[Book] Eudora Weltys Achievement Of Order Southern Literary Studies

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Eudora Welty's Achievement of Order - Michael Kreyling - 1980

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Understanding Eudora Welty - Michael Kreyling - 1999
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Writing the South - Richard Gray - 1997
In this major reconsideration of a regional consciousness, Richard Gray explores how generations of southerners have been engaged in "writing the South", in reinventing their place even as they describe it. "Humane and learned, informative and analytical, WRITING THE SOUTH is a most impressive addition to cultural inquiry".--THE LISTENER. 12 photos.

Understanding Eudora Welty - Michael Kreyling - 2011
Understanding Eudora Welty provides close readings of Welty's novels and short stories and the memoir One Writer's Beginnings. Michael Kreyling sifts through contemporary reviews and recent criticism in arriving at his assessment. Noting that Welty's work has been before the public and in the minds of literary critics for nearly a half century, he suggests that understanding the critical history of her canon is almost as important as understanding the works themselves.

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A Dark Rose - Sally Wolff - 2015-01-05
From the heartbroken protagonist she depicted in her first published story, "Death of a Traveling Salesman," to the reflective widow she described
Eudora Welty wrote realistically about the shadows and radiance of love. In a meticulous exploration of this theme, Sally Wolff combines new readings of Welty's fiction with contextual information and background drawn from a nineteen-year friendship with Welty. A common image in much of Welty's fiction, the rose has traditionally symbolized love in literature. Wolff argues that the dark rose—from the height of its brilliance to the end of its life—serves as an apt metaphor for the dichotomies Welty presents, equally suggestive of beauty and sadness, as well as the comic, tragic, and mysterious qualities of love. While some of Welty's characters seem autobiographical—a daughter remembering her parents' marriage or a broodingly hopeful member of a large family wedding—at times Welty analyzes from a distance the dynamics of successful and troubled loving relationships. Although Welty experienced love several times during her life, she never married, and Wolff argues that this vantage point allowed Welty to write from an objective perspective in her fiction about the varied dimensions of love. A Dark Rose explores several texts to examine Welty's nuanced and intricate portrayals of love. Though love in Welty's fiction fails, wears thin, and even faces death—it remains a vital force in her characters' lives.

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**Welty** - Albert J. Devlin - 1987

Marking the fiftieth anniversary of Eudora Welty's first important publication, this special collection of critical essays celebrates her achievement as an incomparable literary artist. Since 1936, when "Death of a Traveling Salesman" was published, the excellence of her stories, novels, essays and collections has been giving unceasing acclaim, and she has become one of the most honored and most esteemed of American writers. The essays in this collection convey the scholarly pleasure one finds in studying the works of Eudora Welty. Although they employ varying critical methodologies, pleasure is at the source of the examinations published in this book. In these essays, forma, mythic, and thematic criticism from a variety of scholars offers fresh access to A Curtain of Green, The Wide Net, The Golden Apples, and Delta Wedding. One bibliographical study included shows Welty to be keenly attuned to the nuances of meaning during the writing and revising of The Optimist's Daughter, deepening, clarifying, making more precise a novel of inestimable personal feeling. In another essay, Welty's close attention to the world is examined in relation to an early story "At the Landing," to the remarkable photography of One Time, One Place, and to her recent memoir, One Writer's Beginnings. Also included is a study of Eudora Welty in relation to Elizabeth Bowen, the Anglo-Irish writer. A new interview with Miss Welty, which unifies this collection, and a checklist of Welty materials that updates Welty scholarship enhance this volume and bring further scholarly acknowledgement to this celebrated author's significant artistic stature and preeminent literary worth.

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The Late Novels of Eudora Welty - Jan Nordby Gretlund - 1998
The Late Novels of Eudora Welty offers readings of two of the works considered to be Welty's most exciting both in innovative technique and postmodern existential statement. Fourteen new essays by internationally distinguished critics of Southern literature provide focused appraisals of Welty's last two novels: Losing Battles (1970), a provocative experiment in narration, and Pulitzer Prize-winning The Optimist's Daughter (1972), a profound comment on our time.

The Achievement of Eudora Welty - Patricia Deane Jubb Davis - 1964

Eudora Welty and Politics - Harriet Pollack - 2001-03-01
This collection of complementary and interrelated essays by ten well-known Welty critics brings welcome clarification to the controversial subject of Eudora Welty and the political, a topic once presumed to be closed tight. As the essays prove, Welty has been inaccurately assessed by critics from Diana Trilling in the Nation (1943) to Claudia Roth Pierpoint in the New Yorker (1998) as a writer who avoids political, historical, or cultural engagement in her fiction. The better question these essayists explore is not whether but how Welty's work is to be understood as political. Harriet Pollack, Suzanne Marrs, Peggy Prenshaw, Noel Polk, Suzan Harrison, Ann Romines, Rebecca Mark, Barbara Ladd, Sharon Baris, and Danièle Pitavy-Souques place Welty's seeming rejection of the political in her 1961 essay “Must the Novelist Crusade?” into the cultural and historical context of 1940–1960, when “individualism” was a code word for political and personal freedom and was defined in contrast to totalitarianism as represented by Mussolini, Hitler, and Stalin. Welty, they show, though she repudiated the concept of fiction as editorial, wrote stories that were inherently and unavoidably political. The essayists look closely at how surprisingly often Welty's fiction, criticism, and photographs are oblique responses to public political issues—political corruption, racial apartheid, poverty, McCarthyism and the Rosenberg trials, violent resistance to the civil rights movement, integration of schools, and filial piety and southern reverence for identities of the cultural past. The deceptive opposition of the terms private and political may be most at fault for misreading Welty. As the only living author to be reedited by the Library of America, Eudora Welty deserves a sound appreciation of her complex oeuvre. Eudora Welty and Politics provides just that, approaching Welty’s work
a genuinely original writer who over the decades writer repeatedly registered a political vision in her work.

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Eudora Welty - Suzanne Marrs - 2015-02-10
Eudora Welty's works are treasures of American literature. When her first short-story collection was published in 1941, it heralded the arrival of a genuinely original writer who over the decades wrote hugely popular novels, novellas, essays, and a memoir, One Writer's Beginnings, that became a national bestseller. By the end of her life, Welty (who died in 2001) had been given nearly every literary award there was and was all but shrouded in admiration. In this definitive and authoritative account, Suzanne Marrs restores Welty's story to human proportions, tracing Welty's life from her roots in Jackson, Mississippi, to her rise to international stature. Making generous use of Welty's correspondence—particularly with contemporaries and admirers, including Katherine Anne Porter, E. M. Forster, and Elizabeth Bowen-Marrs has provided a fitting and fascinating tribute to one of the finest writers of the twentieth century.

Eudora Welty - Richelle Putnam - 2014-04-08
In this colorful biography, explore the early years of the iconic Mississippi writer who came of age in the American South. Eudora Alice Welty led an exciting and surprising life. Before she won a Pulitzer Prize, as a little girl she made her own books and won national poetry prizes. As a young woman during the Great Depression, she was a photographer and took pictures all over the South. These and other stories pack the life of
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The Inspiring Life of Eudora Welty - Richelle Putnam - 2014-04-08

Eudora Welty’s Delta Wedding - 2008-01-01

The volume will no doubt be of interest to Welty aficionados as well as southern studies and feminist scholars and to those who are interested in the craft of writing fiction.

Teaching the Works of Eudora Welty - Mae Miller Claxton - 2018-01-22

Contributions by Jacob Agner, Sharon Deykin Baris, Carolyn J. Brown, Lee Anne Bryan, Keith Cartwright, Stuart Christie, Mae Miller Claxton, Virginia Ottley Craighill, David A. Davis, Susan V. Donaldson, Julia Eichelberger, Kevin Eyster, Dolores Flores-Silva, Sarah Gilbreath Ford, Stephen M. Fuller, Dawn Gilchrist, Rebecca L. Harrison, Casey Kayser, Michael Kreyling, Ebony Lumumba, Suzanne Marrs, Pearl Amelia McManey, David McWhirter, Laura Sloan Patterson, Harriet Pollack, Gary Richards, Christin Marie Taylor, Annette Trefzer, Alec Valentine, Adrienne Akins Warfield, Keri Watson, and Amy Weldon Too often Eudora Welty is known to the general public as Miss Welty, a “perfect lady” who wrote affectionate portraits of her home region. Yet recent scholarship has amply demonstrated a richer complexity. Welty was an innovative artist with cosmopolitan sensibilities and progressive politics, a woman who maintained close friendships with artists and intellectuals throughout the world, a writer as unafraid to experiment as she was to level her pen at the worst human foibles. The essays collected in Teaching the Works of Eudora Welty seek to move Welty beyond a discussion of region and reflect new scholarship that remaps her work onto a larger canvas. The book offers ways to help twenty-first-century readers navigate Welty’s challenging and intricate narratives. It provides answers to questions many teachers will have: Why should I study a writer who documents white privilege? Why should I give this “regional” writer space on an already crowded syllabus? Why should I teach Welty if I do not study the South? How can I help my students make sense of her modernist narratives? How can Welty’s texts help me teach my students about literary theory, about gender and disability, about cultures and societies with which my students are unfamiliar?
Eudora Welty and Surrealism - Stephen M. Fuller - 2012-12-03
Eudora Welty and Surrealism surveys Welty’s fiction during the most productive period of her long writing life. The study shows how the 1930s witnessed surrealism’s arrival in the United States largely through the products of its visual artists. Welty, a frequent traveler to New York City, where the surrealists exhibited, and a keen reader of magazines and newspapers that disseminated their work, absorbed and unconsciously appropriated surrealism’s perspective in her writing. In fact, Welty’s first solo exhibition of her photographs in 1936 took place next door to New York’s premier venue for surrealism.
Inventing Southern Literature - Michael Kreyling - 2012
I take an outward route, arguing that the Agrarian project was and must be seen as a willed campaign on the part of one elite to establish and control 'the South' in a period of intense cultural maneuvering. The principal organizers of I'll Take My Stand knew full well there were other 'Souths' than the one they touted; they deliberately presented a fabricated South as the one and only real thing. In Inventing Southern Literature Michael Kreyling casts a penetrating ray upon the traditional canon of southern literature and questions the modes by which it was created. He finds that it was, indeed, an invention rather than a creation. In the 1930s the foundations were laid by the Fugitive-Agrarian group, a band of poet-critics that wished not only to design but also to control the southern cultural entity in a conservative political context. From their heyday to the present, Kreyling investigates the historical conditions under which literary and cultural critics have invented the South and how they have chosen its representations. Through his study of these choices, Kreyling argues that interested groups have shaped meanings that preserve a South as the South. As the Fugitive-Agrarians molded the region according to their definition in I'll Take My Stand, they professed to have developed a critical method that disavowed any cultural or political intent or content, a claim that Kreyling disproves. He shows that their torch was taken by Richard Weaver on the Right and Louis D. Rubin, Jr., on the Center-Left and that both critics tried to preserve the Fugitive-Agrarian credo despite the severe stresses imposed during the era of desegregation. As the southern literary paradigm has been attacked and defended, certain issues have remained in the forefront. Kreyling takes on three: reconciling the imperatives of race with the traditional definitions of the South; testing the ways white women writers of the South have negotiated space within or outside the paradigm; and analyzing the critics' use and abuse of William Faulkner (the major figure of southern literature) as they have relied on his achievement to anchor the total project called Southern Literature. Michael Kreyling, a professor of English at Vanderbilt University, is the author of several books, including "Eudora Welty's Achievement of Order" and "Author and Agent: Eudora Welty and Diarmuid Russell."

American Women Writers, 1900-1945 - Laurie Champion - 2000
Women writers have been traditionally excluded from literary canons, not until recently have scholars begun to rediscover or discover neglected women writers and their works. This reference includes alphabetically arranged entries on 58 American women authors who wrote between 1900 and 1945, a period that embraces two major artistic movements, Modernism and the Harlem Renaissance. Each entry is written by an expert contributor and includes a biography, a discussion of major works and themes, a review of the author's critical reception, and extensive primary and secondary bibliographies. The volume reflects the diversity of American culture through its coverage of African American, Native American, Mexican American, and Chinese American women writers.

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Gothic Traditions and Narrative Techniques in the Fiction of Eudora Welty
- Ruth D. Weston - 1994-11-01

In this study, Ruth D. Weston probes the whole of Eudora Welty's work to reveal the writer's close relationship to the gothic tradition. Specifically, Weston shows how Welty employs the theme of enclosure and escape and settings that convey a sense of mystery—gothic adaptations both—to create certain narrative techniques in her fiction. Differentiating at the outset between the Gothic genre as opposed to elements of the gothic tradition, and acknowledging both critics' and Welty's own reluctance to link her writing with the former, Weston plunges in and brilliantly discloses the relationship Welty's writing has to both, and in doing so describes a rich literary heritage to which Welty belongs. She shows how the tradition of adapting European Gothic conventions to American settings has come down to us through writers such as Hawthorne, particularly through the short story, and continues in Welty's fiction. Among Welty's narrative techniques that Weston discusses are plot structures built around betrayal and captivity, reversal of characters' gender roles, a tone sometimes similar to that of gothic genres such as the fairy tale or ghost story, and affective settings in "gothic spaces" such as the woods along the Natchez Trace. These techniques, Weston explains, help Welty in illustrating restrictions placed on the individual's search for selfhood by human relationships, cultural expectations, and memory. In addition to examining the texts themselves, Weston draws on Welty's critical and theoretical writings and her letters and other materials in archival collections. She also gleans insights from the work of contemporary narrative theorists, feminist critics, and recent commentators on the Gothic. In the course of her presentation, she offers some excellent new assessments of Welty's relation to the "female Gothic" and the "Southern Gothic" and to William Faulkner and Jane Austen. This book is one of the most informed studies to date of Welty's relation to the literary mainstream of the nineteenth and twentieth centuries. Welty scholars as well as general readers of American and southern literature will gain a deep appreciation for Welty's imaginative and original response to the Gothic literary tradition.
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Eudora Welty - Harold Bloom - 2009-01-01
Presents a biography and critical views of the works of Eudora Welty.

A Companion to the Literature and Culture of the American South - Richard Gray - 2008-04-15
From slave narratives to the Civil War, and from country music to Southern sport, this Companion is the definitive guide to the literature and culture of the American South. Includes discussion of the visual arts, music, society, history, and politics in the region Combines treatment of major literary works and historical events with a survey of broader themes, movements and issues Explores the work of Edgar Allan Poe, Mark Twain, William Faulkner, Zora Neale Huston, Flannery O’Connor and Eudora Welty, as well as those - black and white, male and female - who are writing now Co-edited by the esteemed scholar Richard Gray, author of the acclaimed volume, A History of American Literature (Blackwell, 2003)

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"Using a largely chronological approach, Charlotte Beck has carefully traced the evolution of Warren's criticism, focusing on seminal examples of the critical books, essays, and introductions that Warren produced over a period of almost seventy years. Her conclusions often run counter to previous evaluations of
"Using a largely chronological approach, Charlotte Beck has carefully traced the evolution of Warren's criticism, focusing on seminal examples of the critical books, essays, and introductions that Warren produced over a period of almost seventy years. Her conclusions often run counter to previous evaluations of Warren's criticism, especially to those that complacently link Warren to Cleanth Brooks, his lifelong friend and collaborator, and to New Criticism in general. Beck demonstrates that Warren consistently treats writers holistically, taking into account biographical as well as historical data, to account for their entire body of work, rather than focusing on a single literary text."--Jacket.

Reader's Guide to Women's Studies - Eleanor Amico - 1998-03-20
The Reader's Guide to Women's Studies is a searching and analytical description of the most prominent and influential works written in the now universal field of women's studies. Some 200 scholars have contributed to the project which adopts a multi-layered approach allowing for comprehensive treatment of its subject matter. Entries range from very broad themes such as "Health: General Works" to entries on specific individuals or more focused topics such as "Doctors."

Serious Daring - Susan Letzler Cole - 2016-11-01
Serious Daring is the story of the complementary journeys of two American women artists, celebrated fiction writer Eudora Welty and internationally acclaimed photographer Rosamond Purcell, each of whom initially practiced, but then turned from, the art form ultimately pursued by the other. For both Welty and Purcell, the art realized is full of the art seemingly abandoned. Welty’s short stories and novels use images of photographs, photographers, and photography. Purcell photographed books, texts, and writing. Both women make compelling art out of the seeming tension between literary and visual cultures. Purcell wrote a memoir in which photographs became endnotes. Welty re-emerged as a photographer through the publication of four volumes of what she called her “snapshots,” magnificent black-and-white photographs of small-town Mississippi and New York City life. Serious Daring is a fascinating look at how the road not taken can stubbornly accompany the chosen path, how what is seemingly left behind can become a haunting and vital presence in life and art.
Robert Penn Warren's Circus Aesthetic and the Southern Renaissance - Patricia L. Bradley - 2004
The popularity of the circus in the United States reached its zenith in the early 1900s; as the century progressed, the circus gradually came to reflect traditional American values. In this book, Patricia L. Bradley analyzes the extent to which Warren's 1947 novella "The Circus in the Attic" and its use of the circus trope establishes a critical matrix for interpreting his fiction, poetry, essays, and literary criticism.

Changing Our Minds - Susan Hardy Aiken - 1988-01-01
What happens when traditionally-trained academics begin to reconsider their disciplines in light of recent feminist scholarship? This book was written by academics outside Women's Studies programs who have changed their minds about the foundations of their disciplines. The authors share a commitment to explore the cultural construction of gender and the gendered construction of culture. Each chapter simultaneously examines and exemplifies the transformation of knowledge that resulted from their intensive study of feminist scholarship. Taken together, they not only demonstrate some of the range, variety, and intellectual vigor possible in discipline-specific reformulations, but also participate in the kind of trans-disciplinary thinking characteristic of the philosophy of Women's Studies from its inception. In the concluding chapter, the editors consider how efforts to transform traditional ways of knowing are inflected--and infected--by the politics of gender within academics.

Cupid and Psyche - Regine May - 2020-02-24
Apuleius' tale of Cupid and Psyche has been popular since it was first written in the second century CE as part of his Latin novel Metamorphoses. Often treated as a standalone text, Cupid and Psyche has given rise to treatments in the last 400 years as diverse as plays, masques, operas, poems, paintings and novels, with a range of diverse approaches to the text. Apuleius' story of the love between the mortal princess Psyche (or "Soul") and the god of Love has fascinated recipients as varied as Romantic poets, psychoanalysts, children's books authors, neo-Platonist philosophers and Disney film producers. These readers themselves produced their own responses to and versions of the story. This volume is the first broad consideration of the reception of C&P in Europe since 1600 and an adventurous interdisciplinary undertaking. It is the first study to focus primarily on material in English, though it also ranges widely across literary genres in Italian, French and German, encompassing poetry, drama and opera as well as prose fiction and art history, studied by an international team of established and young scholars. Detailed studies of single works and of whole genres make this book relevant for students of Classics, English, Art History, opera and modern film.
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A Web of Words - Richard J. Gray - 2007
Helps readers understand how any literary tradition involves an open conversation between its texts - a web of words that stretches from the local to the transnational. This book charts 3 different intertextual practices involving writings both within and outside the South.

The dragon's blood - Rebecca Mark - 1994

One Writer's Imagination - Suzanne Marrs - 2002-09-01
In One Writer’s Imagination, Suzanne Marrs draws upon nearly twenty years of conversations, interviews, and friendship with Eudora Welty to discuss the intersections between biography and art in the Pulitzer Prize winner's work. Through an engaging chronological and comprehensive reading of the Welty canon, Marrs describes the ways Welty’s creative process transformed and transfigured fact to serve the purposes of fiction. She points to the sparks that lit Welty’s imagination -- an imagination that thrived on polarities in her personal life and in society at large. Marrs offers new evidence of the role Welty’s mother, circle of friends, and community played in her development as a writer and analyzes the manner in which her most heartfelt relationships -- including her romance with John Robinson -- inform her work. She charts the profound and often subtle ways Welty’s fiction responded to the crucial historical episodes of her time -- notably the Great Depression, World War II, and the civil rights movement -- and the writer’s personal reactions to war, racism, poverty, and the political issues of her day. In doing so, Marrs proves Welty to be a much more political artist than has been conventionally thought. Scrutinizing drafts of Welty's work, Marrs reveals an evolving pattern of revision increasingly significant to the author's thematic concerns and precision of style. Welty's achievement, Marrs explains, confirms theories of creativity even as it transcends them, remaining in its origins somewhat mysterious. Marrs’s relationship to Eudora Welty as a friend, scholar, and archivist -- with access to private papers and restricted correspondence -- makes her a unique authority on Welty's forty-year career. The eclectic approach of her study speaks to the exhilarating power of imagination Welty so thoroughly enjoyed in the act of writing.
Eudora Welty's achievement of order Southern Literary Studies

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The Short Story in Midcentury America - Sam V. H. Reese - 2017-06-06

The Short Story in Midcentury America provides in-depth case studies of four major writers of the post–World War II era—Paul Bowles, Mary McCarthy, Eudora Welty, and Tennessee Williams—examining how they used the contained aesthetics of short fiction to map out an oppositional stance to the dominant narratives, both political and literary, of mid-twentieth century U.S. culture. Sam V. H. Reese presents a new understanding of the connections between politics, ideology, and literary form, arguing that writers employed the short story to critique the cultural mores of the early Cold War. The four authors under discussion found themselves socially marginalized by mainstream U.S. culture due to such factors as their gender, sexual orientation, religion, and foreign residence. Reese shows that each author embraced the short story’s compressed form as a means of resisting political coercion and conformity, speaking out in support of freedom and open expression. Reese argues that these four writers used the formal restrictions of the short story to develop a type of fiction that became recognizably countercultural, challenging the expansive, sprawling novels then receiving acclaim from critics. His analysis underscores the means by which each author’s short stories utilized the aesthetic practices of mediums outside conventional narrative fiction: Bowles’s career as a composer, McCarthy’s criticism and memoirs, Williams’s playwriting, and Welty’s photography. By studying both their
symbolic figurations of humans in the land. how writers resisted the political and stylistic pressures that defined U.S. literary culture in the early years of the Cold War. In The Short Story in Midcentury America, Reese establishes a new framework for considering countercultural literature in the United States, reassessing the critical standing of the short story and re-evaluating the relationship between marginal social positions and literary form during the mid-twentieth century.

**Eudora Welty** - Ruth Marguerite Vande Kieft - 1987
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**Disturbing Indians** - Annette Trefzer - 2007
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**The Green Breast of the New World** - Louise H. Westling - 1998
In searching American literary landscapes for what they can reveal about our attitudes toward nature and gender, The Green Breast of the New World considers symbolic landscapes in twentieth-century American fiction, the characters who inhabit those landscapes, and the gendered traditions that can influence the figuration of both of these fictional elements. In this century, says Louise H. Westling, American literary responses to landscape and nature have been characterized by a puzzling mix of eroticism and misogyny, celebration and mourning, and reverence and disregard. Focusing on problems of gender conflict and imperialist nostalgia, The Green Breast of the New World addresses this ambivalence. Westling begins with a "deep history" of literary landscapes, looking back to the archaic Mediterranean/Mesopotamian traditions that frame European and American symbolic figurations of humans in the land. Drawing on sources as ancient as the Sumerian Hymns to Innana and the Epic of Gilgamesh, she reveals a tradition of male heroic identity grounded in an antagonistic attitude toward the feminized earth and nature. This identity recently has been used to mask a violent destruction of wilderness and indigenous peoples in the fictions of progress that have shaped our culture. Examining the midwestern landscapes of Willa Cather's Jim Burden and Ernest Hemingway's Nick Adams, and the Mississippi Delta of William Faulkner's Thomas Sutpen and Isaac McCaslin and Eudora Welty's plantation families and small-town dwellers, Westling shows that these characters all participate in a cultural habit of gendering the landscape as female and then excusing their mistreatment of it by retreating into a nostalgia that erases their real motives, displaces responsibility, and takes refuge in attitudes of self-pitying adoration.
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A Tyrannous Eye - Pearl Amelia McHaney - 2014-07-17
A Tyrannous Eye: Eudora Welty’s Nonfiction and Photographs is the first book-length study of Eudora Welty’s full range of achievements in nonfiction and photography. A preeminent Welty scholar, Pearl Amelia McHaney offers clear-eyed and complex assessments of Welty’s journalism, book reviews, letters, essays, autobiography, and photographs. Each chapter focuses on one genre, filling in gaps left by previous books. With keen skills of observation, finely tuned senses, intellect, wit, awareness of audience, and modesty, Welty applied her genius in all that she did, holding a tough line on truth, breaking through “the veil of indifference to each other’s presence, each other’s wonder, each other’s plight.” McHaney’s study brings critical attention to the under-evaluated genres of Welty’s work and discusses the purposeful use of arguments, examples, and styles, demonstrating that Welty pursued her craft to a high standard across genres with a greater awareness of context than she admitted in her numerous interviews. Welty consistently dared new styles, new audiences, and new publishing venues in order to express her ideas to their fullest, always with readers in mind. It is “serious daring,” as she wrote in One Writer’s Beginnings, that makes for great writing. In “Place in Fiction,” Welty asks, “How can you go out on a limb if you do not know your own tree? No art ever came out of not risking your neck. And risk—experiment—is a considerable part of the joy of doing.”

Twentieth-Century Southern Literature - J. A. Bryant Jr. - 2021-11-21
Authors discussed include: Wendell Berry, Erskine Caldwell, Truman Capote, Ralph Ellison, William Faulkner, Shelby Foote, Zora Neal Hurston, Bobbie Ann Mason, Cormac McCarthy, Flannery O’Connor, William Styron, Anne Tyler, Alice Walker, Robert Penn Warren, Eudora Welty, Tennessee Williams, Thomas Wolfe, Richard Wright, and many more. By World War II, the Southern Renaissance had established itself as one of the most significant literary events of the century, and today much of the best American fiction is southern fiction. Though the flowering of realistic and local-color writing during the first two decades of the century was a sign of things to come, the period between the two world wars was the crucial one for the South’s literary development: a literary revival in Richmond came to fruition; at Vanderbilt University a group of young men produced The Fugitive, a remarkable, controversial magazine that published some of the century's best verse in its brief run; and the publication and widespread recognition of Faulkner (among others) inaugurated the great flood of southern writing that was to follow in novels, short stories, poetry, and plays. With more than forty years of
literary and historical essays that will mark the
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discussed, J. A. Bryant is uniquely qualified to
provide the first comprehensive account of
southern American literature since 1900. Bryant
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The Past is Not Dead - Douglas B. Chambers -
2012
"A collection of [twenty-one representative]
literary and historical essays that will mark the
fiftieth anniversary of the Southern Quarterly . . .
(founded in 1962) dedicated to southern studies.
. . . this essay collection features the best work
published in the journal. Essays represent every
decade of the journal's history. Topics range from
historical essays . . . to literary essays . . .
Important regional subjects . . . are given special
attention" --Publisher's note.

At Home, at War - Jennifer Anne Haytock - 2003
This study demonstrates that such literary
divisions as war novel and domestic novel limit
readers' understanding of the ways these
categories rely on and respond to each other.
Haytock argues that gender creates an
ideological context through which both
domesticity and war are viewed and understood;
issues of home and violence are intricately
related for U.S. authors who wrote about the
First World War. Haytock explores what war and
domestic texts represent in light of the
deconstructionist said in its cultural and
historical context and seeing what is not said.
Readers take food, shelter, and clothing for
granted, and yet the way we treat them is part of
what allows us to define ourselves as civilized. In
war novels and domestic novels by Temple
Beiley, Ellen, Glasgow, Edith Wharton, Willa
Cather, John Dos Passons, Thomas Boyd, Ernest
Hemingway, William Faulkner, and Eudora
Welty, the idea of home and domestic rituals
contribute to the creation of war propaganda, the
soldier's experience of war, and the home front's
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argues that Welty's views on epistemology and categories rely on and respond to each other. Haytock argues that gender creates an ideological context through which both domesticity and war are viewed and understood; issues of home and violence are intricately related for U.S. authors who wrote about the First World War. Haytock explores what war and domestic texts represent in light of the deconstructionist said in its cultural and historical context and seeing what is not said. Readers take food, shelter, and clothing for granted, and yet the way we treat them is part of what allows us to define ourselves as civilized. In war novels and domestic novels by Temple Beiley, Ellen Glasgow, Edith Wharton, Willa Cather, John Dos Passos, Thomas Boyd, Ernest Hemingway, William Faulkner, and Eudora Welty, the idea of home and domestic rituals contribute to the creation of war propaganda, the soldier's experience of war, and the home front's ability to confront the war after the fact. This approach helps literary criticism reject the separation of men's and women's writing, particularly but not only their writing about war.


Twentieth-Century Short Story Explication - - 1984
Lists books, monographs, and periodicals which critically analyze or interpret short works of fiction written since 1800

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Daughter of the Swan - Gail Linda Mortimer - 1994
Readers of Eudora Welty's stories often encounter a protective and domelike nighttime sky, the moon and constellations beckoning a character to venture beyond the familiar, visible world. This striking metaphor for the human need to seek out the unknown serves as an anchoring image in Daughter of the Swan, Gail L. Mortimer's study of Welty's lifelong inquiry into the nature and contexts of knowledge. Mortimer

the elusiveness of certainty lie at the heart of this writer's subtle and revelatory work. Employing the psychoanalytic object-relations theories of Nancy Chodorow and Carol Gilligan, she reveals how Welty uses assumptions about relationships to shape her characters' consciousneses. Mortimer also contrasts Welty's world with William Faulkner's; each elucidates the other's remarkably different ways of perceiving humanity, relationships, and approaches to the unknown. The author then turns to Welty's childhood to consider her evolving sense of what—and how—things can be known. Her childhood with adults created impressions of a benign, wondrous, orderly world. As Mortimer observes, Welty eventually replaced these impressions with the realization that adults frequently distort and withhold the truth. Welty's own family's conception of love as a kind of shield, and her resistance to this protection, finds its way into much of her fiction. For many Welty characters, this protective love becomes an obstacle to fuller understanding. Mortimer invokes two of the writer's most beguiling images, the circle and the labyrinth, to demonstrate that "the perceiver" who is "both an insider and an outsider" is best able to recognize and assimilate new knowledge. In The Golden Apples Welty contemplates the difficulty and fascination implicit in this quest for knowledge, given the ambiguous nature of what we know—and given our language's surfaces, and of masks, myths, and falsities to create benevolent illusions. Ultimately, Mortimer concludes, Welty comes to see the concept of protective love as a limited one and, in The Optimist's Daughter, for instance, she advocates instead the courage to face even the harshest realities. Recognizing the richness of Welty's artistry, Mortimer views her through the lens of various literary traditions, including that of Shelley and Yeats. The latter's poem "Among School Children," from which the title of Mortimer's study is borrowed, summons the image of the swan to reflect the solitary human soul in search of knowledge. In that same spirit of wonder and curiosity, Eudora Welty's fiction illuminates the conditions of that search.

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