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This set comprises of 40 volumes covering nineteenth and twentieth century European and American authors. These volumes will be available as a complete set, mini boxed sets (by theme) or as individual volumes. This second set compliments the first 68 volume set of Critical Heritage published by Routledge in October 1995. Edited by the author's grandson, the novelist Matthew Yorke, and with an Introduction by John Updike, this book is an excellent selection of Henry Green's uncollected writings. It includes a number of outstanding stories never previously published, written during the '20s and '30s ("Bees", "Saturday", "Excursion", and the remarkable "Mood" among them). It contains a highly entertaining account of Green's service in the London Fire Brigade during the War; a short play written in the 1950s; and a selection of his journalism, including revelatory articles about the craft of writing, a marvellous evocation of Venice, a description of falling in love, reviews which illuminate his literary enthusiasm and the entertaining interview with Terry Southern for the Paris Review. It is rounded off with a biographical memoir by Green's son, Sebastian Yorke. Fascinating and invaluable as an introduction to Green, *Surviving* casts new light on his work and illustrates the many facets of this exceptional writer, one of the two most important English novelists of his time. Roger Shumann, a 1920s barnstorming pilot, parachuters Laverne and Jack, and their mechanic, Jiggs, live fast and hard, without thought to the consequences their actions have on their fellow pilots and their families. Rumours of their incest and rampant alcoholism attract the attention of a local newspaperman—known only as The Reporter—who is pulled into the their circle and forced to confront the tragic realisation that he, too, has moved beyond the constraints of human morality. One of the few novels by William Faulkner to take place outside of fictional Yoknapatawpha County, *Pylon* was originally published in 1935, and is now regarded as an important meditation on the loss of human values in the face of modernity. HarperPerennialClassics brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperPerennial Classics collection to build your digital library. 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. 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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. In this companion volume to *William Faulkner: The Yoknapatawpha Country*, Cleanth Brooks takes an in-depth look at Faulkner's early poetry and prose as well as his five non-Yoknapatawpha novels -- *Soldiers Pay*, *Mosquitoes*, *Pylon*, *The Wild Palms*, and *A Fable*. Brooks also offers relevant clarification of some of his earlier interpretations of Faulkner that have been challenged -- most notably in the case of Faulkner that have been challenged -- most notable in the case of *Absalom, Absalom!*, which he considers Faulkner's greatest novel. Recognizing that the creative and imaginative center of Faulkner's art is Yoknapatawpha County, Brooks examines the merits of each of the works set beyond these boundaries and explores how these writings complement Faulkner as an artist. He sheds light on the literary sources that influenced Faulkner's early work and the technical innovations and general themes Faulkner was to develop in his later writing. The notes and appendixes with which Brooks concludes *Toward*

Yoknapatawpha and Beyond serve only to amplify this comprehensive study. 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. 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His works continue to be a source of interest to scholars and students of literature, and the immense amount of criticism about the Nobel-prize winner continues to grow. Following his book *Faulkner in the Eighties* (Scarecrow, 1991) and two previous volumes published in 1972 and 1983, John E. Bassett provides a comprehensive, annotated listing of commentary in English on William Faulkner since the late 1980s. This volume dedicates its sections to book-length studies of Faulkner, commentaries on individual novels and short works, criticism covering multiple works, biographical and bibliographical sources, and other materials such as book reviews, doctoral dissertations, and brief commentaries. This bibliography provides an organized and accessible list of all significant recent commentary on Faulkner, and the annotations direct readers to those materials of most interest to them. The information contained in this volume is beneficial for scholars and students of this author but also general readers of fiction who have a special interest in Faulkner. 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. 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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. *As I Lay Dying*; *Light in August*; *The Sound and the Fury*; *Absalom, Absalom!*; "The Bear"; and many others. 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. 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By the end of volume 1 of *The Life of William Faulkner* ("A filling, satisfying feast for Faulkner aficionados"—Kirkus), the young Faulkner had gone from an unpromising, self-mythologizing bohemian to the author of some of the most innovative and enduring literature of the century, including *The Sound and the Fury* and *Light in August*. The second and concluding volume of Carl Rollyson's ambitious biography finds Faulkner lamenting the many threats to his creative existence. Feeling, as an artist, he should be above worldly concerns and even morality, he has instead inherited only debts—a symptom of the South's faded fortunes—and numerous mouths to feed and funerals to fund. And so he turns to the classic temptation for financially struggling writers—Hollywood. Thus begins roughly a decade of shuttling between his home and family in Mississippi—lifeblood of his art—and the backlots of the Golden Age film industry. Through Faulkner's Hollywood years, Rollyson introduces such personalities as Humphrey Bogart and Faulkner's long-time collaborator Howard Hawks, while telling the stories behind films such as *The Big Sleep* and *To Have and Have Not*. At the same time, he chronicles with great insight Faulkner's rapidly crumbling though somehow resilient marriage and his numerous extramarital affairs—including his deeply felt, if ultimately doomed, relationship with Meta Carpenter. (In his grief over their breakup, Faulkner—a dipsomaniac capable of ferocious alcoholic binges—received third-degree burns when he passed out on a hotel-room radiator.) Where most biographers and critics dismiss Faulkner's film work as at best a necessary evil, at worst a tragic waste of his peak creative years, Rollyson approaches this period as a valuable window on his artistry. He reveals a fascinating, previously unappreciated cross-pollination between Faulkner's film and literary work, elements from his fiction appearing in his screenplays and his film collaborations influencing his later novels—fundamentally changing the character of late-career works such as the Snopes trilogy. Rollyson takes the reader on a fascinating journey through the composition of *Absalom, Absalom!*, widely considered Faulkner's masterpiece, as well as the film adaptation he authored—unproduced and never published—*Revolt in the Earth*. He reveals how Faulkner wrestled with the legacy of the South—both its history and its dizzying racial contradictions—and turned it into powerful art in works such as *Go Down, Moses* and *Intruder in the Dust*. Volume 2 of this monumental work

rests on an unprecedented trove of research, giving us the most penetrating and comprehensive life of Faulkner and providing a fascinating look at the author's trajectory from under-appreciated "writer's writer" to world-renowned Nobel laureate and literary icon. In his famous Nobel speech, Faulkner said what inspired him was the human ability to prevail. In the end, this beautifully wrought life shows how Faulkner, the man and the artist, embodies this remarkable capacity to endure and prevail. The first comprehensive collection of contemporary published reactions to the writing of William Faulkner from 1926 to 1962, these articles document the response of reviewers to specific works, and chronicle the development of Faulkner's reputation among the nation's book reviewers. It has often been assumed that a poor reception in the popular review publications contributed to Faulkner's lack of commercial success. The material presented here tends to refute that assumption, clarifying the development of Faulkner's literary career and providing a fuller understanding of the part played by book reviewing in the sales, promotion, and success of American literature. 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. 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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. Tells the stories of a mourning family remembering its past, a vicious gangster, a young pregnant woman searching for her child's father, and barnstorming pilots at an air show. This new Companion offers a sample of innovative approaches to interpreting and appreciating William Faulkner in the twenty-first century. Awarded the Nobel Prize in Literature in 1949, William Faulkner was a southerner who became widely regarded as one of the greatest American writers of all time. Despite being such a studied figure, however, to date no biography has captured the complexities at the heart of the man and his work. In *The Life of William Faulkner*, acclaimed literary biographer Carl Rollyson portrays a new Faulkner—a man of astonishing paradoxes. Based on extensive interviews with family and friends of Faulkner, as well as unparalleled access to primary and secondary source materials, this first of what will be a major two-volume work offers a dramatic narrative that breaks the bounds of the traditional literary biography. This first volume covers Faulkner's formative years. The oldest brother born into a family who had lost their glory, Faulkner at first excelled at school, until his teens when he defied family expectations by pursuing an interest in art and writing that promised no discernable profit for himself or others. World War I and its aftermath galvanized a new generation of writers, none more than Faulkner. Yet while his contemporaries Ernest Hemingway and F. Scott Fitzgerald were establishing themselves in Paris and New York, the shy Faulkner kept his distance, not even crossing the length of a café to introduce himself to James Joyce. Drenched in the culture of the Deep South, Faulkner came to write iconic novels of enduring literary significance, but his body of work also included Hollywood screenplays and potboilers for the *Saturday Evening Post*. Presenting himself as an aloof, self-proclaimed renegade artist, he was at the same time a dedicated family man. He could not create a cosmos of his own without having a sense of counterpull, of being in two places at once, like many of the characters in his novels. In letters to his friends and publishers, Faulkner frequently wrote of "this alarming paradox" that, Rollyson argues, would define his life. Integrating Faulkner's screenplays, fiction, and life, Rollyson argues that the novelist deserves to be reread not just as a literary figure but as a still-relevant force, especially in relation to issues of race, sexuality, and equality. The culmination of years of research in archives that have been largely ignored by previous biographers, *The Life of William Faulkner* offers a significant challenge and an essential contribution to Faulkner scholarship. 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. 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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. 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