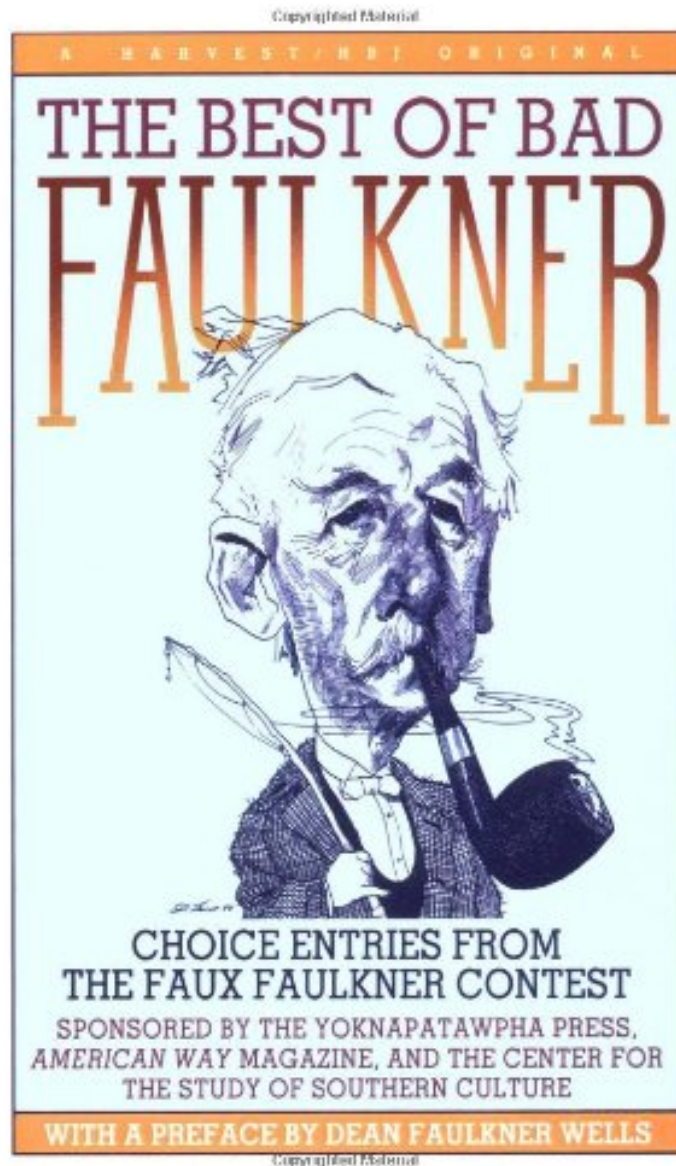


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## The Best of Bad Faulkner: choice entries from the faux faulkner contest

*From E Faulkner*

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in order to gage whether or not it would be worth my time, and all praised *The Best of Bad Faulkner*: choice entries from the faux faulkner contest:

0 of 0 people found the following review helpful. Faux Faulkner By S. Michael Wilson A great selection of entries in the Faux Faulkner contest, featuring Faulkner parodies ranging from straight thematic mockery to Faulkner title and character wordplay, and even flat-out puns. It helps if you are familiar with Faulkner's body of work, of course, but many of these manage to stand on their own. 8 of 8 people found the following review helpful. Grow your own third hootie-eye.... By Beyond-Is-Within Also This book is a hoot! Or series of same, to be both brief and precise. It's been so long since I read college Faulkner that I can't remember a shred (skein?) of it, but who would be so dyspeptic as to argue that either absurdist humor or bathroom reading are unworthy literary categories -- let alone a genre that combines both? More to the point: sure, the best single way to learn about style is to read and re-read the great stylists, and so come to grok both the breadth of their differences and the depth of their similarities, and thereby enliven a sense of the space of possibilities for human expression -- both to enhance appreciation of each writer's uniquely informed and informing "flavor", and to articulate within oneself a "framing space" for placing (and perchance assessing) the perspectives and technical accomplishments of future writers (yikes -- this style parody stuff is corrupting!). But reading skillful parody \*does\* add an undeniable dimension to this enrichment process, by shining a light on the nature of style as such. I recently read selections from some book or other of multi-author parodies (I think it was one of those "an education in a book" titles), and was amazed at how deft they were, at how incapable I would have been to produce such eloquent verbal portraiture -- distorted as in a fun house mirror, but in spite of this (or because of it) so revealing, in terms of elements as subtle as "tone" and "voice". Interestingly enough, I may have learned more from the parodies of the authors I hadn't read than of those I had. This says something on an intensely fashionable "meta" level about something or other involving mind, language and Being, but, existential self-referentiality being as ineffable as the ineffability of Being itself, I'll have to be excused from articulating it. ANYway, what the heck -- why not triangulate on these fascinating aspects of literary form? Compare authors with each other, compare them with their respective parodies to sharpen your eye and ear, compare parodies with each other (and do a little theoretical reading on the subject, perhaps) to gain a sense of the stylistic (meta-stylistic?) "vocabulary" or meta-same of literary burlesque -- and by extension (or inversion, or un-perversion, or pre-version -- SOMEbody's version), of the root-level resources of language itself... P.S. There's a whole subfield of Vedic philosophy dedicated to the analysis of modes of learning from analogies by examining where and how they fail; isn't there an analogy here to the fruits of study of parodies, precisely in terms of their failings as precise metaphors? If so, only the finest products will do for such analyses -- unless they become SO fine as expressions of the authors' sensibilities that it becomes a looking-glass proposition as to which "authorless text" be considered the "original" and which the "parody". Even then we might learn something, though it might well be limited to which hemisphere of our brain looks better in a mirror, versus in real life... 6 of 7 people found the following review helpful. Come on Mara, lighten up... By William A. Wilbanks A splended collection of Faux Faulkner. Having lived in Oxford and passed the time of day with him in Krogers (he would always stop us to talk to our little boy)...i.e. when we had not mixed him up with Brother John...I can tell you how much he enjoyed this Faux stuff...I suggest that anyone who has grown as a result of sharing his world try their hand at faux...and read the old Oxford Eagle...If Mr. Bill puts your soul on warp speed, order this book right now.

As I Lay Dieting, "Abe's Saloon! Abe's Saloon!" Sound like Faulkner with a twist? It is bad Faulkner, or, to be exact, some of the best of bad Faulkner composed by the hundreds who have entered the Faux Faulkner Contest. Here, too, are outstanding Faulkner parodies from the past-even one written by Faulkner himself. Caricatures.

About the Author Dean Faulkner Wells, born in 1936, is the niece of William Faulkner and the daughter of Dean Swift Faulkner, Faulkner's youngest brother, and Louise Hale. Her father was killed before she was born in a plane crash in 1935. When she was growing up, she was entertained by stories told by her famous uncle, whom she called "Pappy" at his home Rowan Oak. William Faulkner told ghost stories to Dean, his daughter Jill, and his granddaughter Vicki. Dean Faulkner Wells has retold three of his ghost stories from her childhood in *The Ghosts of Rowan Oak: William Faulkner's Ghost Stories for Children*. She has written stories and articles which have appeared in *Parade Magazine*, *Ladies Home Journal*, and the *Paris*. She is also the editor of *The Great American Writers' Cookbook* and *The Best of Bad Faulkner* and the author of the children's book *Belle-Duck* at the Peabody. Wells was educated in Geneva and at the University of Mississippi. She married Larry Wells and together they live today in Oxford, Mississippi. They run Yoknapatawpha Press.