind* *Faulkner's Media Romance* Julian Murphet, 2017-07-13 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 historical inquiry It proposes that Faulkner s inveterate attraction to the paradigms of romance was disciplined and masked by the recurrent use of metaphorical figures borrowed from the new media ecology Faulkner dressed up his romance materials in the technological garb of radio gramophony photography and cinema along with the transportational networks of road and air that were being installed in the 1920s His modernism emerges from a fraught but productive interplay between his anachronistic predilection for chivalric chich s and his

extraordinarily knowledgeable interest in the most up to date media institutions and forms Rather than see 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 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 nuanced understanding of the dialectics of his art

Out of Context Michaela Bronstein,2018-04-03 How do novels travel through time How might they endure in a changing world and reach the readers of an unknowable future Modernist writers were eager to think of their books as reaching audiences they could not yet imagine In recent years however scholars of modernism have focused on pinning them down putting these books in their context and these authors in their place By looking to the future scholars fear that looking to the future will make literature disengaged irresponsible or apolitical the worry is that literature cannot escape its own moment without also evading the hard truths of history Out of Context suggests an alternative to this scholarship proposing that literature travels through time not by transcending history but by adapting to historical change The chapters of this book each pair a modernist author with a later reader In each case this future reader is also a novelist someone who reads with an eye to form and craft and who puts what they see to new use in their own novels James Baldwin adapts Henry James s modes of characterization Ngugi wa Thiong o repurposes Joseph Conrad s nonchronological narratives and Ken Kesey builds on William Faulkner s use of multiple perspectives Reading the modernists through these authors eyes offers a different perspective on them Literary forms in this history do not have intrinsic political meanings they have a multitude of political uses Rather than see modernist literary form in all its fragmentation and complexity as a source of disruption and doubt these later authors use modernist forms to distill doubts into conviction The experiments of modernist fiction stand revealed as tools not of political critique but of political commitment

Classical Hollywood, American Modernism Jordan Brower,2024-01-18 This book charts the Hollywood studio system s genesis international dominance and self understood demise by way of its influences on modernist literature in the United States It shows how the American film industry s business practices and social conditions inflected the form of some of the greatest works of prose fiction and non fiction

William Faulkner's The Sound and the Fury Harold Bloom,2008 Presents critical essays reflecting a variety of schools of criticism for The sound and the fury

Prospects for the Study of American Literature Richard Kopley,1997-08 What can there possibly be left to say about This common litany resonant both in and outside of academia reflects a growing sense that the number of subjects and authors appropriate for literary study is rapidly becoming exhausted Take heart admonishes Richard Kopley in this dynamic new anthology for this is decidedly not the case While generations of literary study have unquestionably covered much ground in analyzing canonical writers many aspects of even the most well known authors both their lives and their work remain underexamined Among the authors discussed are T S Eliot Ralph Waldo Emerson William Faulkner Harriet Beecher Stowe Walt Whitman Ernest Hemingway Richard Wright Edith Wharton Nathaniel Hawthorne Zora

Neale Hurston Henry James Willa Cather Herman Melville Edgar Allan Poe Henry David Thoreau and Mark Twain **A**

Reader's Guide to William Faulkner Edmond L. Volpe, 2015-02-01 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 Seventy-one stories receive individual critical analysis and evaluation These discussions reveal the relationship of the stories to the novels and point up Faulkner's skills as a writer 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 escape even in this shorter form his incomparable fictional imagination nor his mastery of narrative structure and technique *The Sound and the Fury (Third International Edition) (Norton Critical Editions)* William Faulkner, 2016-06 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 predecessors 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 assessments by Evelyn Scott Henry Nash Smith Clifton P Fadiman Dudley Fitts Richard Hughes and Edward Crickmay New materials by Faulkner *The Writer and His Work* include letters to Malcolm Cowley about *The Portable* Faulkner and Faulkner's Nobel Prize for Literature address Cultural and Historical Contexts begins with Michael Gorra's insightful headnote which is followed by seven seminal considerations five of them new to the Third Edition of southern history literature and memory Together these works by C Vann Woodward Richard H King Richard Gray William Alexander Percy Lillian Smith William James and Henri Bergson provide readers with important contexts for understanding the novel Criticism represents eighty-five years of scholarly engagement with *The Sound and the Fury* New to the Third Edition are essays by Eric Sundquist Noel Polk Doreen Fowler Richard Godden Stacy Burton and Maria Truchan Tataryn A Chronology of Faulkner's life and work is newly included along with an updated Selected Bibliography *The Sound and the Fury (Third Edition) (Norton Critical Editions)* William Faulkner, 2014-02-11 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 predecessors 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 assessments by Evelyn Scott Henry Nash Smith Clifton P Fadiman Dudley Fitts Richard Hughes and Edward Crickmay New materials by Faulkner The Writer and His Work include letters to Malcolm Cowley about The Portable Faulkner and Faulkner's Nobel Prize for Literature address Cultural and Historical Contexts begins with Michael Gorra's insightful headnote which is followed by seven seminal considerations five of them new to the Third Edition of southern history literature and memory Together these works by C Vann Woodward Richard H King Richard Gray William Alexander Percy Lillian Smith William James and Henri Bergson provide readers with important contexts for understanding the novel Criticism represents eighty five years of scholarly engagement with The Sound and the Fury New to the Third Edition are essays by Eric Sundquist Noel Polk Doreen Fowler Richard Godden Stacy Burton and Maria Truchan Tataryn A Chronology of Faulkner's life and work is newly included along with an updated Selected Bibliography

Forensic Fictions Jay Watson, 2008-11-01 Forensic Fictions is the first book length critical study of William Faulkner's fictional depictions of the legal vocation and the practice of law Examining Faulkner's lawyer characters in light of the southern storytelling tradition Jay Watson argues that the forensic competence of the Faulknerian lawyer is a direct function of his skill as a raconteur To trace the biographical and historical roots of Faulkner's lifelong preoccupation with the legal profession Watson draws on contemporary scholarship in narrative rhetoric jurisprudence legal and intellectual history literary theory and Lacanian psychoanalysis His approach yields insightful readings of forensic characters and scenes from such works as An Odor of Verbena The Hamlet Wild Palms Absalom Absalom and The Reivers Watson shows the links between storytelling and the competence of Faulkner's legal characters by examining the intertextual logic that connects the two most important lawyers in the Yoknapatawpha fiction the incompetent Horace Benbow and the more capable Gavin Stevens whose entrance into Faulkner's oeuvre coincides with Benbow's untimely departure from it Focusing on the nine novels in which these two characters appear Watson traces the evolutionary process by which Stevens supplants Benbow Three of the Stevens novels Intruder in the Dust Knight's Gambit and Requiem for a Nun from what Watson calls Faulkner's forensic trilogy and when read together constitute the writer's most sustained investigation of the rhetorical and ethical responsibilities of the lawyer citizen Faulkner Watson argues saw the forensic figure as a potential hybrid of homo loquens and homo politicus capable of combining the roles of storyteller rhetorician and theatrical performer with those of critic citizen and ethical man As such this figure served as a provocative authorial surrogate through whom Faulkner could explore diverse and often contradictory aspects of his personal experience his family background his cultural heritage and most of all his own artistic use of language

The Saddest Words: William Faulkner's Civil War Michael Gorra, 2020-08-25 A timely and essential New York Times Book Review reconsideration of William Faulkner

s life and legacy that vitally asks How should we read Faulkner today With this rich complex and eloquent Drew Gilpin Faust Atlantic work Pulitzer Prize finalist Michael Gorra charts the evolution of an author through his most cherished and contested novels Given the undeniable echoes of Lost Cause romanticism in William Faulkner s fiction as well as his depiction of Black characters and Black speech Gorra argues convincingly that Faulkner demands a sobering reevaluation Upending previous critical traditions and interweaving biography literary criticism and rich travelogue the widely acclaimed The Saddest Words recontextualizes Faulkner revealing a civil war within him while examining the most plangent cultural issues facing American literature today *Faulkner at 100* Donald M. Kartiganer, Ann J. Abadie, 2009-09-18 William Faulkner was born September 25 1897 In honor of his centenary the Faulkner and Yoknapatawpha Conference of 1997 brought together twenty five of the most important Faulkner scholars to examine the achievement of this writer generally regarded as the finest American novelist of the twentieth century The essays and panel discussions that make up *Faulkner at 100 Retrospect and Prospect* provide a comprehensive account of the man and his work including discussions of his life the shape of his career and his place in American literature as well as fresh readings of such novels as *The Sound and the Fury* *Absalom Absalom* *If I Forget Thee Jerusalem* and *Go Down Moses* What emerges from this commemorative volume is a plural Faulkner a writer of different value and meaning to different readers a writer still challenging readers to accommodate their highly varied approaches to what Andr Bleikasten calls Faulkner s abiding singularity

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