

1: William Faulkner's Review of Hemingway's *The Old Man and the Sea* () | Open Culture

About Hemingway and Faulkner In Their Time "It is almost as though they were fighting for billing on a tombstone" - John Steinbeck Ernest Hemingway and William Faulkner are generally recognized as the most influential American novelists of the 20th century.

These two authors represent two very different positions on a continuum of style. Manuel drank his brandy. He felt sleepy himself. It was too hot to go out into the town. Besides there was nothing to do. He wanted to see Zurito. He would go to sleep while he waited. There is a technical term for sticking to main clauses: We can also say that the Hemingway passage tends not to link sentence units via "and" or other transitional phrases. Is this the anomie of the so-called Lost Generation? Instead he places the data out there for the reader to connect. For whatever reasons, Hemingway has selected his sentences and made editorial decisions about how to construct them and how to place them in relationship to each other. And he has done so in a way quite different from William Faulkner. Another description of someone who is tired. This time, however, we have a presentation which fully compresses and connects the data. Faulkner is noted for this kind of writing. His sentences can go on for more than a page apiece. For one thing, he makes connections. He also ranks his s-constituents via subordination. His complex sentence structure establishes a hierarchy of meaning. Therefore, we can say that his writing is characterized by "hypotaxis. Some information goes into main clauses, other information into subordinate clauses or phrases. The difference from Hemingway? We could suggest that: I conquered," for example or its variant in the film *Ghostbusters*: I kicked its ass. Ask yourself whether parataxis or hypotaxis or some blend of the two is right for you. As you can see, there are worlds at stake.

2: Fusfoo - Hemingway vs. Faulkner by JESSICA KOBILAS

Hemingway and Faulkner in Their Time does admirably well in delineating the dynamics among Hemingway, Faulkner, and their contemporaries—“dynamics rife with criticism, sniping, and (begrudging) professional admiration” —The Hemingway Review, Fall

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SUMMARY Hemingway and Faulkner, who were contemporaries, shared some of the same concerns, wrote on some of the same situations, became obsessed by some of the same themes — yet they seem about as different as two writers can be from the standpoint of style and geography. When someone asked me several years ago why I was offering a seminar in Hemingway and Faulkner, what the two writers had in common, and what it all meant anyway or such I take to have been the design, of the question. I was at first hard put to think of some straightforward answer that would be critically acceptable. So all I could muster up by way of reply, at least for that moment, was: But I think it may have for me, having been thus put on the spot; because it seemed to me that these reasons were about as good as any that might come along, unless one is prepared to do a lot of spadework. And that of course was the whole purpose of my course anyway -- to get the students to do the spadework. And perhaps these men, who were contemporaries, did share some of the same concerns; write on some of the same situations, become obsessed by some of the same themes -- albeit they seem about as different as two writers can be, from the standpoint of style and geography. I would say that both these writers are fundamentally concerned with behavior, deportment, human conduct in the face of formidable, even overwhelming forces. Has he comported himself with dignity and like a man? All the Hemingway heroes, from Jake Barnes down to old Santiago, seem to think that this is the overwhelming question every man, must face. And the worst thing one can be in the Hemingway world is a bad player -- not necessarily, a cheat or a trickster, but a simple mess. If I think Faulkner holds to this same code. Notice how quickly one uses such words as "code" in speaking of Hemingway. Faulkner too is concerned with behavior: His code may not be so easily discernible at first he has not the deceptive simplicity of Hemingway ; but he too believes in good behavior, I think. Absalom, Absalom -- both extremely ambitious and difficult works -- with how such behavior is learned. Neither knocks the intellect as such: And both these men very much believe in the whole person, not the fragmented, even maimed creature of the 20th century, but the individual who can live life fully, completely, joyfully -- despite whatever wounds he or she may have. Both writers also seem concerned with how we are to behave to the natural world around us. Were they ecologists ahead of their time? Nature is not another commodity to be used, let alone bought and sold; rather, she is a mother, a goddess, whom one must learn to serve properly and on her own terms Wordsworth? No modern author I can think of can describe the simple pleasures of eating and drinking and provide accompanying menus more effectively than Hemingway; no modern writer can more lyrically describe a spring or fall countryside than Faulkner. Yet none of this is by way of travelogue. You must behave toward it. And I think the same observation might be hazarded of Hemingway. One might even ponder whether Richard. Weaver said that modern people are signally lacking in three forms of piety: Faulkner seems more definitely rooted in one place, one geography, than Hemingway: Does Hemingway believe in God? Maybe the code, as Brett Ashley suggests, is what the initiates have instead of God. Sometimes he speaks of "they," which may be the purblind doomsters of Thomas Hardy or whatever blind chance seems to be running the universe. But whence comes this particular human faculty? Anyhow, neither of these men seems to believe in natural human goodness or perfectibility. The pages of both writers contain some pretty dark accounts of the doings -- or devilment -- of which people are capable. They can treat other persons as things, as commodities, as people to be bought and sold. Or they can respect others as humans like themselves, whether God-created or not, and behave accordingly. Again, the word behave, which in turn suggests considerations of morality, value, significance, all sorts of things. It is intelligible, and actions, things, whatever, do matter; they do count. Their emphasis, their tales are often so different. Yet out of all this there do emerge some similarities which I think it important to note. Suffice it to

say that each of these artists was aware of the other, knew him, knew his work, knew they were both there. And for good or for ill, neither of them could ever forget it.

3: The Dictionary Feud: Faulkner versus Hemingway – Quote Investigator

Perhaps the vanguard of American Modernism, Hemingway and Faulkner engendered much evaluation and commentary among their peers, some 70 of whose voices "narrate" Hemingway and Faulkner In Their Time.

A blog about books and publishing, aimed at both readers and writers. Listed by the Guardian in as one of the top ten literary blogs. Monday, July 26, Faulkner v. Hemingway Dan Poynter and Danny O. Snow are the joint authors of a book called U-publish. However, that book is not my subject today. What prompts me to mention Poynter and Snow is that they issue a monthly newsletter, full of various bits and pieces in addition to plugs for their book and other services; and in the latest version of this newsletter they quoted a no doubt deeply felt exchange between two American winners of the Nobel Prize for Literature. First, William Faulkner, speaking of Ernest Hemingway: Does he really think big emotions come from big words? The whole point of the novel, as I frequently make plain in these columns, is to arouse emotion. And the emotion which one seeks to arouse is seldom puzzlement. It follows, therefore, that regular, run-of-the-mill words will serve best. In my youth, I read books by both these writers. Hemingway, it seemed to me, could be read by any reasonably intelligent teenager. Faulkner, on the other hand, was unhelpfully obscure. And I believe that was true. But whereas the TLS spoke of this practice with a kind of awe, I personally could not bring myself to conclude that deliberate obscurity was a virtue. Neither do I think so today. His name was Red Smith. The paper had a number of eminent columnists, and Red Smith was the chief sports writer. He had begun writing for the paper in , and was soon recognised as one of the most literate, witty and wise commentators in the business. In the spring of Red Smith was featured on the cover of Newsweek magazine, which was a very big deal indeed. In those days, Newsweek was second only to Time in prestige and possibly circulation ; the cover normally featured presidents, giants of industry, and big-time movie stars, so for a sports writer to make it was a massive achievement. My favourite Red Smith column was about the short-sighted baseball player who was a star hitter. So the team manager took him off to the optician and had him fitted with glasses. There was more in the same vein. Even before the Newsweek cover, Smith seldom needed to come into the Herald Tribune office; he would just go to the game, or the fight, and then phone in his copy. But once in a while he did appear, and he was treated, quite rightly, like some sort of god descending from Mount Olympus. On one such occasion he actually sat in the newsroom and typed out his stuff there and then.

4: Hemingway vs. Faulkner writing styles Essay Example | Graduateway

Hemingway and Faulkner in Their Time compares and contrasts these contemporaries, who never met, through the articles, journals, and interviews of their peers. These peers include Sherwood Anderson, Gertrude Stein, John Steinbeck, and Eudora Welty.

The two houses are an example in contrast, which is fitting, considering that Faulkner and Hemingway have been seen as a classic example of literary opposites. After all, the two men contemporaries, who, as far as I know, had no rivalry. Both won the Nobel Peace Prize for Literature and five years apart at that. Hemingway wrote clean lines. But Faulkner wrote for Hollywood, where he had to write direct, sharp prose. His short stories, furthermore, are pretty straight-forward. Hemingway was no Faulkner, but he did spend a considerable time in the South. Not just Florida but also Arkansas. Nevertheless, in my first semester seminar in graduate school, Faulkner was shorthand for a long-winded answer. A Hemingway answer was brief and to the point. Somehow, Hemingway had also eluded me for a long time. I had not been forced to read *The Old Man and the Sea* in high school. I knew more about Mariel Hemingway growing up than her grandfather. The Hemingway house in Key West. After my first brutal, boot camp year of grad school, I needed a break from history books. That summer, I read two Hemingway novels: I enjoyed both books quite a bit. That same summer, I also started to read Charles Bukowski, who was a big fan of Hemingway, or at least the early stuff. For me, in the battle of Faulkner vs. Hemingway, Hemingway had won. The victory is still his, I think. And my writing style owes more to Hemingway, with his crisp, short lines, than anything Faulkner ever wrote. My book, *Marching Masters* is in the Hemingway school. But I think he could read it and understand it. To get back to the houses: It makes sense that the author of *The Sun Also Rises* would have lived there. Key West is a gateway to the Caribbean. A jumping off point to a wilder world of the tropics. The people talk, hang out, drink, and not get much done. No wonder I liked it in my early 20s. It could also be a book about Key West, minus the bullfights. Key West is fun, and you can feel a connection to Hemingway by visiting his house. Key West is a bustling, happy, sunny place—the Bourbon Street of Florida. It is nestled behind trees. But the place also feels mystical. I could see how Faulkner dropped so much money for the upkeep of Rowan Oak which is not a real type of oak. The grounds at Rowan Oak. The huge windows open onto the verandas. The sun beats down hard, revealing everything. The house has tours and tourists all the time. It is a place where clothing feels optional. Nothing in Faulkner feels naked. Rather, he wants to obscure things. Rowan Oak feels Victorian, a house where children played in the garden while their parents schemed inside and hid dark secrets. However you feel about Faulkner or Hemingway, both of their houses are must-sees for history and literature nuts. Put Key West and Oxford on your bucket list. Colin Woodward is an archivist and historian. He is working on a book on Johnny Cash.

5: Project MUSE - Hemingway and Faulkner In Their Time (review)

Their careers John Steinbeck Ernest Hemingway and William Faulkner are generally recognized as the most influential American novelists of the 20th century. It is as much biography as critique, a short, happy reference work that sometimes tells more about the commentators than their subjects.

June 18, Hemingway vs. All of the stories took place between the time periods of the 19th century and 20th century. The passages use rhetorical strategies such as a similar tone, ambiguity, and sentence structure and use of description. They use similar morose and solemn tones to create a mysterious story line and setting. Ambiguity is also commonly used to make the reader contemplate the plot line and characters. Both of the authors use ambiguity and do not reveal the main idea of the story. The writing styles of Hemingway and Faulkner differ while also seem similar in ways such as that Hemingway uses short sentence structure and Faulkner uses complex sentences. However, they both use a lot of description and use a lot of context behind their words. Faulkner and Hemingway use similar and different rhetorical strategies because of their use of ambiguity, tone, and writing style. Faulkner and Hemingway have both similar and different uses of ambiguity. Faulkner ends the story with this sentence, gives a vague and unclear closure for the reader to interpret what happened, and does not include any details as to what the sentence means in the passage. It is not clear as to what the iron-gray hair has to do with the story after reading it and thinking about it. Hemingway does not specify what the operation is or what it is for. He is very ambiguous when he does not subtly say the main idea of his story and leaves everything in context for the reader to find out for themselves. Both authors do not reveal certain aspects or are ambiguous in their writing. The difference of ambiguity between Faulkner and Hemingway is that Faulkner uses more description than Hemingway does. Faulkner leaves clues for the reader to find out the underlying context. The author leaves evidence that may not be clear to understand until the whole story is read. In the dialogue between Jig and the American, Hemingway does not suggest anything about pregnancy, and the reader could only assume that it is an operation that is very common and can lead to happiness. Hemingway The fact that the operation is common and can lead to happiness is very ambiguous because it is uncertain of what the operation actually is. Hemingway and Faulkner have similarities and differences with the use of ambiguity. Hemingway and Faulkner have similarities and differences with tone in their stories. Faulkner uses a very morose tone in this sentence because of the word choice he uses to describe the threatening and hopeless situation in the setting that the characters are currently in. In the first paragraph, the tone describes how the rest of the story is going to flow and describes the emotion the reader receives from reading it and whether the story is going to be more entertaining or more solemn. Hemingway uses dialogue to make the tone more solemn and make the text and context intense. He applies it to the passage to make the storyline and the dialogue between the American and Jig sound very serious and it makes it seem like the couple do not really have any hope when the American rejects everything she says. The American believes that the best way to be happy is to have an abortion and this makes the story seem very serious. Hemingway and Faulkner use solemn and morose as the tones for their story as a rhetorical strategy. Faulkner and Hemingway have both similar and different writing styles in the sense of sentence structure and description. Hemingway uses a lot of dialogue and writes in a very short sentence structure while Faulkner uses a lot of description and writes in long and complex sentences. Faulkner uses long and complex sentences to describe the setting of the story and applies the descriptions to create imagery for the reader. His writing style is effective because it tells the story in a visionary way. She put it in my hand. Compared to Faulkner, Hemingway uses dialogue to create the scene in the book. He does not fully describe the situation or the setting like Faulkner does and is very pithy in his writing because he is very straightforward and brief in explaining the situation whereas, Faulkner can describe a situation or a setting in a very long and imaginative way. The writing styles of Hemingway and Faulkner are different in the way that Hemingway uses short sentences and Faulkner uses complex ones. They are similar in writing styles in the way they describe a situation. As it commenced to burn, the ants swarmed out and went first toward the centre where the fire was; then turned back and ran toward the end. When there were enough on the end they fell off

into the fire. Some got out, their bodies burnt and flattened, and went off not knowing where they were going. But most of them went toward the fire and then back toward the end and swarmed on the cool end and finally fell off into the fire. Henry was waiting for Catherine when she was about to pass away. Henry felt like there was nothing he could do and be compared to the ants that he described. Faulkner and Hemingway are very similar in their use of writing styles because of the way they describe situations. Faulkner and Hemingway use both similar and different rhetorical strategies because of their use of ambiguity, tone, and writing styles. They are similar in the sense of using ambiguity and using clues in their writing for the reader to think about the story more. They are similar in their tone because they both use the same gloomy and morose tone to shape the story. Their writing styles are different because Hemingway writes in very short sentences while Faulkner writes in long and complex sentences. However, their use of description is similar. These rhetorical strategies are applied in all of their pieces of work and are effective. Works Cited Faulkner, William. A Farewell to Arms.

6: Grumpy Old Bookman: Faulkner v. Hemingway

"Hemingway and Faulkner In Their Time is not only a valuable addition to literary scholarship, it is a unique re-creation of an era in American culture and letters, especially of "the charmed circle" of Parisian expatriates.

I am grateful to Joe for the opportunity to share his valuable work and to Kirk, for his thoughtful and insightful reviews. Ohio State University Press, Most of these graphics make use of two quotes: Does he really think big emotions come from big words? Literary rivalries have always been great for inspiring memorable putdowns, but rarely do the putdowns themselves convey the whole story of why authors go poison pen on each other. Of course, most fans of Ernie and Bill probably know the general outline of their rivalry. Amid a smattering of letters, the pair staked their terrain. Hemingway was apoplectic when Faulkner won the Nobel Prize in , a full five years before his own selection, but the two were generally congenial to each other and saved their venting for confidants. Both men could be intermittently generous in their praise. Not surprisingly, Hemingway spewed the most bile. Rhymes with the last name of Alan Funt. The book takes a persuasive ride through both major and minor works to demonstrate the differences involve so much more than polysyllables and dictionaries. Among the many highlights: There are mutually shared points of dissatisfaction with Anderson, of course, and Fruscione is dead-on in arguing that both writers found their mentor limited in technique, which was the natural proving ground for both of them. Perhaps the most compelling chapter concerns the s. Here the two find themselves grappling with each other as they explore war, memory, and political engagement. The book is accessible and entertaining. One only wishes our Internet maw would satisfy its hunger for zingers and once in a while circulate the compliments the pair did bequeath upon each other. Right off the bat, it ought to be clear that this book is charting new territory. Both books are highly recommended. He has been teaching literature and writing at the university level for 13 years and counting. Biography of a Literary Rivalry, was published in January He also writes contemporary fiction. Read more about him at: To read my interview with Kirk about the Lost Generation, click here:

7: Earl Rovit and Arthur Waldhorn, eds

The editors maintain that Hemingway and Faulkner were the most important writers of the 20th century. I know that they were contemporaries, both were alcoholics and had trouble maintaining relationships with women -- and in Hemingway's case anybody.

Faulkner writing styles Essay - Paper Example Hemingway vs. Faulkner writing styles Essay Throughout time, individual authors have crafted varying writing styles that portray the authors themselves and helps the reader to better understand the tone of the piece - Hemingway vs. Faulkner writing styles Essay introduction. During the early twentieth century, the upcoming of a new America created many talented writers that varied drastically in style. An author may choose to write in a realistic manor, such as Ernest Hemingway or William Faulkner. From the post Civil War era in which Faulkner was accustomed, to the early s era of Hemingway? Both authors were realist writers who expressed their concern with the changes happening in America. However, the writing styles in which Hemingway used, compared to Faulkner, show many differences. We will write a custom essay sample on Hemingway vs. Much of detail is unnecessary but adds effect to the sentence. Hemingway, compared to Faulkner, uses short sentences to complete his thoughts. His ideas are expressed bluntly, but the point is clear. Both authors use sentence structure to complete an overall tone in their writing. Both authors achieve a similar tone using sentence structure. Faulkner uses long, detailed sentences to add to the effect of his stories. Hemingway uses short, blunt statements to set the tone. The sentence structure the authors use can carry tone throughout his story as they wish. The word choice of an author determines how a reader interprets the story. William Faulkner uses more complex words than Ernest Hemingway. The word choice Faulkner uses often make up the complex sentences in his stories. His ideas are expressed bluntly through his words. Choose Type of service.

8: Hemingway and Faulkner in Their Time by Earl H. Rovit

Hemingway and Faulkner in Their Time is a compilation of comments or evaluations to William Faulkner and Ernest Hemingway by writers coeval with them.

Uncategorized There came a moment in my Political Science class the other day that caused me to stop and consider. It was one of those times when, in the words of my hero Ray Kinsella from the film *Field of Dreams*, all of the cosmic tumblers click into place and the universe opens itself up. My guys were working on the annual Constitution Research Project, which is something of a bear and actually involves the use of higher-order thinking skills if you approach it correctly. As happens every year, I watched one young woman searching in Article I, which is exclusively about Congress, for an answer to a question about Presidential power. I chose the moment to address the class, trying to make the point that the U. I actually think they all had some idea of what I was driving at, and found my metaphoric way of expressing it unremarkable. These are otherwise normal young adults who engage in all the trials and tribulations of their station in life. Daily they do great things for their school and their families, and almost daily they can make mistakes that will seem ridiculous years later. They form friendships and romances and rivalries; they console each other and make each other miserable. But at Norfolk Academy, they also react to metaphoric references to two 20th-century American novelists, in a political science class no less, with a straight face. How did they, and we, get that way? I think there are three separate things going on here. The first is that by the time these students get to senior year they have been exposed to some pretty powerful and unique minds among our faculty. They have dealt with legitimate doctoral degree holders eight by my count, members of NCAA Division I championship athletic teams a similar number, men who have faced death on the battlefield, published authors, those who have coached football in Serbia and taught literature in Thessaloniki. Their Headmaster can recite at length and even understand! In short, my dropping a Faulkner reference on them is nothing special. There is a competitive aspect to this that sometimes troubles me, but I suppose given the college admissions frenzy it is unavoidable. I wrote a year ago about how lucky we as a faculty are to have such a talented and motivated student body. I reiterate that here. No, I mean that most, if not all, of the kids in my class actually have a decent appreciation for the writing styles of Hemingway and Faulkner, and can apply them to an evaluation of the Constitution. And I stand there, slack-jawed thank you, Connells at what they know and what they can do with that knowledge. Our graduates will almost certainly be successes in the financial sense, and will certainly occupy positions of responsibility in the communities they inhabit. Through programs like the Center for Global and Civic Leadership we are bending heaven and earth to help this happen. But I want our graduates, above all, to have the background and the tools to appreciate art and music and poetry. I want them to understand why Hemingway would write a novella about nothing more than an old man desperately fighting to catch a fish. In short, I hope that we follow Mr. It may well be that Yeats is of no immediate practical use to an architect or a doctor, but life can be so much more than practice. There is so much beauty out there, and you need to know a few things to truly appreciate it. It takes an ample mind to feed a loving heart. In that vein, I remember a moment long ago when I attempted to console a student who was growing increasingly frustrated by the difficulty of the academics here. I told her that her head was plenty smart, smarter than she gave herself credit for. But I also told her that she should know that her heart was even smarter than her head. I had said nothing but the truth.

9: A Clean, Well-Lighted Place Analysis - www.enganchecubano.com

Review of Hemingway and Faulkner In Their Time. Edited and with Commentary and Narrative by Earl Rovit and Arthur Waldhorn. New York: Continuum, pp. + Appendices and Index.

Replacement of map from Unit T-07 (Texas in the John H. Chaffee Coastal Barrier System Atomic and molecular spectroscopy book A bill to regulate the celebration of marriages in Newfoundland HOCPP 1014 Slavery (In the Hands of a Child: Project Pack Continent Study) Fall of night Rachel Caine Mufaros Beautiful Daughters Big Book (Mulberry Big Book) The midnight feeding Stragglers: prisoners of conscience The Protestant Temperament The Early Years of the Saturday Club 1855 to 1870 Discovering your communication style Lyrics for the centuries Stan Lee presents Spider-Man Carnage Pragmatics of psychotherapy Talking about your family Treasury management books iibf James Stewart calculus 8th edition instructor solutions Laboratory Phonology VII (Phonology and Phonetics, 4) Walking Home on the Camino De Santiago Big David, Little David (Dell Picture Yearling) Manual de la siget el salvador Encyclopedia of technology and innovation management Manning gwt in action second edition Public culture, icons, and iconoclasts BUTTERFLY IN FRAME 78 Daddy, we hardly knew you The web startup success guide Energize Your Life II The Labyrinth of Minos And a host of others : the popular and unpopular. Good reasoning matters! The Pleasure of Writing Critical Essays on Dacia Maraini Glimpses of Bengal in the nineteenth century. The 100 Series Timed Math Tests, Addition and Subtraction The Life Of Sir George Williams Later Phases of the Family Cycle The Complete Encyclopedia Of Bulbs Tubers British warships of the Second World War The people are revolting Why no gospels in Talmudic Judaism?