





approach to fiction and religion; introduce fresh perspectives, including those of race, class, gender, and interdisciplinary approaches; highlight her craft as a creative writer; and suggest pairings of her works with other texts. Alice Walker's short story "Convergence" is included as an appendix.

Fowler exposes psychic conflicts that drive Faulkner's fiction and posits from them an underlying tension between the desire for difference and wholeness, between the mother and the father, between the living body and death.

One of Faulkner's comic masterpieces, *The Reivers* is a picaresque that tells of three unlikely car thieves from rural Mississippi. Eleven-year-old Lucius Priest is persuaded by Boon Hogganbeck, one of his family's retainers, to steal his grandfather's car and make a trip to Memphis. The Priests' black coachman, Ned McCaslin, stows away, and the three of them are off on a heroic odyssey, for which they are all ill-equipped, that ends at Miss Reba's bordello in Memphis. From there a series of wild misadventures ensues--involving horse smuggling, trainmen, sheriffs' deputies, and jail.

Joe Christmas does not know whether he is black or white. Faulkner makes of Joe's tragedy a powerful indictment of racism; at the same time Joe's life is a study of the divided self and becomes a symbol of 20th century man.

Although he spent the bulk of his life in Oxford, Mississippi--far removed from the intellectual centers of modernism and the writers who created it--William Faulkner (1897-1962) proved to be one of the American novelists who most comprehensively grasped modernism. In his fiction he tested its tenets in the most startling and insightful ways. What, then, did such contemporaries as Ernest Hemingway, Eudora Welty, and Walker Evans think of his work? How did his times affect and accept what he wrote? *Faulkner and His Contemporaries* explores the relationship between the Nobel laureate, ensconced in his "postage stamp of native soil," and the world of letters within which he created his masterpieces. In this anthology, essays focus on such topics as how Faulkner's literary antecedents (in particular, Willa Cather and Joseph Conrad) influenced his writing, his literary/aesthetic feud with rival Ernest Hemingway, and the common themes he shares with fellow southerners Welty and Evans. Several essays examine the environment in which Faulkner worked. Deborah Clarke concentrates on the rise of the automobile industry. W. Kenneth Holditch shows how the city of New Orleans acted as a major force in Faulkner's fiction, and Grace Elizabeth Hale examines how the civil rights era of Faulkner's later career compelled him to deal with his ideas about race and rebellion in new ways.

*Faulkner and Mystery* presents a wide spectrum of compelling arguments about the role and function of mystery in William Faulkner's fiction. Twelve new essays approach the question of what can be known and what remains a secret in the narratives of the Nobel laureate. Scholars debate whether or not Faulkner's work attempts to solve mysteries or celebrate the enigmas of life and the elusiveness of truth. Scholars scrutinize Faulkner's use of the contemporary crime and detection genre as well as novels that deepen a plot rather than solve it. Several essays are dedicated to exploring the narrative strategies and ideological functions of Faulkner's take on the detective story, the classic "whodunit." Among Faulkner's novels most interested in the format of detection is *Intruder in the Dust*, which assumes a central role in this essay collection. Other contributors explore the thickening mysteries of racial and sexual identity, particularly the enigmatic nature of his female and African American characters. Questions of insight, cognition, and judgment in Faulkner's work are also at the center of essays that explore his storytelling techniques, plot development, and the inscrutability of language itself.

Set in Mississippi during the Civil War and Reconstruction, *THE UNVANQUISHED* focuses on the Sartoris family, who, with their code of personal responsibility and courage, stand for the best of the Old South's traditions.

Essays by Charles S. Aiken, Katherine R. Henninger, T. J. Jackson Lears, Miles Orvell, Kevin Railey, D. Matthew Ramsey, Joseph R. Urgo, Jay Watson, and Patricia Yaeger. Photographs, lumber, airplanes, hand-hewn coffins--in every William Faulkner novel and short story worldly material abounds. The essays in *Faulkner and Material Culture* provide a fresh understanding of the things Faulkner brought from the world around him to the one he created. Charles S. Aiken surveys Faulkner's representation of terrain and concludes, contrary to established criticism, that to Faulkner, Yoknapatawpha was not a microcosm of the South but a very particular and quite specifically located place. Jay Watson works with literary theory, philosophy, the history of woodworking and furniture-making, and social and intellectual history to explore how *Light in August* is tied intimately to the region's logging and woodworking industries. Other essays in the volume include Kevin Railey's on the consumer goods that appear in *Flags in the Dust*. Miles Orvell discusses the Confederate Soldier monuments installed in small towns throughout the South and how such monuments enter Faulkner's work. Katherine Henninger analyzes Faulkner's fictional representation of photographs and the function of photography within his fiction, particularly in *The Sound and the Fury*, *Light in August*, and *Absalom, Absalom!*. Joseph R. Urgo is dean of the faculty at Hamilton College. Ann J. Abadie is associate director of the Center for the Study of Southern Culture at the University of Mississippi.

A turn-of-the-century map of where Faulkner studies have traveled and where they are headed

Although he belonged to an American generation of writers deeply influenced by the high modernist revolt "against nature" and against the self-imposed limits of realism to a palpable world, William Faulkner reveals throughout his work an abiding sensitivity to the natural world. He writes of the big woods, of animals, and of the human body as a ground of being that art and culture can neither transcend nor completely control. The eleven essays that make up this volume, including a paper written by the acclaimed novelist William Kennedy, explore the place of "the unbuilt world" in Faulkner's fiction. They give particular attention to the social, mythic, and economic significance of nature, to the complexity of racial identity, and to the inevitable clash of gender and sexuality. These essays were presented in 1996 as papers at the Faulkner and Yoknapatawpha Conference, held annually at the University of Mississippi. Included are the following: Lawrence Buell's "Faulkner and the Claims of the Natural World"; Thomas L. McHaney's "Oversexing the Natural World"; Theresa M. Towner's "Color, Race, and Identity in Faulkner's Fiction"; Jay Watson's "The Art of the Literal in 'Light in August'"; Mary Joanne Dondlinger's "The Matter of Race and Gender in Faulkner's 'Light in August'"; Louise Westling's "Sutpen's Marriage to the Dark Body of the Land"; Myra Jehlen's "Faulkner and the Unnatural"; Diane Roberts's "Eula, Linda, and the Death of Nature"; David H. Evans's "'The Bear' and the Incarnation of America"; Wiley C. Prewitt, Jr.'s "Hunting and Habitat in Yoknapatawpha"; and William Kennedy's "Learning from Faulkner: The Obituary of Fear." Donald M. Kartiganer, Howry Chair of Faulkner Studies in the Department of English, and Ann J. Abadie, Associate Director of the Center for the Study of Southern Culture, teach at the University of Mississippi.

Schreiber (English, George Washington U.) describes how the two American writers look to those on the margins of society to examine its center. The works of both, she says, reproduce structures according to each author's own experiences in order to resist and alter them, and illustrate how issues of identity are complex cultural constructs. Annotation copyrighted by Book News,

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Light in AugustThe Corrected TextRandom House Digital, Inc.

Several stories are woven together to show man's inner alienation from the society about him.

The Plantation South as America

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