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with Barbara Alverson Morris

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# Reading Faulkner



# Reading Faulkner Wisconsin Project On American Writers

**Rob Wilson**



## **Reading Faulkner Wisconsin Project On American Writers:**

Reading Faulkner Wesley Morris, Barbara Alverson Morris, 1989 The general argument advanced by the Morrises in this ambitious work revolves around the idea that William Faulkner is deeply critical of the prevailing Southern myth and discourse furthermore that his narratives are an attempt to discover and amplify alternative voices within that dominant milieu Those voices and the stories they tell are most often those of the unprivileged in race class and gender the black the poor white the woman the neurotic and so forth who act out the disintegration of Southern culture even as they may be said to hold it together in a communal act of mythmaking This reading thus makes the case a largely revisionary one for Faulkner as a fully engaged political writer a writer embroiled in the process of the subversion and dissolution not only of dominant Southern myth but of dominant Southern reality as well Structured in the way Faulkner imagined his entire fictional universe as a single narrative Reading Faulkner's incremental design results in a story that has much of the drive and force of Faulkner's story itself

**American Sublime** Rob Wilson, 1991 Tracing ideas of the sublime in American literature from Puritan writings to the postmodern epoch Rob Wilson demonstrates that the North American landscape has been the ground for political as well as aesthetic transport He takes a distinctly historical approach and explores the ways in which experiences of the American landscape instill desire for other kinds of vastness self expansion national expansion and American political power As Wallace Stevens put it the American will takes dominion everywhere Wilson sets the stage for his genealogy with a discussion of the classical notion of the sublime taken primarily from Longinus and the ways that notion was pragmatically transformed by its American setting and appropriated by American poets He follows this transformation in successive chapters on the Puritans Bradstreet through the Naturalists Livingston and Bryant from the epitome of the American sublime Whitman to the greatest of the modernists Stevens and its present day incarnations Ashbery and others Writing today under the sign of Hiroshima contemporary writers must struggle with the concept of the sublime within a context of spiralling technologies and nuclear force that calls into question the long standing American sacralization of power Throughout American Sublime Wilson engages in an original theoretical inquiry into the sublime as term topic complex and controversial idea in literary and critical history Furthermore he undertakes his historical study from an avowedly postmodern perspective one that draws on and extends the work of Jameson Lyotard Foucault Lentricchia Harold Bloom and others

**American Puritanism and the Defense of Mourning** Mitchell Robert Breitwieser, 1990 Mary White Rowlandson a New England Congregationalist minister's wife was held captive by the Algonquin Indians during King Philip's War in 1676 Several years after she was ransomed and living among the British again she wrote a narrative of the captivity chronicling her experience in grief love resentment and ethnic trauma Breitwieser argues that this narrative undercuts the Puritan values Rowlandson attempted to uphold He reveals where and how Rowlandson breaks with Puritan conventions He points out that in American Puritan religious practice real experiences were seen as signs or emblems of moral abstractions

American Puritanism and the Defense of Mourning will be essential reading for all who study early American literature and culture

**American Superrealism** Jonathan Veitch, 1997-11-01 Nathanael West has been hailed as an apocalyptic writer a writer on the left and a precursor to postmodernism But until now no critic has succeeded in fully engaging West's distinctive method of negation In *American Superrealism* Jonathan Veitch examines West's letters short stories screenplays and novels some of which are discussed here for the first time as well as West's collaboration with William Carlos Williams during their tenure as the editors of *Contact* Locating West in a lively American avant garde tradition that stretches from Marcel Duchamp to Andy Warhol Veitch explores the possibilities and limitations of dada and surrealism the use of readymades scatological humor human machines exquisite corpses as modes of social criticism *American Superrealism* offers what is surely the definitive study of West as well as a provocative analysis that reveals the issue of representation as the central concern of Depression era America

**From Outlaw to Classic** Alan Golding, 2009-08-26 *From Outlaw to Classic* presents a sweeping history of the forces that have shaped and continue to shape the American poetry canon Students scholars critics and poets will welcome this enlightening and impressively documented book Recent writings by critics and theorists on literary canons have dealt almost exclusively with prose Alan Golding shows that like all canons those of American poetry are characterized by conflict Choosing a series of varied but representative instances he analyzes battles and contentions among poets anthologists poetry magazine editors and schools of thought in university English departments The chapters present a history of American poetry anthologies compare competing models of canon formation the aesthetic poet centered and the institutional critic centered discuss the influence of the New Critics emphasizing their status as practicing poets their anti nationalist reading of American poetry and the landmark textbook *Understanding Poetry* by Cleanth Brooks and Robert Penn Warren examine the canonizing effects of an experimental little magazine *Origin* trace how the Language poets address in both their theory and their method the canonizing institutions and canonical assumptions of the age

**The Faulkner Newsletter & Yoknapatawpha Review**, 1987

**Specifying** Susan Willis, 1987 Focusing on Zola Neale Hurston Paule Marshall Toni Morrison Alice Walker and Toni Cade Bambara this book explores both the ways in which black women's fictions have been shaped by the history of the United States and the ways in which they intervene in that history She sees the transition from an agrarian to an urban society as the critical moment of that history and argues that writings by black women articulate that change in their content as well as form ISBN 0 299 10890 2 19 95

**Get the Guests** Walter Albert Davis, 1994 Through a detailed reading of five great modern American plays *The Iceman Cometh* *A Streetcar Named Desire* *Death of a Salesman* *Long Day's Journey Into Night* and *Who's Afraid of Virginia Woolf* Walter A Davis calls for a more penetrating look at drama and its psychological impact on the audience Establishing connections between literary criticism and psychoanalysis he challenges ruling assumptions of both disciplines Unconventional and original his theory demonstrates how the theater as a potential threat to social order expresses the secrets and discontents of its audience

*Contingency*

*Blues* Paul Jay, 1997-04-01 From Emerson to Rorty American criticism has grappled in one way or another with the problem of modernity specifically how to determine critical and cultural standards in a world where every position seems the product of an interpretation Part intellectual history part cultural critique this provocative book is an effort to shake American thought out of the grip of the nineteenth century and out of its contingency blues Paul Jay focuses his analysis on two strands of American criticism The first which includes Richard Poirier and Giles Gunn has attempted to revive what Jay insists is an anachronistic pragmatism derived from Emerson James and Dewey The second represented most forcefully by Richard Rorty tends to reduce American criticism to a metadiscourse about the contingent grounds of knowledge In chapters on Emerson Whitman Santayana Van Wyck Brooks Dewey and Kenneth Burke Jay examines the historical roots of these two positions which he argues are marked by recurrent attempts to reconcile transcendentalism and pragmatism A forceful rejection of both kinds of revisionism Contingency Blues locates an alternative in the work of the border studies critics those who give our interest in contingency a new more concrete form by taking a more historical cultural and anthropological approach to the invention of literature subjectivity community and culture in a pan American context *Repression and Recovery* Cary Nelson, 1989 A poststructuralist literary history Nelson's premise that the history of modernist culture is one we no longer know we have forgotten and he aims to recover the political questions many forgotten modern poets looked straight in the eye *Kenneth Burke in Greenwich Village* Jack Selzer, 1996-12-01 Capturing the lively modernist milieu of Kenneth Burke's early career in Greenwich Village where Burke arrived in 1915 fresh from high school in Pittsburgh this book discovers him as an intellectual apprentice conversing with the moderns Burke found himself in the midst of an avant garde peopled by Malcolm Cowley Marianne Moore Jean Toomer Katherine Anne Porter William Carlos Williams Allen Tate Hart Crane Alfred Stieglitz and a host of other fascinating figures Burke himself who died in 1993 at the age of 96 has been hailed as America's most brilliant and suggestive critic and the most significant theorist of rhetoric since Cicero Many schools of thought have claimed him as their own but Burke has defied classification and indeed has often been considered a solitary eccentric genius immune to intellectual fashions But Burke's formative work of the 1920s when he first defined himself and his work in the context of the modernist conversation has gone relatively unexamined Here we see Burke living and working with the crowd of poets painters and dramatists affiliated with Others magazine Stieglitz's 291 gallery and Eugene O'Neill's Provincetown Players the leftists associated with the magazines The Masses and Seven Arts the Dadaists and the modernist writers working on literary journals like The Dial where Burke in his capacity as an associate editor saw T S Eliot's The Wasteland into print for the first time and provided other editorial services for Thomas Mann e e cummings Ezra Pound and many other writers of note Burke also met the iconoclasts of the older generation represented by Theodore Dreiser and H L Mencken the New Humanists and the literary nationalists who founded Contact and The New Republic Jack Selzer shows how Burke's own early poems fiction and essays emerged from and contributed to the modernist conversation in Greenwich Village He draws

on a wonderfully rich array of letters between Burke and his modernist friends and on the memoirs of his associates to create a vibrant portrait of the young Burke's transformation from aesthete to social critic *Forthcoming Books* Rose Army, 1996-10 Huckleberry Finn as Idol and Target Jonathan Arac, 1997-11-01 If racially offensive epithets are banned on CNN air time and in the pages of USA Today Jonathan Arac asks shouldn't a fair hearing be given to those who protest their use in an eighth grade classroom Placing Mark Twain's comic masterpiece Huckleberry Finn in the context of long standing American debates about race and culture Jonathan Arac has written a work of scholarship in the service of citizenship Huckleberry Finn Arac points out is America's most beloved book assigned in schools more than any other work because it is considered both the quintessential American novel and an important weapon against racism But when some parents students and teachers have condemned the book's repeated use of the word nigger their protests have been vehemently and often snidely countered by cultural authorities whether in the universities or in the New York Times and the Washington Post The paradoxical result Arac contends is to reinforce racist structures in our society and to make a sacred text of an important book that deserves thoughtful reading and criticism Arac does not want to ban Huckleberry Finn but to provide a context for fairer fuller and better informed debates Arac shows how as the Cold War began and the Civil Rights movement took hold the American critics Lionel Trilling Henry Nash Smith and Leo Marx transformed the public image of Twain's novel from a popular boy's book to a central document of American culture Huck's feelings of brotherhood with the slave Jim it was implied represented all that was right and good in American culture and democracy Drawing on writings by novelists literary scholars journalists and historians Arac revisits the era of the novel's setting in the 1840s the period in the 1880s when Twain wrote and published the book and the post World War II era to refute many deeply entrenched assumptions about Huckleberry Finn and its place in cultural history both nationally and globally Encompassing discussion of Harriet Beecher Stowe Frederick Douglass Ralph Ellison Archie Bunker James Baldwin Shelley Fisher Fishkin and Mark Fuhrman Arac's book is trenchant lucid and timely **Subject Guide to Books in Print**, 1997 **Reader's Guide to Lesbian and Gay Studies** Timothy Murphy, 2013-10-18 The Reader's Guide to Lesbian and Gay Studies surveys the field in some 470 entries on individuals Adrienne Rich arts and cultural studies Dance ethics religion and philosophical issues Monastic Traditions historical figures periods and ideas Germany between the World Wars language literature and communication British Drama law and politics Child Custody medicine and biological sciences Health and Illness and psychology social sciences and education Kinsey Report Greek Mind/Jewish Soul Victor H. Strandberg, 1994 Looks closely at fiction writer Ozick's intellectual moorings and with them in view renders an interpretive reading of her books and some poetry Strandberg manages to write criticism in jargon free language intelligible to sophisticated readers from various backgrounds Paper edition unseen 1995 Annotation copyright by Book News Inc Portland OR **Choice**, 2008 **The Cambridge Companion to William Faulkner** Philip M. Weinstein, 1995-01-27 This collection of essays explores Faulkner's widespread

cultural import Drawing on a wide range of cultural theory and written in accessible English ten major Faulkner scholars examine the enduring whole of Faulkner's oeuvre Bringing into focus the broader cultural context which lent its resonance to his work the collection will be particularly useful for the student seeking critical introduction to Faulkner while also serving the dedicated scholar interested in recent trends in Faulkner criticism Together these essays map Faulkner's contemporary meaning by exploring his relation to modernism and postmodernism to twentieth century mass culture to European and Latin American fiction to issues of gender difference and above all to the conflicted scene of United States race relations Neither assuming in advance his literary greatness nor insisting that his canonical status be revoked they instead pose the question what is at stake today in reading Faulkner

**A Companion to William Faulkner** Richard C. Moreland, 2015-08-17 This comprehensive Companion to William Faulkner reflects the current dynamic state of Faulkner studies Explores the contexts criticism genres and interpretations of Nobel Prize winning writer William Faulkner arguably the greatest American novelist Comprises newly commissioned essays written by an international contributor team of leading scholars Guides readers through the plethora of critical approaches to Faulkner over the past few decades Draws upon current Faulkner scholarship as well as critically reflecting on previous interpretations

*Gaiety Transfigured* David Bergman, 1991 Not until recently has gay American literature become a genre in its own right nor has there been a full length critical survey of it in its entire range fiction non fiction drama and poetry *Gaiety Transfigured* makes distinguished contributions on both these fronts helping to identify and define the corpus of gay writing in America and bringing to it its first theoretically informed critical appreciation

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