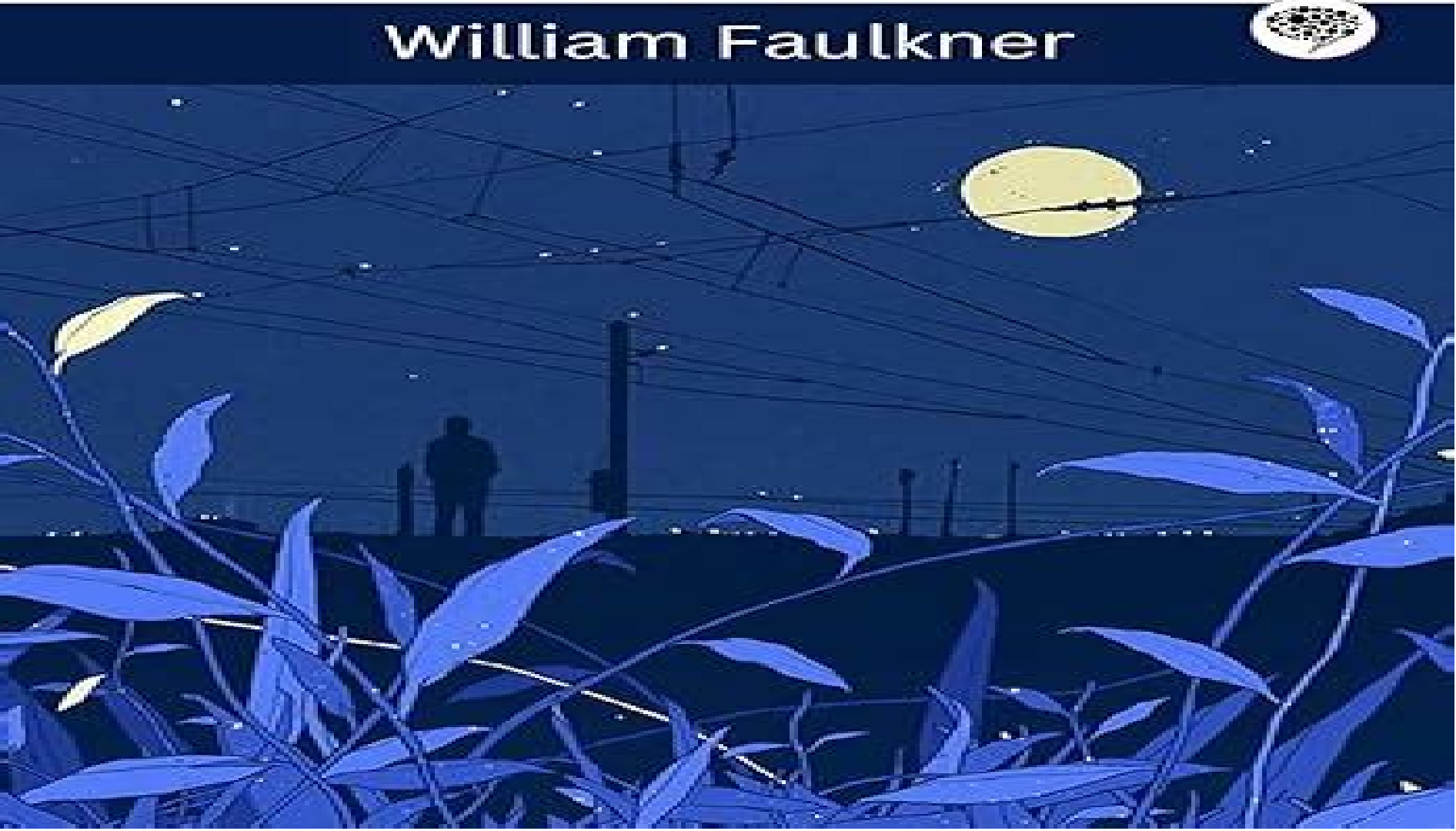


William Faulkner : Novels 1930-1935

As I Lay Dying, Sanctuary, Light in August, Pylon

William Faulkner



Novels 1930 1935

William Faulkner



Novels 1930 1935:

William Faulkner Novels 1930-1935 (LOA #25) William Faulkner, 1895-12-01 Between 1930 and 1935 William Faulkner came into full possession of the genius and creativity that made him one of America's finest writers of the twentieth century. The four novels in this Library of America collection display an astonishing range of characters and treatments in his Depression era fiction. *As I Lay Dying* 1930 is a combination of comedy, horror, and compassion, a narrative woven from the inarticulate desires of a peasant family in conflict. It presents the conscious, unconscious, and sometimes hallucinatory impressions of the husband, daughter, and four sons of Addie Bundren, the long-suffering matriarch of her rural Mississippi clan, as the family marches her body through fire and flood to its grave in town. *Sanctuary* 1931 is a novel of sex and social class of collapsed gentility and amoral justice that moves from the back roads of Mississippi and the fleshpots of Memphis to the courthouse of Jefferson and the appalling spectacle of popular vengeance. With its fascinating portraits of Popeye, a sadistic gangster and rapist, and Temple Drake, a debutante with an affinity for evil, it offers a horrific and sometimes comically macabre vision of modern life. *Light in August* 1932 incorporates Faulkner's religious vision of the hopeful stubbornness of ordinary life. The guileless Lena Grove in search of the father of her unborn child, the disgraced minister Gail Hightower who dreams of Confederate cavalry charges, Byron Bunch who thought working Saturdays would keep a man out of trouble, and the desperate enigmatic Joe Christmas consumed by his mixed ancestry, all find their lives entangled in the inexorable succession of love, birth, and death. *Pylon* 1935, a tale of barnstorming aviators in the carnival atmosphere of an air show in a southern city, examines the bonds of desire and loyalty among three men and a woman, all characters without a past. Dramatizing what, in accepting his Nobel Prize, Faulkner called the human heart in conflict with itself, it illustrates how he became one of the great humanists of twentieth-century literature. The Library of America edition of Faulkner's work publishes for the first time new corrected texts of these four works. Manuscripts, typescripts, galleys, and published editions have been collated to produce versions that are free of the changes introduced by the original editors and that are faithful to Faulkner's intentions. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing and keeping permanently in print America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Wm. Faulkner novels 1930-1935 William Faulkner, 1895-12-01 [William Faulkner Novels 1930-1935 \(LOA #25\)](#)

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Novels Edith Wharton, William Faulkner, Joseph Leo Blotner, Lewis, Polk, 1985

Cinematic Fictions David Seed, 2012-01-01 The phrase cinematic fiction has now been generally accepted into critical discourse but is usually applied to post war novels This book asks a simple question given their fascination with the new medium of film did American novelists attempt to apply cinematic methods in their own writings From its very beginnings the cinema has played a special role in defining American culture Covering the period from the 1910s up to the Second World War Cinematic Fictions offers new insights into classics like The Great Gatsby and The Grapes of Wrath discussing major writers critical writings on film and active participation in film making Cinematic Fictions is also careful not to portray cinema as a single or stable entity Some novelists drew on silent film others looked to the Russian theorists for inspiration and yet others turned to continental film makers rather than to Hollywood Film itself was constantly evolving during the first decades of the twentieth century and the writers discussed here engaged in a kind of dialogue with the new medium selectively pursuing strategies of montage limited point of view and scenic composition towards their different ends Contrasting a diverse range of cinematic and literary movements this will be compulsory reading for scholars of American literature and film

The Cambridge Companion to the American Modernist Novel Joshua L. Miller, 2015-10-29 The Cambridge Companion to the American Modernist Novel offers a comprehensive analysis of US modernism as part of a wider global literature Both modernist and American literary studies have been reshaped by waves of

scholarship that unsettled prior consensus regarding America's relation to transnational diasporic and indigenous identities and aesthetics the role of visual and musical arts in narrative experimentation science and technology studies and allegiances across racial ethnic gendered and sexual social groups Recent writing on US immigration imperialism and territorial expansion has generated fresh and exciting reasons to read or reread modernist novelists both prominent and forgotten Written by a host of leading scholars this Companion provides unique interpretations and approaches to modernist themes techniques and texts

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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

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