

## 1: "Pantaloon in Black" (Text Key ) | The Digital Yoknapatawpha Project

*Get this from a library! William Faulkner's craft of revision: the Snopes trilogy, the unvanquished, and Go down, Moses. [Joanne V Creighton].*

All materials on our website are shared by users. If you have any questions about copyright issues, please report us to resolve them. We are always happy to assist you. The South and Faulkner's Yoknapatawpha: The Actual and the Apocryphal Jackson, Mississippi: Creighton, William Faulkner's Craft of Revision: Estella Schoenberg, Old Tales and Talking: Cleanth Brooks, William Faulkner: Each of the books under review has what might be termed a second generation quality. Woman and the Immemorial Earth Cowley described Faulkner as brooding over his own situation and each of the works, he said, seems to reveal more than it states explicitly and to have a subject bigger than itself. The Actual and the Apocryphal is reminiscent of that thesis. Yet it would be a mistake to think that because these works are second generation they are not original. They are, in at least three ways. First, unlike almost all of the first generation of Faulkner research and criticism, they each present at least some totally new primary material culled from the various manuscript collections or from personal knowledge of Faulkner the man and writer. William Faulkner's Craft of Revision is most notable in this respect: Even the books by Professors Williams and Schoenberg, both essentially works of interpretation rather than research, contain such items: Second, each of these books takes its chosen method of approach at least a stage further than the works of the first generation. A few examples must suffice. Adams, Walter Brylow-ski and others in a number of ways, including a most interesting application to Faulkner of the writings of Erich Neumann on female archetypes. Not only does he further elaborate some of his prominent positions – for instance that, in the creation of figures like Thomas Sutpen, Faulkner was making a comment on the American Dream rather than on the burden of Southern history – but he also substantiates very fully ideas that were little more than notions earlier: Third, each of these books possesses some particular merit quite its own. This in itself is high praise really, because the sheer quantity of secondary material devoted to Faulkner nowadays is so overwhelming that even Faulkner specialists must select from the mass what to read; in one typical recent year, 1976, there were nine books and over ninety essays. The books will be briefly discussed in rising order of importance. He created through memory and evocation of place a personal literature, yet one which never escaped from society and which incorporated an internal history of a people that was at once sectional, national, and universal. The book also contains an urbane comparison by Louis Rubin of two very different classics of , Absalom, Absalom! In its central chapters she painstakingly and precisely builds the most radical case yet for viewing Absalom, Absalom! It is the way it is because Quentin is the way he is, and the way he is has been determined largely by the events recorded in The Sound and the Fury, which itself revolves around the only thing in literature, Faulkner said, which would ever move me very much. Old Tales and Talking is, in short, a fine study of the creative process. He also provides commentary on several sketches and stories, published and unpublished, Yoknapatawpha and non-Yoknapatawpha, an essay on the general theme of Time and History, and a wealth of Notes and Appendices on topics new and old: But the central value of the book resides elsewhere, in the detailed readings of the early poems and the tracing of influences, especially Romantic influences, on the young Faulkner. At times these sections are tedious – the information could have been provided in tabular form as, indeed, much is, in the Notes , and the significance of some of his sources for Faulkner is left dangling. Kusmer, A Ghetto Takes Shape: As a scholarly study of the black ghetto, it complements and, in some ways, challenges the work of Spear and Osofsky. Unlike writers in the troubled sixties, Kusmer claims black perceptions had changed in the past forty years. Even in the ghetto, the black experienced a considerable improvement over his previous condition. Paradoxically, there were psychological losses as well as gains, progress as well as poverty. These conditions gave black professionals opportunities to break the old white paternalism.

## 2: Medusa, a Poet, and a Horse

*Suggestions for Further Reading. Creighton, Joanne V. William Faulkner's Craft of Revision: The Snopes Trilogy, The Unvanquished, and Go Down, Moses. Detroit: Wayne State University Press,*

Medusa, a Poet, and a Horse: The coexistence of life and death represented by women, however, is common to all human beings: It is convenient to describe the difference between men and women through the contrast of the rational and the irrational, or of language and body, but how much does Faulkner the male writer accept the binary concept and regard women as "the other," representing "the body"? She reminds Horace Benbow of an old tiger he saw in a circus as a boy. The tiger might devour him, but its tongue allured him. Joan, with her aggressive sexuality, reminds us of Medusa through her association with the old tiger. Medusa, a beauty turned into a monster, represents the most fearful and abominable phase of a woman. Nevertheless, she has attracted artists since the days of Greek myth. With living serpents for her hair, Medusa is interpreted as a female sexual organ in Freudian psychoanalysis. The monster represents the Other, as well as sex and death. Further, Greek mythologist Jean-Pierre Vernant explains that Gorgon Medusa is possessed, representing confusion, fear, and descent, while Dionysus, though possessed as well, represents ascent. Vernant The demoniac energy of Medusa and Dionysus inspires the artist, but the artist should be able to govern that chaotic power. In this sketch, a tramp-poet lying in the attic of a canteen dreams of galloping on a pony up into the sky, while he also visualizes his body drowned in the sea. The pony in "Carcassonne" can be associated with Pegasus, as well as a legendary horse in the medieval romance suggested from the title. The poet challenges the physical limit and aims for the highest ideal with his language. But when the poet in "Carcassonne" ascends into the sky, he finally meets "the dark and tragic figure of the Earth, his mother" CS. It is his reunion with his terrible mother Medusa, the body, which he left behind as a drowned body in the sea. The demoniac power of ascent and descent comes to a subtle equilibrium at the end of the sketch. Theoretically, there is no difference between men and women for the Medusa-like confusion of life and death. Nevertheless, Faulkner tends to represent Medusa in female characters rather than male. Admittedly, Caddy is not monstrous like Medusa, but women are too dangerous to confront directly. Perseus only sees Medusa reflected on the glassy surface of his shield in order to kill the monster. Thus, Faulkner sees in Medusa the extremely fearful body, the co-existence of life and death, and associates it with women. As a male artist, he aims to control Medusa with his language. A Courtship to Helen Baird. His second novel Mosquitoes is also dedicated to Helen. To Faulkner, the book market he has just entered as a professional novelist may have looked as cold and whimsical as his sweethearts. Mosquitoes discusses this problem directly through the conversation of artists. In this novel Mrs. Maurier, a wealthy widow, invites a group of artists in New Orleans to her yacht party. The artists on the yacht criticize the marketplace which never appreciates art. Maurier is unpopular among them because she, though ignorant of art, wants to play the part of a patroness. It is good to remember that "Carcassonne" also had a Mrs. Maurier in the early stage of the manuscript. In the beginning, Mrs. Thus, Faulkner uses women not only as a symbolic representation of Medusa, the abjectness of life and death, but also as a representation of the commercial marketplace. But the marketplace and the body, each of which is represented by women, are in opposition, too. Neither Caddy Compson nor Eula Varner wanted to trade their bodies in the marketplace. The matter is how independent they can be from the marketplace or how much they have to succumb to it. A woman asserting her own physical existence in a mass-productive, profit-oriented society offers some suggestive model of protest for Faulkner, who seeks his artistic independence in market society. In the following, the relationship of the artist, Medusa-like body and the commercial marketplace is discussed based on "Carcassonne," Father Abraham, and As I Lay Dying, in order to examine the change of the symbolic meaning Faulkner attached to women in the first stage of his career. Faulkner, however, did not complete his original plan and turned to *Flags in the Dust* instead, leaving *Father Abraham* unfinished. It indicates that Faulkner failed at this point to describe the financial success of a poor white with sufficient artistic confidence. Still, *Flem Snopes* continued to attract the author. Faulkner writes many short stories related to *Flem*, and finally fixes him in *The Hamlet* in *Father Abraham*,

however, we can already see the burgeoning theme of the contrast between the marketplace and women. The story about Eula and the horse auction assumes a comic, pastoral tone. She comes back from her one-year honeymoon in Texas with a too-well-grown baby, and the horse auction starts when Flem comes back later with a Texas man and spotted horses. After the auction, however, the peasants fail to catch the wild ponies they bought. The horses rush out of the patch, hurt a couple of people and damage a building. The horses nullify the trade and refuse to be controlled by men. In Father Abraham, the spotted horses seem to inherit life energy from Eula and suggest liberation from modern market society. Father Abraham, however, neither eulogizes the power of women nor assures the recovery of pastoral peace. Henry Armstid is contrasted with voluptuous Eula. While Eula maintains her self-complacency, Mrs. Armstid is driven further into poverty due to the auction, with their horse gone astray and her stubborn husband heavily injured. As Eula turns into a symbol of fecundity, Mrs. Armstid barely escapes the symbolization when she negotiates persistently with Flem about the lost horse. The plight of women in the male-dominated market society must be treated in realistic detail as well as in a legendary form. The text has a dead body and a horse in common with "Carcassonne," and a woman, pregnancy, and a spotted horse in common with Father Abraham. Faulkner wrote at least six versions of the spotted horses episode before the publication of *The Hamlet*, but only one of them, "The Spotted Horses", was published in *The Peasants in As I Lay Dying*, however, casually refer to the auction episode as a legendary anecdote. There is no mention of Eula, but Flem Snopes appears indirectly, already as a big shot. Eula in *Father Abraham* is fecund and full of life energy, but silent. In comparison, Addie in *As I Lay Dying* speaks in death, and condemns the vague, deceptive language and the people who use it insensitively. Addie is closer to Mrs. Her anger is set towards her husband, who is quite obtuse to the ambiguity of language, but she is also contemptuous of Cora Tull, who believes herself to be a good Christian neighbor. These people never question the language they use, but manage to take advantage of their own ignorance: Anse believes he loves his wife and Cora praises her own Christian virtues. Addie falls in love with the minister Whitfield and tries to change the meaning of "sin," making it dangerous and radical as that word should be. The only way left for Addie to take "revenge" on Anse and society is to ask him to carry out her will at her death. Admittedly, Addie cannot have known that the funeral journey would take such a long time, but she forces her inert husband to feel the burden of the promised words. On one hand, she represents a Medusa-like body, chaos of life and death put together, but on the other hand, she searches for the ideal language which clarifies the reality of things. Her position is somewhat parallel to that of the tramp-poet in "Carcassonne," who envisions himself as a drowned body in the sea and as an ambitious rider into the sky at the same time. In her monologue, Addie compares words to orphans, lost and looking for their parents in vain. It is not clear which of her sons is qualified to assume the heroic figure of "Carcassonne. Or, is it Jewel who respects her will and by all means saves her body from flood and fire? In "Carcassonne," the tramp-poet who imagines himself lying drowned in the grottoes of the sea or galloping into the sky, may be really dying. Rolled in the tar paper, he dreams himself as a dying king betrayed by a woman, and leaves the title behind for the novel *As I Lay Dying*. The dying tramp-poet who has lost his artistic battle against the market society pins his hope of artistic victory on the imaginative energy of the spotted horses in *Father Abraham*. The tension of conflict between the artist and marketplace is inherited from "Carcassonne" through *Father Abraham* to *As I Lay Dying* through the horse imagery. Compared with the king of ancient Greece, Addie is "a private woman" 18 in the rural South. The inherited line of the artist figure from "Carcassonne" is twisted and transformed in *As I Lay Dying* in its privateness and gender. The tramp-poet in "Carcassonne" associates himself with Agamemnon or famous medieval knights of the crusades. He wants to be a hero acknowledged officially in society, though he may die privately in an attic. Addie, on the other hand, is a private woman, but she shocks people on the road during the nine days of her funeral journey into town. The ritual of funeral and burial serves to civilize and accommodate death to society, but the dead body corrupts and smells as time passes. To Addie, society is the accomplice of her husband, who is so insensitive to the inefficacy of language but who, nevertheless, can tacitly exploit its ambiguity to his advantage. She is an artist who refuses to conform to the customary use of language, a poet who will never be accepted as a poet-laureate of her community. Indeed, the tramp-poet in "Carcassonne" leaves his drowned body and rides into the sky only to meet "his mother," the

Medusa-like body. Though she declares her trust in "the terrible blood" AILD , her life betrays the fact that she has not always acted upon her physical instinct alone. She marries Anse because he has no relatives and owns his land. He is an independent farmer, though far from being affluent. Further, after the birth of Jewel, whose father is Whitfield, she says she gives birth to Dewey Dell and Vardaman to compensate her husband for the illegitimate child. She carefully estimates the financial condition of her husband-to-be, and uses her children to keep the balance sheet of her conscience. She is determined, however, to have an abortion in town. But her mind is set to reach Jefferson, where her family will bury her mother and where she can have an abortion if only she can pay for it. Matthews and Kevin Railey demonstrate that the Bundrens are already a part of capitalist society. Addie and Dewey Dell are no exceptions.

## 3: Joanne V. Creighton | Mount Holyoke College

*William Faulkner's Craft of Revision: The Snopes Trilogy, the Unvanquished and Go Down Moses [Joanne V. Creighton] on www.enganchecubano.com \*FREE\* shipping on qualifying offers.*

Do you work, so to speak, eight hours a day at a desk and just concentrate on it all day long, or do you just sort of let it come to you and work spasmodically? Oh, I think that's that the writer never quits working. Never write yourself out. Did you have a question, [Thomas]? I did not develop it. That the story commands its style and in a way, creates its style. Faulkner, do you think that a writer can teach young writers? He will learn from older people who are not writers, he will learn from writers, but he learns it. He knows what he wants. Faulkner, to get back to the business of style for just a minute. You mentioned in some class that I attended that Dostoevsky and Conrad were two people you read a good deal when you were eighteen and nineteen years old. Would you say that you had gotten something in the way of arrangement of words from Conrad? Every now and then in your stories I was thinking of a couple of passages in "The Bear," passages here and there in other stories there are arrangements of cadence, rhythm, that seems to me to be rather like Conrad. Does that seem fair? I got quite a lot from Conrad, and I got quite a lot from a man that probably you gentlemen, young people, never heard of, a man called Thomas Beer. You probably know the name. I know the name Thomas Beer in connection with a critical work. Did he write *The Mauve Decade*? And I got quite a lot from him. It was to me a good tool, a good method, a good usage of words, approach to an incident. He takes whatever he needs, wherever he needs, and he does that openly and honestly because he himself hopes that what he does will be good enough so that after him people will take from him, and they are welcome to take from him, as he feels that he would be welcome by the best of his predecessors to take what they had done. Faulkner, do you think the writer is asking for trouble if he attempts to write of things beyond his personal experience? No, sir, I do not. There should be no limits to what the writer tries to write about. He has got to tell it in terms that he does know. That is, he can write about what is beyond his experience, but the only terms he does know are within his experience, his observation. But there should be no limits to what he attempts. The higher the aim, the better. If [he wants] to be a failure, [well] let him be a fine bust, not just a petty little one. Sir, back to your writing, Mr. Faulkner, often it seemed to me that you [choose] questions and then answer them yourself as you develop your story, rather than letting the reader answer them, letting them to go unanswered. Is that a lack of confidence in your reading audience or merely a trick of style? It may be lack of taste. It may be his hurry. This is sort of long question. He went on to say that a great writer combines these two qualities and examines himself at the same time, and finally, he said that your writing and that of Dos Passos, Williams and Miller were all microscopic, and, he went on to say, third rate. My question is do you agree with his statements of the makings of a great writer and if not, what do you think makes a great writer? I want to set the record straight. I think he said people who imitated those writings were third-rate writers. That he has got to measure everything against what he believes and feels to be true. Faulkner, a lot of people have said that your novels and short stories contain many hidden meanings and subtle symbolisms and things like that. Do you find that they more or less, as you write, do they all fit some preconceived design of yours, or the symbolism or the hidden meanings more or less develop as you write, or do you find that people sometimes read more into your stories than you yourself originally intended for them to read? Faulkner, could you tell me what do you think that Conrad was trying to say or what [he] means to you as an author? What they all mean to me is to write about man in conflict with himself, his own heart, or with his fellows or with his environment. I think that the writer that is trying to deliver some sociological or some topical message is in retrograde toward the second rate, that primarily the writer is writing about people in conflict and the social message is incidental. The social message is part of the environment, which he uses as a tool. Sir, speaking of symbolism, in your story "That Evening Sun," why did you name that fellow Jesus? That was probably a deliberate intent to shock just a little. How serious were you in the preface to *Sanctuary* when you said that you were writing for the reader instead for yourself as you had in your other books? I needed money badly at that time, and so I thought of the most

horrific story I could and wrote it. When did you first realize that you wanted to write, sir? I think I had scribbled all my life, ever since I learned to read. I wrote poetry when I was a young man, until I found that it was bad poetry, would never be first rate poetry. And I was—I was in New Orleans. I worked for a bootlegger. She was a nice little old lady, and she was the expert. She would turn it into scotch with a little creosote [audience laughter] and bourbon. We had the labels, the bottles, everything. It was quite quite a business. And I met Sherwood Anderson. He was living there, and I liked him right off, and we would—we got along fine together. We would meet in the evenings, in the afternoons. And I thought then, if that was the life it took to be a writer, that was the life for me. Anderson in some time, till I met Mrs. Anderson on the street. It was fun to write the book. Sir, what gave you the idea for your short story "Mountain Victory"? I believe, as I remember, that came from the idea of the irreconcilable difference between two men of more or the less the same background, the eastern Tennessee mountain man who was a southerner too, and the descendant of a slave-owning aristocracy to meet in those conditions never to be kin, yet never to touch. In a way, both victims of the war. Faulkner, so much of your material seems to be connected. Is there any way you determine what is short story material and what is novel material? No, the story itself does that. The Sound and the Fury I thought was going to be a short story. I think it would take a much better craftsman than I am, a more trained craftsman, maybe a more literary craftsman to know beforehand what form the material wants to take. I remember asking you a question the other day about two stories, one called "Two Soldiers," a story that I like very much and some of the people in my class have read, and what I consider a sequel to that story called "The Country Will—She Shall Survive. Oh, "Shall Not Perish. The first story I can read over and over again with a great deal of pleasure and interest. The first story had to do with one of the most interesting of all conflicts, all human conflicts. Faulkner, from what viewpoint did you write the story from—I believe it was from These Thirteen—it was called "Carcassonne" or "Carcassonne"? That was—I was still writing about a young man in conflict with his environment. It seemed to me that that fantasy was the best way to tell that story. To have told it in terms of simple realism would have lost something, in my opinion. I wanted to be a poet, and I think of myself now as a failed poet, not as a novelist at all, but a failed poet who had to take up what he could do. It has pretty much the general, the same sort of theme. I wonder if that was in your mind at the time. What do you mean, Mr. Faulkner, in your story, "All the Dead Pilots," and I believe a story called "Honor," in which you give the impression that those people who fought in the war, after those experiences of war, will be dead the rest of their lives? Well, in a way they were. That the ones that even continued to live very long were the exceptions, and the one among them that coped with the change of time or—you can count them on your thumbs almost. But then in a way they—they were dead, they had exhausted themselves psychically, whatever it was, but anyway, they were unfitted for the world that they found afterwards. Not that they rejected, they simply were unfitted. They had worn themselves out. At that time, yes, because there was more concentration of being frightened of flying than in infantry or ground troops. You just got—got scared worse quicker and more often— John Coleman: Flying than you did on the ground. You seem to distinguish between literary men and writing men. I was wondering if you would elaborate on that. Are not the two reconcilable?

## 4: The Fire and the Hearth - Southeast Missouri State University

*William Faulkner's Craft of Revision: The Snopes Trilogy, the (ExLib) See more like this The Hamlet by William Faulkner (, Paperback) Book 1 - The Snopes Trilogy.*

If the solution is his avoidance, it is cogent to think that the embellishments "unify the material" Carothers 86 in the six short stories and bridge the material in the first six chapters with his performance in the final seventh chapter. The validity of the revised portions relies upon whether or not they contribute to our understanding of why Bayard chooses to disarm himself when dueling with Ben Redmond. However, any coordination between the revised pieces and his pseudo-revenge is difficult to construct, if the latter is construed as a reconciliation of the past with the present that has been discussed. Therefore, finding a meaning of his vendetta avoidance that coordinates with the revised sections is a potent approach to the legitimation of the revised pieces in *The Unvanquished*. His disarming is due to not just superiority of morality over the relic of a vendetta, but his comprehension of the motto which is clearly stated by John, You are doing well in the law, Judge Wilkins tells me. I am pleased to hear that. I have not needed you in my affairs so far, but from now on I shall. I have now accomplished the active portion of my aims in which you could not have helped me; I acted as the land and the time demanded and you were too young for that, I wished to shield you. But now the land and the time too are changing; what will follow will be a matter of consolidation, of pettifogging and doubtless chicanery in which I would be a babe in arms but in which you, trained in the law, can hold your own our own. I have accomplished my aim, and now I shall do a little moral housecleaning The motto is an axiom that, to make your way, you should adapt yourself to a specific coordinate of time and place at which you are. John just "acted" as a surprise attacker, a thief of horses, and a murder, as "the land and the time demanded. More important, the vendetta avoidance Bayard intended to realize needs the two law masters, Bayard and Redmond as an attorney. In this respect, Redmond as a lawyer is easier for Bayard to handle than those who are not knowledgeable in the law, like Drusilla, George, and even Ringo. Bayard writes, "He [Redmond] was brave: He, unarmed, was shot by Richard J. Thurmond, the model of Redmond, who was not convicted in the trial with much help of an eminent lawyer hired by the great wealth of Thurmond Duclos Non-violence looks good at a glance, but its value depends upon the time and the place at which it is displayed. Actually, his non-violent act was not only neglected, but also caused the kind of "bitterness" which forced the Faulkners to move to Oxford John Faulkner 12 and to sell off the Railroad company owned by William Clark and loved by Murry, the father of William Faulkner. Faulkner did not have plenty of money until in John Faulkner Here relevant is the case of Rosa Millard, Granny of Bayard, who experienced the struggle between morality and need, which is stated by Faulkner to be the main theme of *The Unvanquished* Selected Letters John shared this similar plight throughout the novel. The only difference between them lies in whether each of their deeds was proper. She failed to see that her sacrosanct quality had a limited applicability to "a coward" whom "nobody dared frighten" The consequence was her death, which, against her will, forced Bayard and Ringo into the dangerous duel with Grumby. They survived it, but their victory was contingent. For whom have I ever been working? On the contrary or that is why John Sartoris equipped his son with a knowledge of the law, to prepare him for the future of not only his own but theirs. In this sense, it is affirmed that "John Sartoris had accepted the responsibilities of his time and his region" Meriwether , and that he was ahead of them. This awareness encourages Bayard to do "what I have taught myself is right" , that is, a lawful act, even if he did not persuade himself not to kill Redmond. He concludes the conversation with Aunt Jenny on the last night, with "I must live with myself" These words of his shows his decision to inherit the responsibility for his own time and region from his father. They are significantly revised to show not that he was not always brave and brilliant but that he was trying to conform to the time and the place at which he was. The most salient revised portion which illustrate this principle is found in the initial part in *The Unvanquished*, as follows the words underlined below are the rewritten parts in the excerpt, thereafter , Behind the smokehouse that summer, Ringo and I had a living map. Although Vicksburg was just a handful of chips from the woodpile and the River a trench scraped into the packed earth with the point of a hoe, it river, city, and terrain lived, possessing

even in miniature that ponderable though passive recalcitrance of topography which outweighs artillery, against which the most brilliant of victories and the most tragic of defeats are but the loud noises of a moment. To Ringo and me it lived, if only because of the fact that the sunimpacted ground drank water faster than we could fetch it from the well, the very setting of the stage for conflict a prolonged and wellnigh hopeless ordeal in which we ran, panting and interminable, with the leaking bucket between wellhouse and battlefield, the two of us needing first to join forces and spend ourselves against a common enemy, time, before we could engender between us and hold intact the pattern of recapitulant mimic furious victory like a cloth, a shield between ourselves and reality, between us and fact and doom. The prospect of a Southern victory over Yankees in the Civil War was so fading through "artillery", and the imminent defeat was so bitter for southerners to accept, that they needed "a romantic fiction designed to accommodate unacceptable fact" Harbison. The creation of "a romantic fiction" is to "engender between us and hold intact the pattern of recapitulant mimic furious victory" 4. This was realized through outdoing or outwitting Yankees in as many respects as possible, like surprise attacks and stealing by John Sartoris and his troop. In this sense, one of the best "pattern[s] of recapitulant mimic furious victory" was the fact that "they [Yankees] never caught it [the Confederate cars]" Another burden that oppressed John was a limited amount of time to forge the "pattern" firmly because in addition to their depressing prospect of victory they had less than one month before President Lincoln declared the Emancipation. This kind of "desperate gamble" 96 is compared to the "prolonged and wellnigh hopeless ordeal. Lurking under his derrings-do which looked not so much brave as reckless was "the will to endure, a sardonic and even humorous declining of self-delusion" 10, the year-old Bayard knows inside-out. Here, Bayard shows his recognition that he, when dueling with Redmond, has to do the same thing as Ringo did then. The same thing is also suggested in the sentence rewritten: That is, he adjusted himself to the coordinate of time and space at which he was, like John was doing in his life. More important, in the performance of the duel with Redmond, Bayard is required to do that for the first time in his life. As told above, his revenge on Grumby was just imprudent and contingent, not approved by his father. He was not able to prevent the black servants in Sartoris Family from taking the silver service away with them. In retrospect, the year-old Bayard is made to brood on the reasons of his failures, and finds that each of them was caused by his not being loyal to each coordinate. Such a role is attached to Ringo, because "[he] was a little smarter than [Bayard] was" 81 in rivalry in which [w]hat counted was, what one of [them] had done or seen that the other had not" When they saw Loosh sweep "the chips flat" 5, in the story version, Bayard found his action unusual, but did not give adequate thought to or pretended not to notice it in order to keep intact the fictive architecture forged in his mind, while the revised version illustrates that Ringo is more responsive on his feet than Bayard to what is happening to the Confederate army including John Sartoris, asking, "What you reckon he know that we aint? What lies behind his prudence is shown in one of the rewritten pieces. Originally, Ringo just answered, "Cokynut cake, Granny" 19, to the question what kind of cake he asked Granny to read about, but words are added, as shown below, "Cokynut cake, Granny. Now and then I used to try to help him decide, get him to tell me how it tasted and what it looked like and sometimes he would almost decide to risk it before he would change his mind. Because he said that he would rather just maybe have tasted coconut cake without remembering it than to know for certain he had not; that if he were to describe the wrong kind of cake, he would never taste coconut cake as long as he lived. The last three lines indicate that even the years-old boy is able to leave what was indeterminable indeterminable, instead of jumping to conclusions. For example, when he depicts himself seeing Millard burying the trunk with the silver inside, he thinks, I either looked out or dreamed I looked out the window and saw or dreamed I saw the lantern. With his meticulous eyes, Bayard finds it possible to have stopped Loosh and Philadelphia taking the silver service away; therefore, he gives words to those signs of their imminent escape in the delineation of the voice of Philadelphia, as follows, "Come on here, Loosh," Philadelphia said from the woodpile. There was something curious in her voice too urgent, perhaps frightened. This observation is expressed through the change of the word "queer" in the magazine version into "curious" seen in the novel version. The year-old Bayard adds, "if we watched him, we could tell by what he did when it was getting ready to happen" Besides, two black people emerge with something blank and hollow; Louvinia, a grandmother of Ringo characterized "as a ghost" who "seemed to

have no feet" 41 , and an African American woman left on the road to Hawkhurst, with a baby in her arms. She is already obsessed with "Jordan" in the magazine version, as shown below, "You see you cant keep up with them and that they aint going to wait for you," Granny said. They are "blank" because they do not conform to the coordinate at which they are. This problem is why they looked imprudent. The reason is thrown into relief in the revised description of the woman with a baby. In the magazine version, after Granny "gave the woman a piece of bread and meat" 85 the woman disappeared, but in the revised description, When I looked back she was still standing there, holding the baby and the bread and meat Granny had given her. This foregrounds the fact that slavery, even if it was a source of much bitterness and distress, made it possible for them to survive in the South. This is a controversial suggestion, yet deducing from this sort of description James B. Meriwether clearly states, Faulkner, at least in *The Unvanquished*, appears to be trying to show that the sudden mass emancipation by force of arms in the Civil War was worse for the slaves, in the long run, than the sort of emancipation which McCaslins stood for. Meriwether More noticeable, the year-old Bayard even understands what the drive was, that made "the tide of niggers," including Loosh, run out of control , and articulates it as "one of those impulses inexplicable yet invincible which appear among races of people at intervals and drive them to pick up and leave all security and familiarity of earth and home and start out, they dont know where, empty handed, blind to everything but a hope and a doom" The plural word, "races," suggests that the year-old Bayard sees this event in a wider historical perspective. Historically speaking, it "had already seethed to a head among" 81 African Americans except Ringo. He is smart, because he sublimates it into something shared with Bayard as a white Southerner in the Civil War, to let it go past him. I got to hear about that railroad" As shown above, the story of "that railroad" is one of the best "pattern[s] of recapitulant mimic furious victory" As he states "Seem like I been waiting on hit all my life" 86 , "a head" and the best pattern becomes one in his mind. The year-old Bayard knows that "[Ringo] hoped to see [that railroad] symbolized it" In the end, what relationship was proper then in the South between Whites and Blacks? Faulkner appends two episodes as the answer to the question; the relation between Millard and Joby "like a man and a mare" , and "a game with rules" performed by two McCaslins and their slaves. In either case, slavery is just a fictive architecture in which each of them plays a role as a black or white to let the society work smoothly. Thrown into relief in both cases is the conformity to the time and the place to the extent Faulkner thinks it is appropriate when saying, I was against compulsory segregation. I am just as strongly against compulsory integration" *Essays, Speeches, and Public Letters* Conclusion Running throughout the revised descriptions in *The Unvanquished* is the motto, which Bayard learns and inherits from his father, that to be unvanquished, you have to adapt yourself to a coordinate of time and place at which you are. On the basis of this motto, he chooses to disarm himself when dueling with Redmond, as well as changes his attitude toward or insight into actuality. Consequently, he updates his perceptions of what he has seen in the previous six chapters. The updated perceptions give rise to the Bayard sees the "suffering" in the eyes of Drusilla because she holds onto the moment at which Gavin Breckbridge, her fiance, passed away during the Civil War. However, it is not easy to switch to a new occasion, when sufferings are too awful, like the deaths of Breckbridge and Rosa Millard. In such a case, there is nothing for it but to let those sufferings go and to try to adapt yourself to the present time. She should have realized that it is Bayard who properly follows his father, not herself who offers him a pistol. The same is true of the words of Uncle Buck. For it is no use denouncing Ab Snopes for having inducing Millard to frighten the coward, Grumby. This sort of transcendental point of view is also represented in an episode included in the first three chapters. There, Uncle Buck and Buddy play a game of poker "in which the victor could know that he had earned his right, the loser that he had been conquered by a better man" 50 , to choose which one of them would go with John to the war. In short, the rivals take a detached way to leave no seeds of future trouble between them. Bayard also employs the same method as a device to assuage the bitterness of reality in exploring the causes of his failures. His father and he attribute his failures to the fact that he was "too young"

### 5: WFotW ~ The Unvanquished: RESOURCES

*Faulkner was born years ago today in New Albany, Mississippi; to celebrate his birthday and to better learn from his work, find below some of his best advice on craft, character, and the writer's life.*

The act of writing shows movement, activity, life. It should be fun. And it should be exciting. There is no mechanical way to get the writing done, no shortcut. The young writer would be a fool to follow a theory. Teach yourself by your own mistakes; people learn only by error. The good artist believes that nobody is good enough to give him advice. He has supreme vanity. No matter how much he admires the old writer, he wants to beat him. All you need to do then is to trot along behind him and put down what he does and what he says. After that, the business of putting him down on paper is mechanical. Most of the the writing has got to take place up here before you ever put the pencil to the paper. It never is as good as it can be done. Always dream and shoot higher than you know you can do. Try to be better than yourself. An artist is a creature driven by demons. He is completely amoral in that he will rob, borrow, beg, or steal from anybody and everybody to get the work done. He will be completely ruthless if he is a good one. He has a dream. It anguishes him so much he must get rid of it. He has no peace until then. Everything goes by the board: Never write yourself out. That nobody should let the character speak completely in his own vernacular. Instead, try to describe your characters as you see them. Take something from one person you know, something from another, and you yourself create a third person that people can look at and see something they understand. Your fire is not all used up and you know more. For poetry the best age is from seventeen to twenty-six. Poetry writing is more like a skyrocket with all your fire condensed into one rocket. I think style is simply one of the tools of the craft. And like the good carpenter, one should be able to "well, you might say almost imitate. There are no longer problems of the spirit. There is only the question: When will I be blown up? Because of this, the young man or woman writing today has forgotten the problems of the human heart in conflict with itself which alone can make good writing because only that is worth writing about, worth the agony and the sweat. He must learn them again. He must teach himself that the basest of all things is to be afraid; and, teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the heart, the old universal truths lacking which any story is ephemeral and doomed "love and honor and pity and pride and compassion and sacrifice. Until he does so, he labors under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, of victories without hope and, worst of all, without pity or compassion. His griefs grieve on no universal bones, leaving no scars. He writes not of the heart but of the glands. I think that "that stories title themselves quite often. So I rate us on the basis of our splendid failure to do the impossible. In my opinion, if I could write all my work again, I am convinced that I would do it better, which is the healthiest condition for an artist. Once he did it, once he matched the work to the image, the dream, nothing would remain but to cut his throat, jump off the other side of that pinnacle of perfection into suicide. And, failing at that, only then does he take up novel writing. To that extent depend on inspiration. When you have an inspiration put it down. You can never recapture the mood with the vividness of its first impression. All the wrong environment will do is run his blood pressure up; he will spend more time being frustrated or outraged. My own experience has been that the tools I need for my trade are paper, tobacco, food, and a little whiskey. All he needs is a pencil and some paper. The good writer never applies to a foundation. Good art can come out of thieves, bootleggers, or horse swipes. People really are afraid to find out just how much hardship and poverty they can stand. They are afraid to find out how tough they are. Nothing can destroy the good writer. The only thing that can alter the good writer is death. He has got to tell it in terms that he does know. That is, he can write about what is beyond his experience, but the only terms he does know are within his experience, his observation. But there should be no limits to what he attempts. The higher the aim, the better. If you rework it, and the words still ring true, leave them in. A writer needs three things, experience, observation, and imagination "any two of which, at times any one of which "can supply the lack of the others. With me, a story usually begins with a single idea or memory or mental picture. The writing of the story is simply a matter of working up to that moment, to explain why it happened or what it caused to follow.

A writer is trying to create believable people in credible moving situations in the most moving way he can. Obviously he must use as one of his tools the environment which he knows. But since words are my talent, I must try to express clumsily in words what the pure music would have done better. Read everythingâ€™trash, classics, good and bad; see how they do it. When a carpenter learns his trade, he does so by observing.

**6: Legitimacy of Faulkner's Revision of The Unvanquished**

*The Unvanquished William Faulkner's Craft of Revision: The Snopes Trilogy, The Unvanquished, and Go Down, Moses*  
By Joanne V. Creighton.

By proposing that each perspective holds some truth and cannot be ignored, he accumulates a kind of double consciousness in the reader that forces each of us to come to our own understanding of the assorted but necessary materials he provides. He tells himself he is not worried about George, "a fool living on the same place he lived on" 35 , but of his cousin Edmonds a white man on the distaff side of the family and overseer of the McCaslin land. Lucas was born in and now, at 67, exhausted farming cotton by day and moonshining at night: He embodies two views of the black man, both of them stereotypical which it will be the job of this narrative to personalize and comprehend. In his nighttime maneuvers, he is first outwitted by his daughter Natalie whose surveillance of his plot to trick her boyfriend George causes George to outrick the trickster. Nat requires in return for silence a cook stove, a new back porch, and a well. But then George outricks both Nat and Lucas by using the money to buy a new still with a more reliable worm for more constant moonshine. One trick only prepares the way for another in a farce like atmosphere, it would seem, where the white man is victimized by clever if foolish black men. Faulkner plays to public stereotypes, however, as mere surfaces of what is really going on. In the course of hiding his still from Edmonds and the law, Lucas finds a buried gold coin. But there is only one. It is important that Lucas sees it as potentially many more. The association is telling: The same thing made my pappy that made your grandmaw. Unity of ancestry has been fractured along racial lines, and his demand is for equality where unity is not possible. He leaves it with Molly as his inheritance before facing down the white man Zack Edmonds for stealing Molly from him. Their struggle ends in a physical draw: Just as there is no resolution, either: And even if he could ask it, how to God can the white man promise he wont? Trickery is a debased form of survival. What publicly seems so comic is at the same time the private wages of conflicted racial and family relations at once fixed and fragile. Lucas compensating for his ill fortune can give Edmonds an opportunity, in behavior, to respond to the disregard of his father Zack in taking Molly from the Beauchamp cabin to his own homestead. Challenged, Zack and Lucas end their duel in an impasse It is, we are told, a divining machine, a twentieth century contraption of lights and needles and buttons that Lucas thinks will make him oracular: For Lucas it is a technological means to the power and knowledge of God that Molly realizes is dangerous and destructive: He dont even get up to go to church on Sunday no more. The real danger, Molly says, is that he will find it. And let him or her touch it, and beware. I got to go. Being free; letting go. Liberty for Molly is the fullness of the spirit of God in the human soul and it provides a stern measure and a whole new dimension to the forces at play in "The Fire and the Hearth. She is "the negro woman who had been the only mother he ever knew, who had not only delivered him on that night of rain and flood [the reference is to the flood of Noah when the whole world begins anew] when her husband had very nearly lost his life fetching the doctor who arrived too late" 97 , when literally Edmonds was brought to the Beauchamp cabin in due course and the family was temporarily unified. Now he is making the most tentative gesture toward that restoration: But his epiphany suggests this is more form than substance: When Molly risks her life stealing the machine from Lucas and parodying his search while preventing any further involvement of Lucas or George or Nat, her heart joins her mind. For Lucas, it is a winning combination: Instead of looking for money now, he spends it. This too is a precursive act. With Edmonds he lets go of the divining machine itself. Letting go, he becomes free; letting go, he reinstitutes his marriage. Being free for Lucas, as for Molly, is being free with. Freedom for Edmonds is being free alone. In this, "The Fire and the Hearth" ends on a note of mutual recognition and respect. But it does so with a society that has not essentially changed and a family that is still in many ways divided. The challenge for the reader of "The Fire and the Hearth" is whether its details hold any valid hope for change. To put it another way: Recommended Reading Brooks, Cleanth. Yale University Press, , ch. Wayne State University Press, , ch. Art and the Southern Context. Louisiana State University Press, , ch. Faulkner and Black White Relations. New York, Columbia University Press, , ch. The Miscegenation of Time. Cornell University Press, , ch. University of Illinois Press,

, ch. Faulkner and the Politics of Reading. *The Crossing of the Ways: William Faulkner, the South, and the Modern World*. Rutgers University Press, , ch. Kinney has taught and published on Faulkner for four decades.

## 7: 20 Pieces of Writing Advice from William Faulkner | Literary Hub

*References: Skei, Hans L. Reading Faulkner's Best Short Stories (University of South Carolina Press, ); Creighton, Joanne V. William Faulkner's Craft of Revision: The Snopes Trilogy, The Unvanquished and Go Down, Moses (Wayne State University Press, ).*

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Voice and Discourse in Faulkner 1. University of Tennessee Press, , Yoknapatawpha Press and Tulane University Press, , Minter argues correctly that writing this poetry was a valuable learning experience for Faulkner. For one thing, his ultimate rejection of the pastoral mode confirmed his solidarity with other modernists who were rejecting the dominant literary modes of the nineteenth century LW, This rejection also severed the lines that bound Faulkner to the monological world he was constructing in his poetry, and allowed him to discover his many "voices" as a novelist. A Critical Biography Cambridge, Mass.: Random House, , For a discussion of lamentation in Faulkner as a rhetorical trope occasioned by the redistribution of wealth, see Rebecca Saunders, "On Lamentation and the Redistribution of Possessions: Noel Polk, Children of the Dark House: Text and Context in Faulkner Jackson: University Press of Mississippi, , xiii. Michel Foucault, The Archaeology of Knowledge, trans. Sheridan Smith New York: Twayne Publishers , , Michel Foucault, "Two Lectures: Selected Interviews and Other Writings, , ed. Colin Gordon New York: Pantheon Books, , ; Shumway, Foucault, Selected Essays and Interviews, ed. Proslavery Ideology and Historiography, Athens: University of Georgia Press, Garden City Publishing Co. David Lewis, introduction to W. Athenaeum, , x; Foucault, "Discourse on Language," Brown Thrasher, , 14, quoting Faulkner. Foucault, "Discourse on Language," In Fictions Inexhaustible Voice: Speech and Writing in Faulkner Athens: In particular, what Ross leaves unexplored is the process by which the internally stratified languages of culture are transmitted to the Faulknerian subjectâ€”to Faulkner himself, to characters within his fiction, and to readers of his texts. Cambridge University Press, , You are not currently authenticated. View freely available titles:

## 8: Faulkner at Virginia: Transcript of audio recording wfaudio01\_2

*Reviews Evans Harrington and Anne J. Abadie, eds. The South and Faulkner s Yoknapatawpha: The Actual and the Apocryphal (Jackson, Mississippi: Univ. Press of Mississippi, , \$ paper).*

## 9: Project MUSE - Faulkner on the Color Line

*Cantwell, Robert. "The Faulkners: Recollections of A Gifted Family" in William Faulkner: Three Decades of Criticism. New York and Burlingame: A Harbinger Book, Carothers, James B. William Faulkner's Short Stories. Ann Arbor: UMI Research Press, Creighton, Joanne V. William Faulkner's Craft of Revision.*

*Carnal and spiritual Christians CLEP Medical Surgical Nursing (College Level Examination Series Essays on the higher education Moses on the Mountain From dharma bums to punk Zen. Big bang black holes no math torrent Just Another Ghost Story Ballindoon Abbey, 255 The night of a thousand suicides The Kingsway histories for seniors Select ing pre intermediate answer key From Arab nationalism to OPEC Educational administration concepts and practices 6th edition In the language of women Papers in Laboratory Phonology V Patient education and assessment International Mathematical Olympiads, 1959-1977 Practice book grade 5 Nonlinear continuum mechanics for finite element analysis Cooking with berries The Extraordinary Adventures of Arsine Lupin, Gentlemanburglar The doomsday scroll The good old days cookbook Geographic distributions of the amphibians and reptiles of Wisconsin The food resources of man Vocabulary Development, Grade 4 The ancestors of King Edward III and Queen Philippa of Hainault Homeschooling in the United States Elementary teachers new complete ideas handbook Advancing the race: African American education and social progress Pregnancy and multiple sclerosis Christina Caon A mission of two ambassadors from Bantam to London, 1682. Silk in Africa (Fabric Folios) Geography form 1 notes Contexts where coaching can make a significant difference Some flight and wind-tunnel longitudinal stability measurements on the BAC slender-wing aircraft Shifting the focus: the politics of biblical studies Alphabet of the night How to Paint Watercolor Window Splashes Thirty years of lynching in the United States, 1889-1918.*