

WHITE LIES

Melville's Narratives of Facts

JOHN SAMSON 

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Melville's Narratives Of Facts:

White Lies John Samson, 2020-06-30 The narrative of facts probably best exemplified in the literature of exploration was an immensely popular genre in mid nineteenth century America In White Lies John Samson offers full contextual readings of Melville's five major narratives of facts Typee Omoo Redburn White Jacket and Israel Potter Samson demonstrates that in these novels Melville critically rewrote the sources on which he drew in effect making the genre itself a subject of his writing In his introduction Samson discusses Melville's knowledge of the genre and its ideology He then reads each novel in terms of Melville's confrontation with its sources In each Samson says an unreliable narrator represents particular ideological tendencies in Melville's sources Melville heightens and extends these tendencies exposes the contradictions and biases within them and ends by showing the narrator evading or denying experiences that conflict with his ideology According to Samson Melville sees the concept of historical progress as the basis of these biases and evasions In these five novels Melville reveals the conflict between democratic humanitarian and individualistic principles on the one hand and the forces of racial superiority religious bigotry economic determinism and political conservatism on the other Taken together Samson asserts these novels deconstruct the intellectual foundations of the form of historical narration endorsed by white patriarchal culture Scholars and students of nineteenth century American literature specialists in the novel and other readers of Melville will welcome Samson's provocative reinterpretation of these key works in American culture Melville's Narratives of Facts

John William Samson, 1980 Fathering the Nation Russ Castronovo, 2023-11-10 Russ Castronovo underscores the inherent contradictions between America's founding principles of freedom and the reality of slavery in a book that probes mid nineteenth century representations of the founding fathers He finds that rather than being coherent and consensual narratives of nationhood are inconsistent ambivalent and ironic He examines competing expressions of national memory in a wide range of mid nineteenth century artifacts slave autobiography classic American fiction monumental architecture myths of the Revolution proslavery writing and landscape painting Castronovo theorizes a new American cultural studies which takes into consideration what Toni Morrison calls the Africanist presence that permeates American literature He presents a genealogy that recovers those members of the national family whose status challenges the body politic and its history The forgotten orphans in Melville's *Moby Dick* and *Israel Potter* the rebellious slaves in the work of Frederick Douglass and William Wells Brown the citizens afflicted with amnesia in Lincoln's speeches and the dispossessed sons in slave narratives all provide dissenting voices that provoke insurrectionary plots and counter memories Viewed here as a miscegenation of stories the narrative of America resists being told of an intelligible story of uncontested descent National identity rests not on rituals of consensus but on repressed legacies of parricide and rebellion This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed

scholarship accessible once again using print on demand technology This title was originally published in 1995 *Melville's Democracy* Jennifer Greiman, 2023-01-31 For Herman Melville the instability of democracy held tremendous creative potential Examining the centrality of political thought to Melville's oeuvre Jennifer Greiman argues that Melville's densely figurative aesthetics give form to a radical reimagining of democratic foundations relations and ways of being modeling how we can think democracy in political theory today Across Melville's five decades of writing from his early Pacific novels to his late poetry Greiman identifies a literary formalism that is radically political and carries the project of democratic theory in new directions Recovering Melville's readings in political philosophy and aesthetics Greiman shows how he engaged with key problems in political theory the paradox of foundations the vicious circles of sovereign power the fragility of the people to produce a body of radical democratic art and thought Scenes of green and growing life circular structures and images of a groundless world emerge as forms for understanding democracy as a collective project in flux In Melville's experimental aesthetics Greiman finds a significant precursor to the tradition of radical democratic theory in the US and France that emphasizes transience and creativity over the foundations and forms prized by liberalism Such politics she argues are necessarily aesthetic attuned to material and sensible distinctions open to new forces of creativity The Ideology of Genre Thomas O. Beebe, 1994 In a series of comparative essays on a range of texts embracing both high and popular culture from the early modern era to the contemporary period *The Ideology of Genre* counters both formalists and advocates of the if genres exist on the other hand then they exist not as essences but as differences and thus those places within and between texts where genres collide reveal the connections between generic status interpretive strategy ideology and the use value of language *Melville's Thematics of Form* Edgar Dryden, 2019-12-01 Originally published in 1968 Professor Dryden sees Melville's novels both as metaphysical processes and as technical forms The novelist is not a reporter but a creator and what he creates from his experience is his vision of truth Herman Melville saw the function of the novelist in terms of his ability to expose the reader to truth while simultaneously protecting him from it or in other words to enable the reader to experience reality indirectly and therefore safely In Melville's own writing however this function became more difficult as his nihilism deepened He became increasingly sensitive to his own involvement in the world of lies and when he could no longer protect himself from the truth he could no longer transform it into fiction Melville's struggle to maintain the distinction between art and truth was reflected in the changing forms of his novels Dryden traces Melville's evolving metaphysical views and studies their impact on the craftsmanship of this acutely self-conscious artist from his early novels *Typee* *Redburn* and *White Jacket* through *Moby Dick* *Pierre* *Israel Potter* and *The Confidence Man* to the posthumously published *Billy Budd* and the closely related *Benito Cereno* and he concludes that all of Melville's narrators are in some way portraits of the artist at work Dryden's study is a unique contribution to Melville scholarship and an important journey through the world of the novelist's vision As such it has significant implications for the novel as a genre and for understanding its development in America **The**

Soldier's Two Bodies James M. Greene, 2020-01-13 In *The Soldier's Two Bodies* James M. Greene investigates an overlooked genre of early American literature the Revolutionary War veteran narrative showing that it by turns both promotes and critiques a notion of military heroism as the source of U.S. sovereignty. Personal narratives by veterans of the American Revolution indicate that soldiers in the United States have been represented in two contrasting ways from the nation's first days as heroic symbols of the body politic and as human beings whose sufferings are neglected by their country. Published from 1779 through the late 1850s narrative accounts of Revolutionary War veterans past service called for recognition from contemporary audiences inviting readers to understand the war as a moment of violence central to the founding of the nation. Yet as Greene reveals these calls for recognition at the same time underscored how many veterans felt overlooked and excluded from the sovereign power they fought to establish. Although such narratives stem from a discourse that supports centralized continental nationalism they disrupt stable notions of a unified American people by highlighting those left behind. Greene discusses several well-known examples of the genre including narratives from Ethan Allen, Joseph Plumb Martin, and Deborah Sampson along with Herman Melville's fictional adaptation of the life of Israel Potter. Additional chapters focus on accounts of postwar frontier actions including narratives collected by Hugh Henry Brackenridge that voice concerns over populist violence along with stranger narratives like those of Isaac Hubbell and James Roberts which register as fantastic imitations of the genre commenting on antebellum racial politics. With attention to questions of historical context and political ideology Greene charts the process by which veteran narratives promote exception, violence, and autonomy while also encouraging restraint, sacrifice, and collectivity. Revolutionary War veteran narratives offer no easy solutions to the appropriation of veterans' lives within military nationalism and sovereign violence. But by bringing forward the paradox inherent in the figure of the U.S. soldier the genre invites considerations of how to reimagine those representations. Drawing attention to paradoxes presented by the memory of the American Revolution *The Soldier's Two Bodies* locates the origins of a complicated history surrounding the representation of veterans in U.S. politics and culture.

Melville and Repose John Bryant, 1993 Arguing that Melville saw writing as a series of attempts to reach an unreachable union of word and thought voicing the voiceless Bryant shows how Melville attempted to place the reader in an equivalent condition of tense repose. He posits that Melville incorporated laughter into his writing as a means of teasing the reader into deeper thought. To this end Melville fused a rhetoric of geniality and picturesque sensibility adopted from the British with a rhetoric of deceit borrowed from the American tall tale thus creating his own amiably cosmopolitan rhetoric of aesthetic repose.

A Study Guide for Herman Melville's "Typee" Gale, Cengage Learning, 2016-06-29 A Study Guide for Herman Melville's *Typee* excerpted from Gale's acclaimed *Novels for Students*. This concise study guide includes plot summary, character analysis, author biography, study questions, historical context, suggestions for further reading, and much more. For any literature project, trust *Novels for Students* for all of your research needs.

Melville's Monumental Imagination Ian S. Maloney, 2014-02-04 Melville's

Monumental Imagination explores the connection between the contested 19th century American monument tradition and one of the nation's most revered authors Herman Melville 1819-1891. The book was written to fill a void in recent Melville scholarship. To date there has not been a monograph that focuses exclusively on Melville's incorporation of monuments in his fictional world. The book charts the territory of Melville's novels in order to provide a trajectory of the monumental image in one particular literary form. This feature allows the reader to gradually see the monumental image as an important marker that sheds light into Melville's eventual abandonment of long fiction. Melville's Monumental Imagination combines literary analysis and cultural criticism for a long neglected aspect of our nation's iconic development in statuary.

A Companion to Herman Melville Wyn Kelley, 2015-06-24. In a series of 35 original essays, this companion demonstrates the relevance of Melville's works in the twenty-first century. Presents 35 original essays by scholars from around the world representing a range of different approaches to Melville. Considers Melville in a global context and looks at the impact of global economies and technologies on the way people read Melville. Takes account of the latest and most sophisticated scholarship, including postcolonial and feminist perspectives. Locates Melville in his cultural milieu, revising our views of his politics on race, gender, and democracy. Reveals Melville as a more contemporary writer than his critics have sometimes assumed.

The Inhuman Race Leonard Cassuto, 1997. In revealing the source of the ideology of whiteness in the imagination, Cassuto turns to images of blackness in American literature and culture from 1622 to 1865, examining such texts as *Swallow Barn*, *Uncle Tom's Cabin*, *Typee*, and *Moby Dick*.

Melville Biography Hershel Parker, 2012. *Melville Biography: An Inside Narrative* is Hershel Parker's history of the writing of Melville biographies, enriched by his intimate working relationships with great Melvilleans, dead and living. The first part is a mesmerizing autobiographical account of what went into creating his award-winning two-volume life of Herman Melville. Next, Parker traces six decades of the persistent war New Critics have waged against biographical scholarship on Melville. American literary critics, he finds, impose New Critical theories of organic unity on Melville's disrupted career, even while truncating his body of work and minimizing his aesthetic interests. Parker celebrates the divine amateurs who use new technology to discover dazzling Melville stories and also lauds the writers of literature blogs as potential redeemers of academic and mainstream media reviewing. In the third part, Parker invites readers into his biographical workshop and challenges them with ambitious research assignments. Throughout this bold book, Parker seeks to reinvigorate the all-but-lost art of scholarly literary criticism and biography.

Herman Melville Katie McGettigan, 2017-11-07. In this imaginative book, Katie McGettigan argues that Melville's novels and poetry demonstrate a sustained engagement with the physical, social, and economic materiality of industrial and commercial forms of print. Further, she shows that this aesthetics of the material text is central both to Melville's stylistic signature and to his innovations in form, allowing Melville to explore the production of selfhood, test the limits of narrative authenticity, and question the nature of artistic originality. Combining archival research in print and publishing history with close reading, McGettigan situates

Melville's works alongside advertising materials magazine articles trade manuals and British and American commentary on the literary industry to demonstrate how Melville's literary practice relies on and aestheticizes the specific conditions of literary production in which he worked For Melville the book is a physical object produced by particular technological processes as well as an entity that manifests social and economic values His characters carry books write on them and even sleep on them they also imagine observe and participate in the buying and selling of books Melville employs the book's print paper and binding and its market circulations to construct literary figures to shape textual form and to create irony and ambiguity Exploring the printed book in Melville's writings brings neglected sections of his poetry and prose to the fore and invites new readings of familiar passages and images These readings encourage a reassessment of Melville's career as shaped by his creative engagements with print rather than his failures in the literary marketplace McGettigan demonstrates that a sustained and deliberate imaginative dialogue with the material text is at the core of Melville's expressive practice and that for Melville the printed book served as a site for imagining the problems and possibilities of modernity

(Re)Visions of History in Language and Fiction Dorota Gutfeld, Monika Linke, Agnieszka Sowińska, 2013-02-21 In imagining history one must inevitably rely on its textual representations whether fictitious or supposedly objective yet always subject to the constraints and conventions of textuality Still it is precisely by exploiting and consciously relying on the textual in the presentation of the past that contemporary authors including politicians and makers of history strive to provide it with current significance emotional impact and universal meaning The study of such attempts benefits from a variety of perspectives encompassing not only classical but also popular texts and media An interdisciplinary collection of papers devoted to the issues of retelling rewriting and representation of the past in fiction and various text types this volume juxtaposes modern and post modern understanding of collective versus personal history The contributors are scholars specializing in literary studies e.g. postcolonialism and popular fiction linguistics e.g. critical discourse analysis and cultural studies e.g. media studies bringing a wide spectrum of theoretical insights into the field The collection opens with papers on the general changes in viewing history that have occurred since the 19th century Further papers discuss postcolonial feminist and gender related perspectives on history reflected in postmodern fiction revealing the power struggle around the depiction of the past The next part of the volume is devoted to the presentation of historical breakthroughs in political and media discourse Finally the collection draws attention to some unorthodox visions of history involving alternative worlds and fantastic elements encountered in the genre of speculative fiction

(Un)writing Empire Theo d' Haen, 1998 The contributors to the present volume in espousing and extending the programme of such writers as Edward Said Benedict Anderson Homi Bhabha and Gayatri Spivak lay bare the genealogy of writing empire thereby in a sense un writing it One focus is the Caribbean the retrograde agenda of francophone politics the re writing of empire in the postmodern disengagement of Edouard Glissant resistance to post colonial allegiances and the dissolving of binary categories in

contemporary West Indian writing Essays on India Malaysia and Indonesia explore various aspects of cultural self understanding in Asia un writing high culture through hybrid shopping among Western styles the use of indigenous oral forms to counter Western hegemony romantic and anti romantic attitudes towards empire and the land A shift to Africa brings a study of Nadine Gordimer s feminist un writing of Hemingway s masculinist colonising narrative a searching analysis of Soyinka s restoration of ancient syncretic elements in his West African re visions of Greek tragedy changing evaluations of the validity of European civilization in Andr Gide s representations of Africa and tensions of linguistic allegiance in Maghreb literature North America finally is brought back into the imperial fold through discussions of Melville s re writing of travel and captivity narratives to critique the mission of American empire Leslie Marmon Silko s re territorialization of expropriated Native American oral traditions and Timothy Findley s representation of Canada s troubled involvement with its three shaping empires French British American

Jacques Derrida (Routledge Revivals) William Schultz, Lewis L.B. Fried, 2016-06-17 First published in 1992 this book represents the first major attempt to compile a bibliography of Derrida s work and scholarship about his work It attempts to be comprehensive rather than selective listing primary and secondary works from the year of Derrida s Master s thesis in 1954 up until 1991 and is extensively annotated It arranges under article type a huge number of works from scholars across numerous fields reflecting the interdisciplinary and controversial nature of Deconstruction The substantial introduction and annotations also make this bibliography in part a critical guide and as such will make a highly useful reference tool for those studying his philosophy

Hearts of Darkness: Melville, Conrad and Narratives of Oppression Paweł Jędrzejko, Milton M. Riegelman, Zuzanna Szatanik, 2010-01-01 The volume came about as a result of a joint effort at a bifocal reflection of the international community of Melvillians and Conradians in Szczecin Poland in August 2007 What became clear in formal and informal discussion among the participants of that international gam was that Herman Melville and Joseph Conrad Korzeniowski shared the intuition that the essential liquidity of the existential human condition necessitates a universal squeeze of the hand This idea beautifully conceptualized by Melville in chapter 94 of Moby Dick caused both writers to examine in their complex narratives the ways in which various kinds of oppression prevent this desired possibility read more in the Introduction

Herman Melville's Moby-Dick Harold Bloom, 2007 Herman Melville was already considered to be a successful author when he wrote Moby Dick in just under two years Yet despite his earlier success the novel was widely misunderstood by its 19th century readers who expected a more traditional adventure novel Today Moby Dick is considered to be an undisputed classic and many believe it to be the epitome of the great American novel With an unforgettable cast of characters including the mad Captain Ahab Melville skillfully documents the Pequod crew s tragic hunt for the great white whale The full length essays presented in Herman Melville s Moby Dick Updated Edition provide expert commentary on the huge canvas of symbols themes and subjects presented in this novel as well as an introduction a chronology a bibliography and an index that will help students navigate confidently

through Melville's masterpiece **Herman Melville** John Bryant, 2020-10-26 A comprehensive exploration of Melville's formative years providing a new biographical foundation for today's generations of Melville readers Herman Melville A Half Known Life Volumes 1 and 2 follows Herman Melville's life from early childhood to his astonishing emergence as a bestselling novelist with the publication of *Typee* in 1846 These volumes comprise the first half of a comprehensive biography on Melville grounded in archival research new scholarship and incisive critical readings Author John Bryant a distinguished Melville scholar editor critic and educator traces the events and experiences that shaped the many stranded consciousness of one of literature's greatest writers This in depth and innovative biography covers Melville's family history and literary friendships his father's longing for god hunger and search for the hidden nature of Being the genesis of his liberal politics his empathy for African Americans Native Americans Polynesians South Americans and immigrants Original perspectives on Melville's earliest identities orphaned son sibling farmer teacher debater lover actor sailor provide the context for Melville's evolution as a writer The biography presents new information regarding Melville's reading his early orations and acting experience his life at sea and on the road and the unsettling death of his older rival brother from mercury poisoning It provides insights on experiences such as Melville's trauma at the loss of his father his learning to write amidst a coterie of siblings his struggles to find work during economic depression his journey West his life in whaling and in the navy and his vagabondage in the South Pacific during the moment of American and European imperial incursions A significant addition to Melville scholarship this important biographical work Explores the nature and development of Melville's creative consciousness through the lens of his revisions in manuscript and print Assesses Melville's sexual growth and exploration of the spectrum of his masculinities Highlights Melville's relevance in contemporary democratic society Discusses Melville's blending of dark humor and tragedy in his unique version of the picturesque Examines the replaying of Melville's life traumas throughout his entire works from *Typee* *Omoo* *Redburn* *White Jacket* *Moby Dick* *Pierre* *Israel Potter* and *The Confidence Man* to his shorter works including *Bartleby* his epic *Clarel* his poetry and his last novella *Billy Budd* Covers such cultural and historical events as the American revolution of his grandparents the whaling industry New York slavery street life and theater in Manhattan the transatlantic slave trade the Jacksonian economy Indian removal Pacific colonialism and westward expansion Written in an engaging style for scholars and general readers alike Herman Melville A Half Known Life Volumes 1 and 2 is an indispensable new source of information and insights for those interested in Melville 19th century and modern literature and culture and readers of general American history and literary culture

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