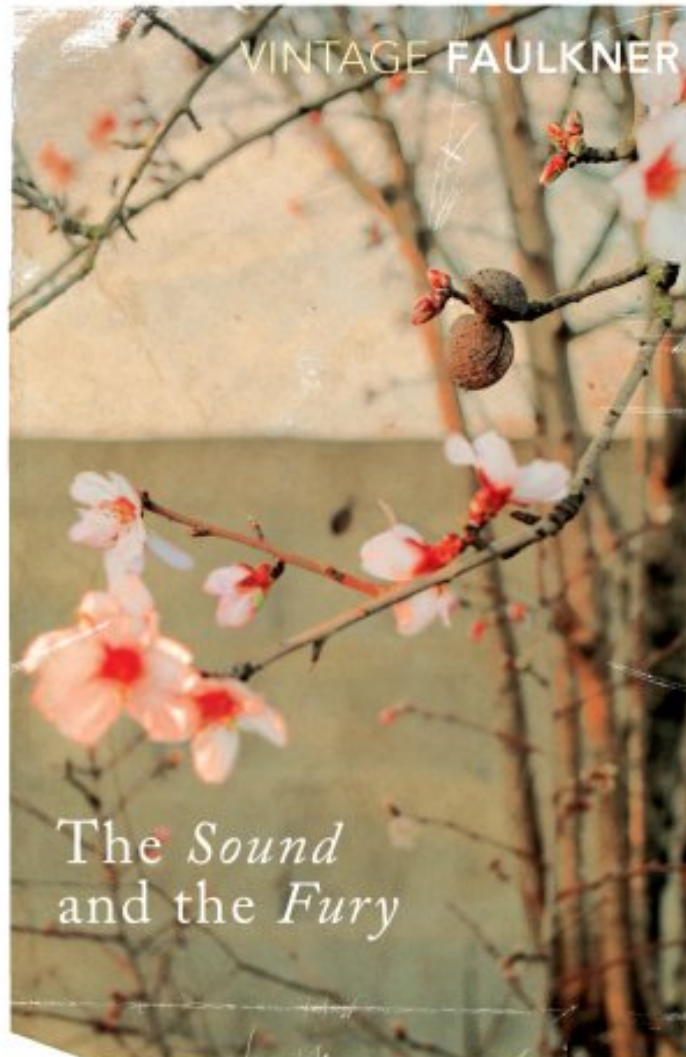


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The Sound And The Fury (Vintage Classics)

Von William Faulkner
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Von William Faulkner : The Sound And The Fury (Vintage Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Sound And The Fury (Vintage Classics):

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. The Sound and the FuryVon ManuelIch habe das Buch innerhalb zweier Nchte verschlungen. Faulkners Beschreibung des Niedergangs einer Amerikanischen Sdstaatenfamilie (und ihrer Bediensteter) in den ersten Jahrzehnten des 20. Jahrhunderts entwickelt schnell einen Sog, dem man sich nur schwer entziehen kann.Das Buch besteht aus 4 Kapiteln,

welche sich alle über einen Tag erstrecken, aber durch zahlreiche Rückblenden und Erinnerungsfetzen ca. 30 Jahre tragischer Familiengeschichte beschreiben. Die ersten 3 Kapitel sind aus der Sicht jeweils eines von drei Brüdern geschrieben, im letzten beschreibt Faulkner die Geschehnisse in der 3. Person. Besonders berühmt ist natürlich das 1. Kapitel: der Ich Erzähler ist geistig behindert. Auch im 2. Teil werden zahlreiche moderne Techniken angewandt, vor allem der allseits beliebte Bewusstseinsstrom nimmt viel Platz ein. Faulkners kraftvolle, alkoholgetränkte Sprache beeindruckt wie immer. An dieser Stelle möchte ich noch auf die häufig geäußerte Meinung eingehen, *The Sound and the Fury* sei ein schweres Buch oder erfordere gar viel Arbeit vom Leser. Dem will ich nicht zustimmen. Ich denke, der Grund warum manche Leser Bücher wie dieses als schwer empfinden, ist eine gewisse Erwartungshaltung, alles auf Anhieb zu verstehen. Faulkner verlangt von uns aber keinesfalls, die Identitäten der einzelnen Figuren, die Zeitläufe und Zusammenhänge der Geschehnisse jederzeit nachvollziehen zu können. Nein, während des Lesens bildet sich nur nach und nach und nie völlig eindeutig ein Gesellschaftsportrait heraus, das uns nicht nur auf atemberaubende Weise eine bestimmte Epoche nahebringt, sondern voller universeller Wahrheiten und Ideen ist. Interessierte Literaturfreunde sollten sich also nicht vom Ruf des Romans oder der Bruchstückhaftigkeit und Uneindeutigkeit der ersten Kapitel abschrecken lassen, sondern sich ganz Faulkners Vision hingeben. Dann ist das Lesen nämlich keine Arbeit, sondern uneingeschränktes Vergnügen. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Tolles Buch! Von s.s. Ich liebe William Faulkner und ich kann dieses Buch nur jedem empfehlen. Auch *As I Lay Dying* ist ein tolles Buch von William Faulkner, das ich nur wärmstens an alle Literaturliebhaber weiterempfehlen kann! 0 von 1 Kunden fanden die folgende Rezension hilfreich. Na ja geht so. Von boverboy Wenn man die Musik mit alten Sachen der Band vergleicht, fehlen heute irgendwie die Ohrwürmer ala "Riot ,riot " oder " Five minute fashion ". Kann man Kaufen ,mu man aber nicht.

Kurzbeschreibung A towering, intense novel of family from the winner of the Nobel Prize for Literature. With an introduction by Richard Hughes. Ever since the first furor was created on its publication in 1929, *The Sound and the Fury* has been considered one of the key novels of this century. Depicting the gradual disintegration of the Compson family through four fractured narratives, *The Sound and the Fury* explores intense, passionate family relationships where there is no love, only self-centredness. At its heart this is a novel about lovelessness - 'only an idiot has no grief; only a fool would forget it. What else is there in this world sharp enough to stick to your guts?' Born in 1897 in New Albany, Mississippi, William Faulkner was the son of a family proud of their prominent role in the history of the south. He grew up in Oxford, Mississippi, and left high school at fifteen to work in his grandfather's bank. Rejected by the US military in 1915, he joined the Canadian flyers with the RAF, but was still in training when the war ended. Returning home, he studied at the University of Mississippi and visited Europe briefly in 1925. His first poem was published in *The New Republic* in 1919. His first book of verse and early novels followed, but his major work began with the publication of *The Sound and the Fury* in 1929. *As I Lay Dying* (1930), *Sanctuary* (1931), *Light in August* (1932), *Absalom, Absalom!* (1936) and *The Wild Palms* (1939) are the key works of his great creative period leading up to *Intruder in the Dust* (1948). During the 1930s, he worked in Hollywood on film scripts, notably *The Blue Lamp*, co-written with Raymond Chandler. William Faulkner was awarded the Nobel Prize for Literature in 1954 and the Pulitzer Prize for *The Reivers* just before his death in July 1962. The ostensible subject of *The Sound and the Fury* is the dissolution of the Compsons, one of those august old Mississippi families that fell on hard times and wild eccentricity after the Civil War. But in fact what William Faulkner is really after in his legendary novel is the kaleidoscope of consciousness--the overwrought mind caught in the act of thought. His rich, dark, scandal-ridden story of squandered fortune, incest (in thought if not in deed), madness, congenital brain damage, theft, illegitimacy, and stoic endurance is told in the interior voices of three Compson brothers: first Benjy, the "idiot" man-child who blurs together three decades of inchoate sensations as he stalks the fringes of the family's former pasture; next Quentin, torturing himself brilliantly, obsessively over Caddy's lost virginity and his own failure to recover the family's honor as he wanders around the seedy fringes of Boston; and finally Jason, heartless, shrewd, sneaking, nursing a perpetual sense of injury and outrage against his outrageous family. If Benjy's section is the most daringly experimental, Jason's is the most harrowing. "Once a bitch always a bitch, what I say," he begins, lacing into Caddy's illegitimate daughter, and then proceeds to hurl mud at blacks, Jews, his sacred Compson ancestors, his glamorous, promiscuous sister, his doomed brother Quentin, his ailing mother, and the long-suffering black servant Dilsey who holds the family together by sheer force of character. Notoriously "difficult," *The Sound and the Fury* is actually one of Faulkner's more accessible works once you get past the abrupt, unannounced time shifts--and certainly the most powerful emotionally. Everything is here: the complex equilibrium of pre-civil rights race relations; the conflict between Yankee capitalism and Southern agrarian values; a meditation on time, consciousness, and Western philosophy. And all of it is rendered in prose so gorgeous it can take your breath away. Here, for instance, Quentin recalls an autumnal encounter back home with the old black possum hunter Uncle Louis: And we'd sit in the dry leaves that whispered a little with the slow respiration of our waiting and with the slow breathing of the earth and the windless October, the rank smell of the lantern fouling the brittle air, listening to the dogs and to the echo of Louis' voice dying away. He never raised it, yet

on a still night we have heard it from our front porch. When he called the dogs in he sounded just like the horn he carried slung on his shoulder and never used, but clearer, mellower, as though his voice were a part of darkness and silence, coiling out of it, coiling into it again. WhoOoooo. WhoOoooo. WhoOoooooooooooooooooooo. What Faulkner has created is a modernist epic in which characters assume the stature of gods and the primal family events resonate like myths. It is *The Sound and the Fury* that secures his place in what Edmund Wilson called "the full-dressed post-Flaubert group of Conrad, Joyce, and Proust." --David Laskin.com

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