

R. Bruce Bickley, Jr.

*The Method of
Melville's Short Fiction*



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Method Of Melvilles Short Fiction

Robert S. Levine



Method Of Melville's Short Fiction:

The Method of Melville's Short Fiction R. Bruce Bickley, 1975 The relationship between literary technique and vision in Melville may be closer in the short stories of the 1850s than anywhere else in his fiction *Melville's Short Fiction, 1853-1856* William B. Dillingham, 2008 This study treats comprehensively the sixteen short works of fiction that Herman Melville wrote between 1853 and 1856 most of which were published in Harper's and Putnam's magazines Concentrating on the writer's two basic motivations for writing as he did in these stories Dillingham argues that Melville created a surface of almost inane congeniality in many of the works an illusion of vapidness that camouflages a profundity often missed by his readers He sought to hide disturbing themes because the magazines for which he was writing would almost certainly have rejected his attempts to be more direct Dillingham's method is not however confined to a reading of the texts Melville's stories contain so many allusions to the contemporary scene that they constitute in themselves a cultural study An important contribution of Melville's Short Fiction is its discussion of these allusions Finally Dillingham examines the relationship between the short fiction and Melville's own life Much of the writer's frustration and struggle is concealed in these early works Melville's friendship with Hawthorne for example an intense and yet in some ways disappointing relationship for both men is explored as an important influence on several of the stories **THE METHOD OF MELVILLE'S SHORT FICTION.**

BY R. BRUCE BICKLEY. Robert Bruce Bickley, 1975 *The Method of Melville's Short Fiction* Robert Bruce Bickley (jr), 1975 *The Nineteenth-century American Short Story* A. Robert Lee, 1986-01-01 This collection addresses the key American short story writers Poe Irving Melville Hawthorne Twain Crane Bierce Chopin and James and addresses both the vision and the design of their collective achievement *The Piazza Tales and Other Prose Pieces, 1839-1860* Herman Melville, 1987-09 Included are two sea tales that encompass the essence of Melville's art Benito Cereno an exhilarating account of mutiny and rescue aboard a disabled slave ship which is a parable of man's struggle against the forces of evil and The Encantadas ten allegorical sketches of the Galapagos Islands which reveal nature to be both enchanting and horrifying Two pieces explore themes of isolation and defeat found in Melville's great novels Bartleby the Scrivener a prophetically modern story of alienation and loss on nineteenth century Wall Street and The Bell Tower a Faustian tale about a Renaissance architect who brings about his own violent destruction The other two works reveal Melville's mastery of very different writing styles The Lightning Rod Man a satire showcasing his talent for Dickensian comedy and The Piazza the title story of the collection which anticipates the author's later absorption with poetry **Method and Meaning in Melville's Short Fiction** Gus George Kountoupes, 1976 **Melville's Mirrors** Brian Yothers, 2019 An accessible and highly readable guide to the story of Melville criticism as it has developed over the past century and a half Herman Melville is among the most thoroughly canonized authors in American literature and the body of criticism dealing with his writing is immense Until now however there has been no standard volume on the history of Melville criticism That a volume on this subject is timely

and important is shown by the number of introductions and companions to Melville's work that have been published during the last few years none of which focuses on the critical reception of Melville's works as well as the steady stream of critical monographs and scholarly biographies that have been published on Melville since the 1920s Melville's *Mirrors* provides Melville scholars and graduate and undergraduate students with an accessible guide to the story of Melville criticism as it has developed over the years It is a valuable reference for research libraries and for the personal libraries of scholars of Melville and of nineteenth century American literature in general and it is also a potential textbook for major author courses on Melville which are offered at many universities BRIAN YOTHERS is the Frances Spatz Leighton Endowed Distinguished Professor of English at the University of Texas at El Paso and associate editor of *Leviathan: A Journal of Melville Studies* He is the author of *Reading Abolition: The Critical Reception of Harriet Beecher Stowe and Frederick Douglass* Camden House 2016

A Companion to the American Short Story Alfred Bendixen, James Nagel, 2020-08-24

A COMPANION TO THE AMERICAN SHORT STORY A Companion to the American Short Story traces the development of this versatile literary genre over the past two centuries Written by leading critics in the field and edited by two major scholars it explores a wide range of writers from Edgar Allan Poe and Edith Wharton at the end of the nineteenth century to important modern writers such as Ernest Hemingway William Faulkner F Scott Fitzgerald and Richard Wright Contributions with a broader focus address groups of multiethnic Asian and Jewish writers Each chapter places the short story into context focusing on the interaction of cultural forces and aesthetic principles The Companion takes account of cutting edge approaches to literary studies and contributes to the ongoing redefinition of the American canon embracing genres such as ghost and detective fiction cycles of interrelated short fiction and comic social and political stories The volume also reflects the diverse communities that have adopted this literary form and made it their own featuring entries on a variety of feminist and multicultural traditions This volume presents an important new consideration of the role of the short story in the literary history of American literature

Student Companion to Herman Melville Sharon Talley, 2006-12-30 Student Companion to Herman Melville provides a critical introduction to the life and literary works of Herman Melville the nineteenth century American author of *Moby Dick* as well as nine other novels and numerous short stories and poems In addition to providing an overview of Melville's life in relation to his literary works the book places his writings within their historical and cultural contexts and then examines each of his major works fully at the level of the nonspecialist and generalist reader The chapters that address major works by Melville feature close readings of the literary texts that include analysis of point of view setting plot characters symbolism themes and historical contexts when appropriate In addition the four chapters devoted to individual novels as well as the chapter on Melville's poetry feature alternate readings to introduce the reader to postcolonial feminist genre reader response and deconstructionist approaches to literary criticism The book concludes with an extensive bibliography that includes lists of Melville's published works biographies contemporary reviews and recent critical studies Early Narratives from Typee to

White Jacket Moby Dick Pierre The Piazza Tales Other magazine tales I and My Chimney The Paradise of Bachelors and the Tartarus of Maids and Israel Potter The Confidence Man Poetry including **Melville's Anatomies** Samuel Otter, 1999-03-05 What Otter has done better than most contemporary readers of Melville is to bring Melville's obsession with rhetoric and with authorship into alignment with those political issues and to capture fully the context of Melville's concerns Priscilla Wald author of *Constituting Americans* *Challenges of Literary Texts in the Foreign Language Classroom* Lothar Bredella, Werner Delanoy, 1996 **A Historical Guide to Herman Melville** Giles B. Gunn, 2005 Essays on Melville's life writing here make the case for his centrality both to 19th century writing in America also to America's understanding of itself **The American Essay in the American Century** Ned Stuckey-French, 2011-05-31 In modern culture the essay is often considered an old-fashioned unoriginal form of literary styling The word essay brings to mind the uninspired five paragraph theme taught in schools around the country or the antiquated Edwardian meanderings of English gentlemen rattling on about art and old books These connotations exist despite the fact that Americans have been reading and enjoying personal essays in popular magazines for decades engaging with a multitude of ideas through this short form means of expression To defend the essay that misunderstood staple of first year composition courses Ned Stuckey French has written *The American Essay in the American Century* This book uncovers the buried history of the American personal essay and reveals how it played a significant role in twentieth century cultural history In the early 1900s writers and critics debated the death of the essay claiming it was too traditional to survive the era's growing commercialism labeling it a bastion of British upper class conventions Yet in that period the essay blossomed into a cultural force as a new group of writers composed essays that responded to the concerns of America's expanding cosmopolitan readership These essays would spark the magazine revolution giving a fresh voice to the ascendant middle class of the young century With extensive research and a cultural context Stuckey French describes the many reasons essays grew in appeal and importance for Americans He also explores the rise of E B White considered by many the greatest American essayist of the first half of the twentieth century whose prowess was overshadowed by his success in other fields of writing White's work introduced a new voice creating an American essay that melded seriousness and political resolve with humor and self-deprecation This book is one of the first to consider and reflect on the contributions of E B White to the personal essay tradition and American culture more generally *The American Essay in the American Century* is a compelling highly readable book that illuminates the history of a secretly beloved literary genre A work that will appeal to fiction readers scholars and students alike this book offers fundamental insight into modern American literary history and the intersections of literature culture and class through the personal essay This thoroughly researched volume dismisses once and for all the death of the essay proving that the essay will remain relevant for a very long time to come *Bloom's how to Write about Herman Melville* Laurie A. Sterling, 2009 Although he spent much of his career in obscurity Herman Melville the author of classics such as Moby Dick Billy Budd and Bartleby the

Scrivener has since become known as one of America's greatest writers. How to Write about Herman Melville offers valuable paper topic suggestions, clearly outlined strategies on how to write a strong essay, and an insightful introduction by Harold Bloom on writing about Melville. This new volume is designed to help students develop their analytical writing skills and critical comprehension of the author and his major works.

Melville's Other Lives Christopher Sten, 2022-07-19 Melville's *Other Lives* is the first book-length study on *The Piazza Tales*, Herman Melville's only authorized collection of short fiction published in his lifetime and the first book to explore the rich and varied subject of embodiment in any published collection of Melville's stories. As Christopher Sten shows, all of the stories in *The Piazza Tales* present encounters between established white male figures—a writer, a lawyer, a ship captain, a homeowner, an architect, a world traveler—and characters who are outsiders, minorities, outcasts, or others: a seamstress, an office drudge, enslaved Africans, a traveling salesman, island castaways, the poor. In each, Melville concentrates on the trials of the human body: its pain and trauma, its struggles and frustrations. Some tales concern common trials, such as illness or invalidism: *The Piazza*, the tedium of office work, *Bartleby*, or the aggravation of door-to-door salesmen, *The Lightning Rod*, *Man*. Others concern extraordinary trials: the traumatic violence of a rebellion on a slave ship, *Benito Cereno*; the hardships of surviving on a wasteland archipelago, *The Encantadas*; the perils of creating a monstrous man-machine, *The Bell Tower*. In their concern for the cultural meanings of such trials, Melville's stories look forward to the work of Michel Foucault, Raymond Williams, and other cultural materialists who have shown how cultures define control and oppress bodies based on their otherness. As a storyteller, Melville understood how such cultural dynamics operate and seized on our collective obsession with the human body as subject, symbol, and vehicle to dramatize his tales.

The Classic Short Story, 1870-1925 Florence Goyet, 2014-01-13 The ability to construct a nuanced narrative or complex character in the constrained form of the short story has sometimes been seen as the ultimate test of an author's creativity. Yet during the time when the short story was at its most popular—the late nineteenth and early twentieth centuries—even the greatest writers followed strict generic conventions that were far from subtle. This expanded and updated translation of Florence Goyet's influential *La Nouvelle 1870-1925: Description d'un genre son apogée* (Paris, 1993) is the only study to focus exclusively on this classic period across different continents. Ranging through French, English, Italian, Russian, and Japanese writing, particularly the stories of Guy de Maupassant, Henry James, Giovanni Verga, Anton Chekhov, and Akutagawa Ryunosuke, Goyet shows that these authors were able to create brilliant and successful short stories using the very simple tools of brevity of that period. In this challenging and far-reaching study, Goyet looks at classic short stories in the context in which they were read: at the time, cheap newspapers and higher-end periodicals. She demonstrates that despite the apparent intention of these stories to question bourgeois ideals, they mostly affirmed the prejudices of their readers. In doing so, her book forces us to re-think our preconceptions about this forgotten genre.

American Fiction and the Metaphysics of the Grotesque Dieter Meindl, 1996 By synthesizing Kayser's and Bakhtin's views of the grotesque and

Heidegger's philosophy of Being American Fiction and the Metaphysics of the Grotesque seeks to demonstrate that American fiction from Poe to Pynchon has tried to convey the existential dimension the pre individual totality or flow of life which defines itself against the mind and its linguistic capacity Dieter Meindl shows how the grotesque through its self contradictory nature has been instrumental in expressing this reality conception an antirationalist stance in basic agreement with existential thought The historical validity of this new metaphysics which grants precedence to Being the context of cognition over the cognizant subject must be upheld in the face of deconstructive animadversions upon any metaphysics of presence The notion of decentering the subject Meindl argues did not originate with deconstruction The existential grotesque confirms the protomodernist character of classic American fiction Meindl traces its course through a number of well known texts by Melville James Gilman Anderson Faulkner and O'Connor among others To convey life conceived as motion these writers had to capture that is immobilize it in their art an essentially distortive and therefore grotesque device Melville's *Bartleby* dealing with a *mort vivant* is the seminal text in this mode of indirectness As opposed to the existential grotesque which grants access to a preverbal realm the linguistic grotesque of postmodern fiction works on the assumption that all reality is referable to language in a textual universe American Fiction and the Metaphysics of the Grotesque will significantly alter our understanding of certain traditions in American literature

The Cambridge Companion to Herman Melville

Robert S. Levine, 1998-05-13 Specially commissioned essays provide a critical introduction to one of the most significant writers of nineteenth century America

Melville's Wisdom Damien B. Schlarb, 2021 This book explores the manner in which Herman Melville responds to the spiritual crisis of modernity by using the language of the biblical Old Testament wisdom books to moderate contemporary discourses on religion skepticism and literature Melville's work is an example of how romantic literature fills the interpretive lacuna left by contemporary theology Damien Schlarb argues that attending to Melville's engagement with the wisdom books *Job* *Proverbs* and *Ecclesiastes* can help us understand a paradox at the heart of American modernity the simultaneous displacement and affirmation of biblical language and religious culture In wisdom which addresses questions of theology radical scepticism and the nature of evil Melville finds an ethos of critical inquiry that allows him to embrace the acumen of modern analytical techniques such as higher biblical criticism while salvaging simultaneously the spiritual authority of biblical language Wisdom for Melville constitutes both object and analytical framework in this balancing act Melville's *Wisdom* joins other works of postsecular literary studies in challenging its own discipline's constitutive secularization narrative by rethinking modern putatively secular cultural formations in terms of their reciprocity with religious concepts and texts Schlarb foregrounds Melville's sustained career spanning concern with biblical wisdom its formal properties and its knowledge creating potential By excavating this project from Melville's oeuvre Melville's *Wisdom* shows how he seeks to avoid the spiritually corrosive effects of suspicious reading while celebrating truth seeking over subversive iniquity

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Table of Contents Method Of Melvilles Short Fiction

1. Understanding the eBook Method Of Melvilles Short Fiction
 - The Rise of Digital Reading Method Of Melvilles Short Fiction
 - Advantages of eBooks Over Traditional Books
2. Identifying Method Of Melvilles Short Fiction
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Method Of Melvilles Short Fiction
 - User-Friendly Interface
4. Exploring eBook Recommendations from Method Of Melvilles Short Fiction
 - Personalized Recommendations
 - Method Of Melvilles Short Fiction User Reviews and Ratings
 - Method Of Melvilles Short Fiction and Bestseller Lists

5. Accessing Method Of Melvilles Short Fiction Free and Paid eBooks
 - Method Of Melvilles Short Fiction Public Domain eBooks
 - Method Of Melvilles Short Fiction eBook Subscription Services
 - Method Of Melvilles Short Fiction Budget-Friendly Options
6. Navigating Method Of Melvilles Short Fiction eBook Formats
 - ePub, PDF, MOBI, and More
 - Method Of Melvilles Short Fiction Compatibility with Devices
 - Method Of Melvilles Short Fiction Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Method Of Melvilles Short Fiction
 - Highlighting and Note-Taking Method Of Melvilles Short Fiction
 - Interactive Elements Method Of Melvilles Short Fiction
8. Staying Engaged with Method Of Melvilles Short Fiction
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Method Of Melvilles Short Fiction
9. Balancing eBooks and Physical Books Method Of Melvilles Short Fiction
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Method Of Melvilles Short Fiction
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Method Of Melvilles Short Fiction
 - Setting Reading Goals Method Of Melvilles Short Fiction
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Method Of Melvilles Short Fiction
 - Fact-Checking eBook Content of Method Of Melvilles Short Fiction
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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