

RECALCITRANCE,  
FAULKNER,  
& THE PROFESSORS

.....

AUSTIN M. WRIGHT

# Recalcitrance Faulkner And The Professors

**Austin McGiffert Wright**



## **Recalcitrance Faulkner And The Professors:**

**Recalcitrance, Faulkner, and the Professors** Austin McGiffert Wright, 1990 A book of criticism that presents all the major critical viewpoints operating in literature studies today and puts them into conflict In the framework of a deliberately slight and artificial plot characters at an imaginary university present a variety of theoretical and critical points of view in a four day round table discussion No index Annotation copyrighted by Book News Inc Portland OR *Recalcitrance, Faulkner, and the Professors* Austin McGiffert Wright, 1990 A book of criticism that presents all the major critical viewpoints operating in literature studies today and puts them into conflict In the framework of a deliberately slight and artificial plot characters at an imaginary university present a variety of theoretical and critical points of view in a four day round table discussion No index Annotation copyrighted by Book News Inc Portland OR **A Companion to William Faulkner** Richard C.

Moreland, 2017-06-14 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 **A William Faulkner**

**Encyclopedia** Robert W. Hamblin, Charles Peek, 1999-11-30 Sometimes called the American Shakespeare William Faulkner is known for providing poignant and accurate renderings of the human condition creating a world of colorful characters in his fictional Yoknapatawpha County and writing in a style that is both distinct and demanding Though he is known as a Southern writer his appeal transcends regional and even national boundaries Since winning the Nobel Prize for Literature in 1950 he has been the subject of more than 5 000 scholarly books and articles Academic interest in his career has been matched by popular acclaim with some of his works adapted for the cinema This reference is an authoritative guide to Faulkner's life literature and legacy The encyclopedia includes nearly 500 alphabetically arranged entries for topics related to Faulkner and his world Included are entries for his works and major characters and themes as well as the literary and cultural contexts in which his texts were conceived written and published There are also entries for relatives friends and other persons important to Faulkner's biography historical events persons and places social and cultural developments and literary and philosophical terms and movements The entries are written by expert contributors who bring a broad range of perspectives and experience to their analysis of his work Entries typically conclude with suggestions for further reading and the volume closes with a bibliography and detailed index *Faulkner's Treatment of Women* Dr. Vibha Manoj Sharma, 2017-01-01 The overview of William Faulkner's scholarship shows certain obvious limitations in concern to his treatment to his fictional female characters Critics have concentrated on the male characters the outmost The first limitation is that the critics have not paid the needed attention to his treatment of the female characters in their totality Critics have taken up Faulkner's

characterization but their concentration is more on the male figures only. If at all they discuss women characters they are seen as figure only. If at all they discuss women characters they are seen as subordinate figures to their male counterparts. The second limitation is that the bulk of Faulkner scholarship treats Faulkner's individual works in these studies also the concentration is mainly on the themes and techniques and the discussion on female characters is again scanty. Quite a few studies concentrate deeply on his individual works and explain Faulkner's larger themes but they too are specifically male oriented. The next limitation is that a large number of articles appearing in various decades also cover individual aspects of Faulkner's themes and characters and give only partial treatment to his women characters. The fourth limitation is that even while discussing Faulkner as moralist the concentration is more on the male figure than the female figures. The last limitation of Faulkner scholarship is that mostly it concentrates on his craftsmanship; a large number of studies on Faulkner assess his stylistics and technique. Tracing technical aspects, thematic patterns and stylistic devices used by him, critics establish Faulkner scholarship but are oblivious to the central thrust of women characters. Thus Faulkner scholarship treats women characters either as secondary characters or at the most in relation to their male counterparts only. They have been treated less as individuals than as common commodities; the critics have been casual in their approach towards women characters and taken them for granted. This nonchalant view may lead us to conclude that women in Faulkner are a silent sex. For that a complete survey has been done as mentioned in Introduction of the study to trace scope on full length study in context to Faulkner's women characters. At times the survey led to conclude that Faulkner himself is not projecting as pleasant pictures of women in his novels as he does in the case of male figures. In fact Faulkner was accused of being hostile to women. At times Faulkner may strike us as a misogynist. These points led to give a kind of impulse to start working on the women characters in Faulkner. His imaginary fictional world Yoknapatawpha explains the intertextuality so sometimes the same women character in different types of roles in his novels or shows amelioration and redemption in his other text. Keeping all these points in consideration as his indispensable women characters fascinate to study in depth and I could get the form under the heading Faulkner's Treatment of Women. It is a humble attempt. I do not claim it to be the last word on the issue.

Dr Vibha Manoj sharma

**Faulkner's Artistic Vision** Ryuichi Yamaguchi, 2004-04. Although William Faulkner's imagination is often considered solely tragic, it actually blended what Faulkner himself called the bizarre and the terrible. Not only did Faulkner's vision encompass both comedy and tragedy, it perceived a latent humor in tragedy and vice versa. As a result, Faulkner's fiction is seldom simply comic or simply tragic. Faulkner's comedy incorporates tragedy and despair, and the humor in his novels may serve as well to intensify as to relieve a tragic or horrific effect. This study examines Faulkner's first nine novels from *Soldiers Pay* to *Absalom, Absalom!*, showing how humor is used to express theme, how it appears in the action, characters and discourse of each novel, and how it contributes to the overall effect of each novel. In each case, even in the most pained and angry novels, Faulkner's practice of humor expresses his view that humor is an inseparable element of human experience.

Ryuichi Yamaguchi is Professor of English and American literature at the Aichi University in Japan

**Estranging the Familiar** George Douglas Atkins, 1992 In *Estranging the Familiar* G Douglas Atkins addresses the often lamented state of scholarly and critical writing as he argues for a criticism that is at once theoretically informed and personal The revitalized critical writing he advocates may entail but is not limited to a return to the essay the form critical writing once took and the form that is now enjoying a resurgence of popularity and excellence Atkins contends that to reach a general audience criticism must move away from the impersonality of modern criticism and contemporary theory without embracing the old fashioned essay The venerable familiar essay may remain the basis Atkins writes but its conventional openness receptivity and capaciousness must extend to theory philosophy and the candor that seems to mark the tail end of the twentieth century In noting the timeliness if not the necessity of a return to the essay Atkins also considers our culture's parallel return to the personal When the essay combines good writing with the concerns of the personal Atkins says it becomes a form of criticism that is readable vital and potentially attractive to a large readership Atkins hopes critics will tap into the revitalized interest the essay now enjoys without ignoring the considerable insights and advances of contemporary theory He argues that despite claims to the contrary there is no inherent incompatibility between the essay and modern theory As Atkins considers various experiments in critical writing from Plato to the present notably feminist interest in the personal and autobiographical he contends that these attempts although undeniably important fall short of the desired goal when they emphasize the merely expressive and neglect the artful quality good writing can bring to personal criticism The final third of the book consists of a series of experiments in critical writing that represent the author's own attempts to bridge the gap between theory and popular criticism between an academic and a general audience In essays that illustrate the rhetorical power of the form Atkins describes the reciprocal relationship between his life experience and a reading of *The Odyssey* explains the role that theory has played in his personal development and chronicles his attempts to find a voice as a writer

**Lives of the Novelists** John Sutherland, 2012-03-27 No previous author has attempted a book such as this a complete history of novels written in the English language from the genre's seventeenth century origins to the present day In the spirit of Dr Johnson's *Lives of the Poets* acclaimed critic and scholar John Sutherland selects 294 writers whose works illustrate the best of every kind of fiction from gothic penny dreadful and pornography to fantasy romance and high literature Each author was chosen Professor Sutherland explains because his or her books are well worth reading and are likely to remain so for at least another century Sutherland presents these authors in chronological order in each case deftly combining a lively and informative biographical sketch with an opinionated assessment of the writer's work Taken together these novelists provide both a history of the novel and a guide to its rich variety Always entertaining and sometimes shocking Sutherland considers writers as diverse as Daniel Defoe Henry James James Joyce Edgar Allan Poe Virginia Woolf Michael Crichton Jeffrey Archer and Jacqueline Susann Written for all lovers of fiction *Lives of the Novelists* succeeds both as introduction and re introduction as

Sutherland presents favorite and familiar novelists in new ways and transforms the less favored and less familiar through his relentlessly fascinating readings

**Literature Against Criticism** Martin Paul Eve, 2016-10-17 This is a book about the power game currently being played out between two symbiotic cultural institutions the university and the novel As the number of hyper knowledgeable literary fans grows students and researchers in English departments waver between dismissing and harnessing voices outside the academy Meanwhile the role that the university plays in contemporary literary fiction is becoming increasingly complex and metafictional moving far beyond the campus novel of the mid twentieth century Martin Paul Eve s engaging and far reaching study explores the novel s contribution to the ongoing displacement of cultural authority away from university English Spanning the works of Jennifer Egan Ishmael Reed Tom McCarthy Sarah Waters Percival Everett Roberto Bola o and many others Literature Against Criticism forces us to re think our previous notions about the relationship between those who write literary fiction and those who critique it

**Postwar Academic Fiction** K. Womack, 2001-12-17 As a literary genre academic fiction has emerged in recent years as one of the most popular modes for satirizing the cultural conflicts and sociological nuances inherent in campus life Drawing upon recent insights in ethical criticism and moral philosophy Postwar Academic Fiction Satire Ethics Community offers new readings of fictional and nonfictional works by such figures as Kingsley Amis Vladimir Nabokov Joyce Carol Oates David Lodge David Mamet Ishmael Reed Sandra M Gilbert and Susan Gubar and Jane Smiley

**Politics, Persuasion, and Pragmatism** Ellen Susan Peel, 2002 An addition to the Theory and Interpretation of Narrative series Peel s book addresses how feminist utopian narratives attempt to persuade readers to adopt certain beliefs Using three feminist utopian novels as her main examples The Marriages between Zones Three Four and Five by Doris Lessing The Left Hand of Darkness by Ursula K Le Guin and Les Gu rill res by Monique Wittig Peel examines how belief bridging and protean metaphor in these works persuade readers Literary persuasion often dismissed as propaganda in fact works in subtle and profound ways The book presents major techniques by which narrative literature exercises this sophisticated influence on beliefs Ultimately concluding that the pragmatic works better than the static in utopian feminism Peel shows how in novels such as those under discussion the narrative techniques support pragmatism Inquiring how narrative form can shape political belief by affecting readers responses the author integrates topics that are rarely combined The book investigates three theoretical issues utopian belief distinguishing the perfectionism of the static from the vitality of the pragmatic and showing how the latter creates narrative energy the persuasive process tracing narrative form and asking how implied readers match real ones and how readers are swayed by belief bridging and protean metaphor and feminist belief a nuanced definition that accounts both for what links feminists and what makes them diverse Politics Persuasion and Pragmatism explores the rhetorical and ethical power of narrative literature

Books and Beyond Kenneth Womack, 2008-10-30 There s a strong interest in reading for pleasure or self improvement in America as shown by the popularity of Harry Potter and book clubs including Oprah Winfrey s Although

recent government reports show a decline in recreational reading the same reports show a strong correlation between interest in reading and academic achievement This set provides a snapshot of the current state of popular American literature including various types and genres The volume presents alphabetically arranged entries on more than 70 diverse literary categories such as cyberpunk fantasy literature flash fiction GLBTQ literature graphic novels manga and anime and zines Each entry is written by an expert contributor and provides a definition of the genre an overview of its history a look at trends and themes a discussion of how the literary form engages contemporary issues a review of the genre's reception a discussion of authors and works and suggestions for further reading Sidebars provide fascinating details and the set closes with a selected general bibliography Reading in America for pleasure and knowledge continues to be popular even while other media compete for attention While students continue to read many of the standard classics new genres have emerged These have captured the attention of general readers and are also playing a critical role in the language arts classroom This book maps the state of popular literature and reading in America today including the growth of new genres such as cyberpunk zines flash fiction GLBTQ literature and other topics Each entry is written by an expert contributor and provides a definition of the genre an overview of its history a look at trends and themes a discussion of how the literary form engages contemporary issues a review of the genre's critical reception a discussion of authors and works and suggestions for further reading Sidebars provide fascinating details and the set closes with a selected general bibliography Students will find this book a valuable guide to what they're reading today and will appreciate its illumination of popular culture and contemporary social issues

**The Faulkner Journal**, 1993      **Faulkner and History** Jay Watson, James G. Thomas Jr., 2017-03-15

Contributions by W Fitzhugh Brundage Jordan Burke Rebecca Bennett Clark James C Cobb Anna Creadick Colin Dayan Wai Chee Dimock Sarah E Gardner Hannah Godwin Brooks E Hefner Andrew B Leiter Sean McCann Conor Picken Natalie J Ring Calvin Schermerhorn and Jay Watson William Faulkner remains a historian's writer A distinguished roster of historians are drawn to him as a fellow historian a shaper of narrative reflections on the meaning of the past as a historiographer a theorist and dramatist of the fraught enterprise of doing history and as a historical figure himself especially following his mid century emergence as a public intellectual after winning the Nobel Prize for Literature This volume brings together historians and literary scholars to explore the many facets of Faulkner's relationship to history the historical contexts of his novels and stories his explorations of the historiographic imagination his engagement with historical figures from both the regional and national past his influence on professional historians his pursuit of alternate modes of temporal awareness and the histories of print culture that shaped the production reception and criticism of Faulkner's work Contributors draw on the history of development in the Mississippi Valley the construction of Confederate memory the history and curriculum of Harvard University twentieth century debates over police brutality and temperance reform the history of modern childhood and the literary histories of antislavery writing and pulp fiction to illuminate Faulkner's work Others in the collection explore the

meaning of Faulkner's fiction for such professional historians as C Vann Woodward and Albert Bushnell Hart. In these ways and more, Faulkner and History offers fresh insights into one of the most persistent and long recognized elements of the Mississippian's artistic vision. *What Is What Was* Richard Stern, 2002-10-15. *What Is What Was* Richard Stern's fifth orderly miscellany is the first to meaningfully combine his fiction and nonfiction. Stories such as the already well known *My Ex the Moral Philosopher* appear among portraits of the sort Hugh Kenner praised as almost the invention of a new genre. Auden, Pound, Ellison, Terkel, W. C. Fields, Bertrand Russell, Walter Benjamin, in both essay and story, Jung and Freud, Hannah Arendt and Martin Heidegger. In the book's seven sections are analyses of the Wimbledon tennis tournament as an Anglification machine, of Silicon Valley at its shaky peak, of James and Dante as travel writers, a Lucretian look at today's cosmology, American fiction in detail and depth, a thought experiment for Clarence Thomas, a salvation scheme for Ross Perot, a semi-confession of the writer. The book contains but isn't philosophy, criticism, opinion reportage, or autobiography, although the author says it is as much of this as he plans to write. There is a recurrent theme: the ways in which actuality is made and remade in description, argument, and narration, fictional and nonfictional, but above all, *What Is What Was* is a provocative entertainment by a writer who, as Philip Roth once said, knows as much as anyone writing American prose about family mischief, intellectual shenanigans, love blunders, and about writing American prose. **Encyclopedia of American Literature** Manly, Inc., 2013-06. Susan Clair Imbarrato, Carol Berkin, Brett Barney, Lisa Paddock, Matthew J. Brucoli, George Parker, Anderson, Judith S. **Narrative as Rhetoric** James Phelan, 1996. The rhetorical theory of narrative that emerges from these investigations emphasizes the recursive relationships between authorial agency, textual phenomena, and reader response, even as it remains open to insights from a range of critical approaches, including feminism, psychoanalysis, Bakhtinian linguistics, and cultural studies. The rhetorical criticism Phelan advocates and employs seeks above all to attend carefully to the multiple demands of reading sophisticated narrative; for that reason, his rhetorical theory moves less toward predictions about the relationships between techniques, ethics, and ideologies and more toward developing some principles and concepts that allow us to recognize the complex diversity of narrative art. **Faulkner and the Native South** Jay Watson, Annette Trefzer, James G. Thomas Jr., 2019-02-05. Contributions by Eric Gary Anderson, Melanie R. Anderson, Jodi A. Byrd, Gina Caison, Robbie Ethridge, Patricia Galloway, LeAnne Howe, John Wharton, Lowe Katherine M. B. Osburn, Melanie Benson Taylor, Annette Trefzer, and Jay Watson. From new insights into the Chickasaw sources and far-reaching implications of Faulkner's fictional place name Yoknapatawpha to discussions that reveal the potential for indigenous land, family, and story-based methodologies to deepen understanding of Faulkner's fiction, including but not limited to the novels and stories he devoted explicitly to Native American topics, the eleven essays of this volume advance the critical analysis of Faulkner's *Native South* and the *Native South's* Faulkner. Critics push beyond assessments of the historical accuracy of his Native representations and the colonial hybridity of his Indian characters. Essayists turn instead to indigenous intellectual culture for



new models problems and questions to bring to Faulkner studies Along the way readers are treated to illuminating comparisons between Faulkner s writings and the work of a number of Native American authors filmmakers tribal leaders and historical figures Faulkner and the Native South brings together Native and non Native scholars in a stimulating and often surprising critical dialogue about the indigenous wellsprings of Faulkner s creative energies and about Faulkner s own complicated presence in Native American literary history     Faulkner and Money Jay Watson,James G. Thomas Jr.,2019-06-27 Contributions by Ted Atkinson Gloria J Burgess David A Davis Sarah E Gardner Richard Godden Ryan Heryford Robert Jackson Gavin Jones Mary A Knighton Peter Lurie John T Matthews Myka Tucker Abramson Michael Wainwright Jay Watson and Michael Zeitlin The matter of money touches a writer s life at every point in the need to make ends meet in dealings with agents editors publishers and bookstores and in the choice of subject matter and the minutiae of imagined worlds William Faulkner s Yoknapatawpha was no exception The people and communities he wrote about stayed deeply entangled in personal national and even global networks of industry commerce and finance as did the author himself Faulkner s economic biography often followed but occasionally bucked the tumultuous economic trends of the twentieth century The Faulkner met within these pages is among modern literature s most incisive and encyclopedic critics of what one contemporary theorist calls the madness of economic reason Faulkner and Money brings together a distinguished group of scholars to explore the economic contexts of Faulkner s life and work to follow the proverbial money toward new insights into the Nobel Laureate and new questions about his art Essays in this collection address economies of debt and gift giving in *Intruder in the Dust* the legacies of commodity fetishism in *Sanctuary* and of twentieth century capitalism s financial turn in *The Town* the pegging of self esteem to financial acumen in the career of *The Sound and the Fury* s Jason Compson the representational challenges posed by poverty and failure in Faulkner s *Frenchman s Bend* tales the economics of regional readership and the Depression era literary market the aesthetic monetary and psychological rewards of writing for Hollywood and the author s role as benefactor to an aspiring African American college student in the 1950s     *Performative Criticism* Gerry Brenner,2004-02-03 Genre bending experiments that appropriate impersonate and speak through already created literary characters in order to offer fresh interpretations of well known literary works

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