

THE
HAMLET

a novel of the Snopes family

WILLIAM
FAULKNER

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The Hamlet By William Faulkner

Louis Kronenberger



The Hamlet By William Faulkner:

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Reader's Guide to William Faulkner Edmond L. Volpe, 2003-02-01 A standard reference work in American literature this volume is the most complete and detailed guide to the novels of William Faulkner Edmond L Volpe's aim is to reveal the greatness of Faulkner's art and the scope and profundity of his personal vision of life He describes the dominant patterns in the fiction by isolating Faulkner's major themes and by analyzing his narrative techniques and style He then offers extensive individual interpretations of the nineteen novels tracing the development of Faulkner's ideas and includes a set of genealogical tables for each major family in the novels Both scholarly and accessible this unique treatment of Faulkner's novels from *Soldiers Pay* to *The Reivers* helps the reader come to a thorough understanding of a great American writer

Annotations to William Faulkner's *The Hamlet* Catherine D. Holmes, 1996 The annotations in this volume originally published in 1996 intend to assist the reader of Faulkner's *The Hamlet* to understand obscure or difficult words and passages including literary allusions dialect and historical events that Faulkner uses or alludes to This title will be of great interest to students of literature **Critical Companion to William Faulkner** A. Nicholas Fargnoli, Michael Golay, 2009 As I Lay

Dying Light in *August* *The Sound and the Fury* *Absalom Absalom* *The Bear* and many others William Faulkner James G. Watson, 2013-12-06 In his life and writings William Faulkner continually created and performed selves Even in letters he often played a part gentleman dandy soldier farmer while in his fictions these and other personae are counterpoised against one another to create a world of controlled chaos made in Faulkner's own protean image and reflective of his own multiple sense of self In this groundbreaking book James Watson draws on the entire Faulkner canon including letters and photographs to decipher the complicated ways in which Faulkner put himself forth as the artist he felt himself to be through written performances and displays based on the life he actually lived and the ones he imagined living The topics Watson treats include the overtly performative aspects of *The Sound and the Fury* self presentation and performance in private records of Faulkner's life the ways in which his complicated marriage and his relationships to male mentors underlie his fictions recurring motifs of marriages and fatherhood Faulkner's readings of Melville Hawthorne and Thoreau and the problematics of authorial sovereignty his artist as God creation of a fictional cosmos and the epistolary relationships with women that lie in the correspondence behind *Requiem for a Nun* *The World of William Faulkner* Louis

Kronenberger, 1940 **William Faulkner** Cleanth Brooks, 1989-12-01 Hailed by critics and scholars as the most valuable study of Faulkner's fiction Cleanth Brooks's *William Faulkner The Yoknapatawpha Country* explores the Mississippi writer's

fictional county and the commanding role it played in so much of his work Brooks shows that Faulkner's strong attachment to his region with its rich particularity and deep sense of community gave him a special vantage point from which to view the modern world Books's consideration of such novels as *Light in August* *The Unvanquished* *As I Lay Dying* and *Intruder in the Dust* shows the ways in which Faulkner used Yoknapatawpha County to examine the characteristic themes of the twentieth century Contending that a complete understanding of Faulkner's writing cannot be had without a thorough grasp of fictional detail Brooks gives careful attention to what happens in the Yoknapatawpha novels He also includes useful genealogies of Faulkner's fictional clans and a character index

The Hamlet William Faulkner, 1987 William Faulkner M. Thomas Inge, 1995-02-24 This book the first comprehensive collection of contemporary published reactions to the writing of William Faulkner from 1926 to 1962 documents the response of reviewers to specific works and chronicles the development of Faulkner's reputation among the nation's book reviewers The material presented here clarifies the development of Faulkner's literary career and provides a fuller understanding of the part played by book reviewing in the sales promotion and success of American literature

William Faulkner David Minter, 1997-10-16 Minter shows that Faulkner's talent lay in his exploration of a historical landscape and that his genius lay in his creation of an imaginative one According to Minter anyone who has ever been moved by William Faulkner's fiction who has ever tarried in Yoknapatawpha County will find here a sensitive and readable account of the novelist's struggle in art and life

William Faulkner Carolyn Porter, 2007-05-24 In this newest volume in Oxford's *Lives and Legacies* series Carolyn Porter a leading authority on William Faulkner offers an insightful account of Faulkner's life and work with special focus on the breathtaking twelve year period when he wrote some of the finest novels in American literature Porter ranges from Faulkner's childhood in Mississippi to his abortive career as a poet his sojourn in New Orleans where he met a sympathetic Sherwood Anderson and wrote his first novel *Soldier's Pay* his short but strategically important stay in Paris his rescue by Malcolm Crowley in the late 1940s and his winning of the Nobel Prize But the heart of the book illuminates the formal leap in Faulkner's creative vision beginning with *The Sound and the Fury* in 1929 which sold poorly but signaled the arrival of a major new literary talent Indeed from 1929 through 1942 he would produce against formidable odds physical spiritual and financial some of the greatest fictional works of the twentieth century including *As I Lay Dying* *Sanctuary* *Light in August* *Absalom Absalom* and *Go Down Moses* Porter shows how during this remarkably sustained burst of creativity Faulkner pursued an often feverish process of increasingly ambitious narrative experimentation coupled with an equally ambitious thematic expansion as he moved from a close up study of the white nuclear family both lower and upper class to an epic vision of southern American and ultimately Western culture Porter illuminates the importance of Faulkner's legacy not only for American literature but also for world literature and reveals how Faulkner lives on so powerfully both in the works of his literary heirs and in the lives of readers today

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.

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.

William Faulkner Richard Godden, 2009-01-10. In *William Faulkner*, Richard Godden traces how the novelist's late fiction echoes the economic and racial traumas of the South's delayed modernization in the mid twentieth century. As the New Deal rapidly accelerated the long term shift from tenant farming to modern agriculture, many African Americans were driven from the land and forced to migrate north. At the same time, white landowners exchanged dependency on black labor for dependency on northern capital. Combining powerful close readings of *The Hamlet*, *Go Down, Moses*, and *A Fable* with an examination of southern economic history from the 1930s to the 1950s, Godden shows how the novels' literary complexities, from their narrative structures down to their smallest verbal emphases, reflect and refract the period's economic complexities. By demonstrating the interrelation of literary forms and economic systems, the book describes in effect the poetics of an economy. Original in the way it brings together close reading and historical context, *William Faulkner* offers innovative interpretations of late Faulkner and makes a unique contribution to the understanding of the relation between literature and history.

The William Faulkner Collection at West Point and the Faulkner Concordances United States Military Academy. Library, 1974.

William Faulkner André Bleikasten, 2017-03-01. Accessible, engaging. May well be our fullest account to date of what Bleikasten calls Faulkner's energy for life and will to write. Theresa Towner, author of *The Cambridge Introduction to William Faulkner*. Writing to American poet Malcolm Cowley in 1949, William Faulkner expressed his wish to be known only through his books, but his wish would not come true. He would go on to win the Nobel Prize for literature several months later, and when he died famous in 1962, his biographers

immediately began to unveil and dissect the unhappy life of the little man from Mississippi. Despite the many works published about Faulkner, his life and career it still remains a mystery how a poet of minor symbolist poems rooted in the history of the Deep South became one of the greatest novelists of the twentieth century. Here renowned critic Andr Bleikasten revisits Faulkner's biography through the author's literary imagination. Weaving together correspondence and archival research with the graceful literary analysis for which he is known, Bleikasten presents a multi-strand account of Faulkner's life in writing. By carefully keeping both the biographical and imaginative lives in hand, Bleikasten teases out threads that carry the reader through the major events in Faulkner's life, emphasizing those circumstances that mattered most to his writing: the weight of his multi-generational family history in the South, the formation of his oppositional temperament provoked by a resistance to Southern bourgeois propriety, his creative and sexual restlessness and uncertainty, his lifelong struggle with finances and alcohol, his paradoxical escape to the bondages of Hollywood, and his final bent toward self-destruction. This is the story of the man who wrote timeless works and lived in and through his novels.

Snopes William Faulkner, 2011-04-20. Here published in a single volume as he always hoped they would be are the three novels that comprise William Faulkner's famous Snopes trilogy, a saga that stands as perhaps the greatest feat of this celebrated author's incomparable imagination. *The Hamlet*, the first book of the series, chronicling the advent and rise of the grasping Snopes family in mythical Yoknapatawpha County, is a work that Cleanth Brooks called one of the richest novels in the Faulkner canon. It recounts how the wily, cunning Flem Snopes dominates the rural community of Frenchman's Bend and claims the voluptuous Eula Varner as his bride. *The Town*, the central novel, records Flem's ruthless struggle to take over the county seat of Jefferson, Mississippi. Finally, *The Mansion* tells of Mink Snopes, whose archaic sense of honor brings about the downfall of his cousin Flem. For all his concerns with the South, Faulkner was actually seeking out the nature of man, noted Ralph Ellison. Thus, we must turn to him for that continuity of moral purpose which made for the greatness of our classics.

[On The Prejudices, Predilections, and Firm Beliefs of William Faulkner](#) Cleanth Brooks, 1987-11-01. It seems appropriate, if not inevitable, that one of our best critics should be the foremost authority on one of our best novelists. Cleanth Brooks, the author of three seminal studies of William Faulkner, has been a serious student of that master craftsman's fiction for more than four decades. In this new collection, Brooks considers many of the important characteristics of Faulkner's work. He focuses more specifically than he has in the past on certain questions and in some instances offers rebuttals to what he considered unfair assessments of Faulkner. In the first essay, Brooks challenges the notion that Donald Davidson, John Crowe Ransom, Robert Penn Warren, and other members of the Fugitive Agrarian movement at Vanderbilt University were slow to recognize Faulkner's achievements. Indeed, Brooks provides clear evidence not only that the Fugitives were early supporters of Faulkner but that Faulkner and the Fugitives shared many concerns and ideas about their region. Brooks also writes about Faulkner's personal beliefs and demonstrates how the virtues Faulkner held in highest esteem, such as courage and honor, are embodied in his fiction. In two essays

Faulkner and the Community and Faulkner's Two Cities Brooks analyzes the importance of a closely knit world specifically the hill region of north Mississippi and the cities of Memphis and New Orleans to Faulkner's works Brooks considers Faulkner's serious regard for the chivalric tradition as well as his amusement in Gavin Stevens' exemplification of it in *Intruder in the Dust* and *Requiem for a Nun* Faulkner's treatment of women characters especially in *Light in August* and *The Hamlet* is discussed as are his ideas about the American Dream These essays are vintage Brooks The prose is as always felicitous the manner modest and winning the thought pertinent and rigorous Despite the thematic diversity of the essays the emphasis is ultimately the same reading and rereading the novels of William Faulkner is a continuing pleasure and an enduring challenge

[The Art of Faulkner's Novels](#) Peter Swiggart, 2014-07-03 To say that the entirety of human experience can be a novelist's theme is to voice an absurdity But as Peter Swiggart convincingly argues Faulkner's work can be viewed as an extraordinary attempt to transform the panorama of man's social experience into thematic material Faulkner's two dimensional characters his rhetorical circumlocutions and his technical experiments are efforts to achieve a dramatic focus upon material too unwieldy at least in principle for any kind of fictional condensation Faulkner makes use of devices of stylization that apply to virtually every aspect of his successful novels For example the complex facts of Southern history and culture are reduced to the scale of a simplified and yet grandiose social mythology the degeneration of the white aristocracy the rise of Snopesism and the white Southerner's gradual recognition of his latent sense of racial guilt Within Faulkner's fictional universe human psychology takes the form of absolute distinctions between puritan and nonpuritan characters between individuals corrupted by moral rationality and those who are simultaneously free of moral corruption and social involvement In this way Faulkner is able to create the impression of a comprehensive treatment of important social concerns and universal moral issues Like Henry James he makes as much as he can of clearly defined dramatic events until they seem to echo the potential complexity and depth of situations outside the realm of fiction When this technique is successful the reader is left with the impression that he knows a Faulkner character far better than he could know an actual person At the same time the character retains the atmosphere of complexity and mystery imposed upon it by Faulkner's handling of style and structure This method of characterization reflects Faulkner's simplifications of experience and yet suggests the inadequacy of any rigid interpretation of actual behavior The reader is supplied with special eyeglasses through which the tragedy of the South as well as humanity's general inhumanity to itself can be viewed in a perspective of simultaneous mystery and symbolic clarity

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 to 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

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