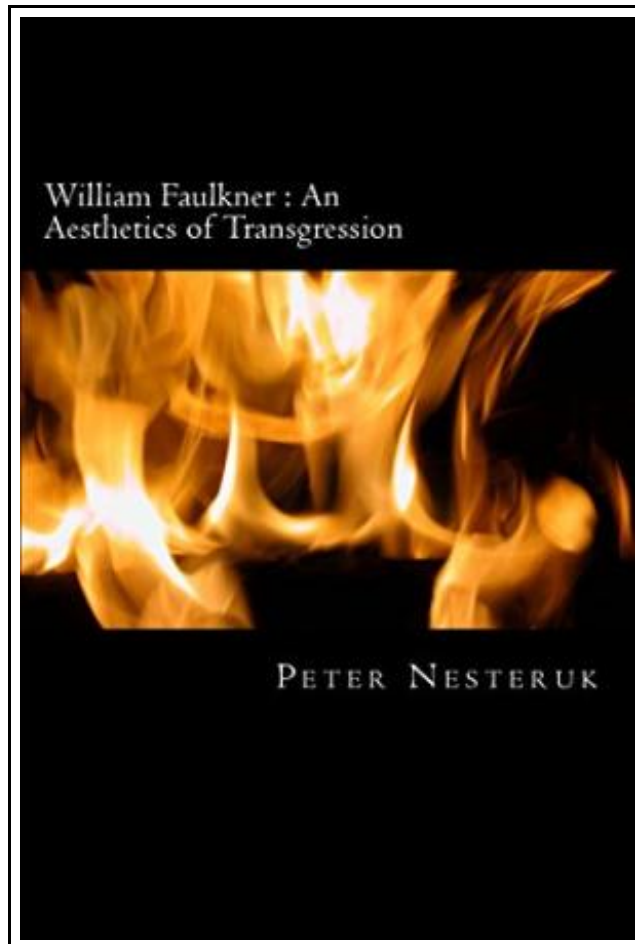


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WILLIAM FAULKNER: AN AESTHETICS OF TRANSGRESSION: A STUDY IN EXCESS, IDENTITY AND EXCHANGE



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Createspace. Paperback. Book Condition: New. This item is printed on demand. Paperback. 190 pages. Dimensions: 8.9in. x 6.0in. x 0.3in. This monograph attempts to answer the question that is the key to the best of Faulkner: why is it that it is the most difficult and most transgressive of Faulkners books that have attained classic status I argue that difficulty in reading enacts and conceals, describes and performs, that is, both hides and provokes a search which is at once literary and anthropological, and intellectual and emotional. Formal transgression (experimental modernism) conceals (and reveals) content transgression (the taboos of Faulkners world) in a style that unites Faulkners Southern Regionalism with International Modernism and art-house or literary who-done-it with a performative rituality that co-opts the reader into an experience akin to an ritual initiation. We do not just visit Faulkners world: we inhabit it. Every trick in the literary rhetorical canon is employed by Faulkner in his literary quest to involve the reader in a way of life, a horizon of expectations, or cultural-emotional point of view in which the liberal-minded reader might not feel entirely happy. Also employed are theories of the constitution of the subject and time, subjectivity and agon (self as the product of a continual social contest, both real and imaginary), the much debated role of transgression in literary Modernism and ritual-type experiences. The monograph will be divided into five chapters (with an Introduction framing literary antecedents, methodological approaches, key arguments and general concerns). Chapter One features a detailed textual examination of Faulkners classic, *The Sound and the Fury*, showing how Faulkner uses temporal rhythm (speed and manner of oscillation between past present and future) as a means of creating the individual character viewpoints that structure this text (and so structure the consciousness of the reader). Chapter Two...



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