



Southern Writers Appraisals In Our Time

AW Rasmussen



Southern Writers Appraisals In Our Time:

Southern Writers Rinaldo C. Simonini, 1969 A Certain Slant of Light: Regionalism and the Form of Southern and Midwestern Fiction , How Celtic Culture Invented Southern Literature Cantrell, James P., **Law and Letters in American Culture** Robert A. Ferguson, 1984 The role of religion in early American literature has been endlessly studied the role of the law has been virtually ignored Robert A Ferguson s book seeks to correct this imbalance With the Revolution Ferguson demonstrates the lawyer replaced the clergyman as the dominant intellectual force in the new nation Lawyers wrote the first important plays novels and poems as gentlemen of letters they controlled many of the journals and literary societies and their education in the law led to a controlling aesthetic that shaped both the civic and the imaginative literature of the early republic An awareness of this aesthetic enables us to see works as diverse as Jefferson s Notes on the State of Virginia and Irving s burlesque History of New York as unified texts products of the legal mind of the time The Declaration of Independence the Constitution and the great political orations were written by lawyers and so too were the literary works of Trumbull Tyler Brackenridge Charles Brockden Brown William Cullen Bryant Richard Henry Dana Jr and a dozen other important writers To recover the original meaning and context of these writings is to gain new understanding of a whole era of American culture The nexus of law and letters persisted for more than a half century Ferguson explores a range of factors that contributed to its gradual dissolution the yielding of neoclassicism to romanticism the changing role of the writer the shift in the lawyer s stance from generalist to specialist and from ideological spokesman to tactician of compromise the onslaught of Jacksonian democracy and the problems of a country torn by sectional strife At the same time he demonstrates continuities with the American Renaissance And in Abraham Lincoln he sees a memorable late flowering of the earlier tradition **Unwelcome Voices** Paul C. Jones, 2005 The literature of the antebellum South has often been described in literary histories as little more than glorified propaganda for the aristocratic slave owning class While this might pertain to the region s historical romances that feature a dashing resolute hero committed to upholding the dearly held institutions of slave holding society and that relegate women and African Americans to roles as meek supporters or loyal comic sideshows this view does not describe all of the South s literature from this period In Unwelcome Voices Subversive Fiction in the Antebellum South Paul C Jones argues that there was a subversive group of voices that dared challenge cherished southern traditions and raised questions about the issues facing the South in the years leading up to the Civil War including slavery democracy and women s rights Jones examines the work of five southern writers from that era James Heath Frederick Douglass Edgar Allan Poe John Pendleton Kennedy and E D E N Southworth Each author was subversive in different ways Heath featured a progressive hero who ignored the aristocratic assumptions of the South Douglass presented a rebellious slave hero and made the slave owning class his villains Poe used horror to highlight the South s hidden anxieties Kennedy challenged the romantic visions of the South by opposing them with realistic depictions of the region and Southworth

employed abolitionist rhetoric to undermine traditionalist discourse Jones clearly shows that the fiction of these writers diverged sharply from the South's dominant literary formula *Unwelcome Voices* represents a major turning point in the study of the literature of the antebellum South It recognizes those authors who produced the counterweight to the writing meant to prop up the region's elite class and slaveholding way of life *Unwelcome Voices* will be a welcome and needed addition to the libraries of anyone interested in Southern history or the literature of the antebellum period Literature of Tennessee Ray Willbanks, 1984 Blood and Irony Sarah E. Gardner, 2004-07-21 During the Civil War its devastating aftermath and the decades following many southern white women turned to writing as a way to make sense of their experiences Combining varied historical and literary sources Sarah Gardner argues that women served as guardians of the collective memory of the war and helped define and reshape southern identity Gardner considers such well known authors as Caroline Gordon Ellen Glasgow and Margaret Mitchell and also recovers works by lesser known writers such as Mary Ann Cruse Mary Noailles Murfree and Varina Davis In fiction biographies private papers educational texts historical writings and through the work of the United Daughters of the Confederacy southern white women sought to tell and preserve what they considered to be the truth about the war But this truth varied according to historical circumstance and the course of the conflict Only in the aftermath of defeat did a more unified vision of the southern cause emerge Yet Gardner reveals the existence of a strong community of Confederate women who were conscious of their shared effort to define a new and compelling vision of the southern war experience In demonstrating the influence of this vision Gardner highlights the role of the written word in defining a new cultural identity for the postbellum South Nationalism and the Color Line in George W. Cable, Mark Twain, and William Faulkner Barbara Ladd, 1997-01-01 Nationalism and the Color Line in George W Cable Mark Twain and William Faulkner is a strikingly original study of works by three postbellum novelists with strong ties to the Deep South and Mississippi Valley In it Barbara Ladd argues that writers like Cable Twain and Faulkner cannot be read exclusively within the context of a nationalistically defined American literature but must also be understood in light of the cultural legacy that French and Spanish colonialism bestowed on the Deep South and the Mississippi River Valley specifically with respect to the very different ways these colonialist cultures conceptualized race color and nationality Ladd probes the work of these writers for discontinuities for moments of narrative incoherence from which she charts the ideological winds that blew through the United States in the nineteenth and early twentieth centuries In Cable's *The Grandissimes* written at the beginning of the Redemption era the discontinuities are strategic whispers to the reader about the reality of racial division and violence that lay beneath the white reconciliation romance Twain's *Pudd'nhead Wilson* and *Those Extraordinary Twins* also inscribes racial discord although with the added dimension of experimentation with form And in *Absalom Absalom* and *Light in August* narrative incoherence becomes central as Faulkner explores the impact of radical racism on the ways that whiteness was constructed in the early twentieth century Neither race nor nation Ladd shows is stable in the work of these writers but is

always contested and shifting Ladd's book raises provocative questions about the relationships between race region and nationalism in literary study With its innovative approach and rich New Historicist method it is an important contribution to scholarship in several fields **Southern Writers** R.C. Simonini (Jr),1969 The Gothic's Gothic (Routledge Revivals) Benjamin Franklin Fisher IV,2016-05-05 First published in 1988 this book aims to provide keys to the study of Gothicism in British and American literature It gathers together much material that had not been cited in previous works of this kind and secondary works relevant to literary Gothicism biographies memoirs and graphic arts Part one cites items pertaining to significant authors of Gothic works and part two consists of subject headings offering information about broad topics that evolve from or that have been linked with Gothicism Three indexes are also provided to expedite searches for the contents of the entries This book will be of interest to students of literature *The Curious Death of the Novel* Louis D. Rubin, Jr.,1999-03-01 One of the country's more perceptive younger critics Louis Rubin is well known for his commentaries on the literature of the South These essays selected from his critical works over a period of more than a dozen years reflect his wider concern with the whole spectrum of American literature In the title essay Rubin treats tired literary critics and the often heard pronouncement that the novel is dead He argues that the response of novelists to our difficult and demanding times will doubtless be what the response of writers to difficult and demanding times always has been namely difficult and demanding works of literature Another essay The Experience Difference Southerners and Jews is a perceptive examination of the parallels in different factors and cultural experiences which brought Southern and Jewish writers to prominence Rubin explores the potential pitfalls for Southern writers today in an essay called Getting Out From Under William Faulkner Edgar Allan Poe's position in American literary history and H L Mencken's role as a literary critic and an artist of destruction who cleared the way and created an audience for the major American writers of the twenties are dealt with in other essays The collection includes imaginative studies of Henry James Mark Twain Edmund Wilson and Karl Shapiro Several Southern writers including Faulkner Ellen Glasgow Robert Penn Warren Flannery O'Connor and James Branch Cabell also come under Rubin's scrutiny The Absurd Hero in American Fiction David D. Galloway,2014-06-30 When *The Absurd Hero* in American Fiction was first released in 1966 Granville Hicks praised it in a lead article for the Saturday Review as a sensitive and definitive study of a new trend in postwar American literature In the years that followed David Galloway's analysis of the writings of John Updike William Styron Saul Bellow and J D Salinger became a standard critical work an indispensable tool for readers concerned with contemporary American literature The New York Times described the book as a seminal study of the modern literary imagination David Galloway himself an established novelist later extensively revised *The Absurd Hero* to include authoritative discussions of more than a dozen novels which had appeared since the first revised edition was released in 1970 Among them are John Updike's *Couples* *Rabbit Redux* and *The Coup* William Styron's *The Confessions of Nat Turner* and *Sophie's Choice* and Saul Bellow's *Mr Sammler's Planet* and *Humboldt's Gift* Through detailed analyses of these works

Galloway demonstrates the continuing relevance of his own provocative concept of the absurd hero and provides important insights into the literary achievements of four of America's most influential postwar novelists

Elizabeth Spencer's Complicated Cartographies C. Seltzer, 2009-07-20 This book subjects the works of Elizabeth Spencer critically acclaimed but canonically marginalized to a study that reveals their interaction with the southern canon as they question its boundaries and remap the long established landscapes of southern identity

The Immoderate Past C. Hugh Holman, 2008 The Immoderate Past deals with the southern writer's preoccupation with history concentrating on representative novelists from three major periods Finding the origins of this preoccupation in the antebellum period when most American novelists wrote in the mode of Sir Walter Scott C. Hugh Holman examines the Revolutionary romances of William Gilmore Simms With the coming of realism to American fiction after the Civil War the southern writer turned to a combination of the realistic method with the novel of manners in order to describe the way of life in the South during the nineteenth century The Civil War replaced the American Revolution as the crucial event in the novels of this second period and was seen as disrupting the quality and texture of antebellum southern life To illustrate the southern novel in the realistic tradition Holman discusses Ellen Glasgow's *The Battleground* DuBose Heyward's *Peter Ashley* Stark Young's *So Red the Rose* Allen Tate's *The Fathers* Margaret Mitchell's *Gone with the Wind* and Margaret Walker's *Jubilee* Since the 1930s writers in the region have experimented with modernistic techniques distorting reality in order to make special statement about the nature and meaning of the southern experience To illustrate this latest development in southern writing Holman turns to William Faulkner's *Light in August* and *Absalom Absalom* Robert Penn Warren's *All the King's Men* *World Enough and Time* *Brother to Dragons* and *Wilderness* and William Styron's *Confessions of Nat Turner* The Immoderate Past closes with a consideration of the extent to which southern novelists have persisted in using time as a major dimension in their fiction whereas time has tended to be displaced by space in the standard American novel

The Destructive War Charles Royster, 2011-09-14 From the moment the Civil War began partisans on both sides were calling not just for victory but for extermination And both sides found leaders who would oblige In this vivid and fearfully persuasive book Charles Royster looks at William Tecumseh Sherman and Stonewall Jackson the men who came to embody the apocalyptic passions of North and South and re-creates their characters their strategies and the feelings they inspired in their countrymen At once an incisive dual biography hypnotically engrossing military history and a cautionary examination of the American penchant for patriotic bloodshed *The Destructive War* is a work of enormous power

A Forward Glance Clare Colquitt, Susan Goodman, Candace Waid, 1999 In June 1923 Edith Wharton who had not set foot on native soil since before the First World War came home to accept an honorary degree from Yale University In April 1995 friends of Wharton again convened at Yale The essays collected in *A Forward Glance: New Essays on Edith Wharton* represent a portion of the complex and varied scholarly work delivered at that conference From publisher's description

[Stonewall Jackson and Religious Faith in Military Command](#) Kenneth E.

Hall,2005-05-03 The relationship between war and religion is nothing new For millennia humankind has waged war over religion and derived religion from war It is not surprising then that military leadership and religious conviction frequently coincide This study documents the long tradition of the religious warrior in Western history and literature with a special focus on Civil War general Thomas J Stonewall Jackson It also provides a general survey of the religious antecedents of Jackson and other more modern American military heroes The book begins with an introduction to the Confederate general largely from the perspective of those who lived with and served under him whose testimonies attest to his courage initiative innate tactical talent deep religious faith and eccentric personal habits The author analyzes the extent to which Jackson s national zeal has elevated him to the status of a religious martyr remembered today within an epic frame of sainthood and heroism Concise comparisons are drawn between Jackson and his Old World predecessors including Ulrich Zwingli John Knox and Oliver Cromwell Similar associations are made between Jackson and such Civil War contemporaries as William Dorsey Pender and Oliver Otis Howard A chapter addressing the representation of Stonewall in modern Civil War literature and film particularly in the novel and subsequent motion picture *Gods and Generals* provides an insightful juxtaposition of Jackson s status among the gods of the Civil War and his own reverence for the God of his Presbyterian faith *Slavery & Race in American Popular Culture* William L. Van Deburg,1984 Spanning more than three centuries from the colonial era to the present Van Deburg s overview analyzes the works of American historians dramatists novelists poets lyricists and filmmakers and exposes through those artists often disquieting perceptions the cultural underpinnings of American current racial attitudes and divisions Crucial to Van Deburg s analysis is his contrast of black and white attitudes toward the Afro American slave experience There has in fact been a persistent dichotomy between the two races literary historical and theatrical representations of slavery If white culture makers have stressed the unmaning of the slaves and encouraged such stereotypes as the Noble Savage and the comic minstrel to justify the blacks subordination Afro Americans have emphasized a counter self image that celebrates the slaves creativity dignity pride and assertiveness ISBN 0 299 09634 3 pbk 12 50

William Styron Marc L. Ratner,1972 Earl Hamner James E. Person (Jr.),James E. Person,2005 Since Spencer s Mountain I have followed Earl Hamner s career with much interest and much satisfaction having picked a winner Harper Lee author of *To Kill a Mockingbird* Earl Hamner one of America s best loved storytellers has never been the subject of a full length study *Earl Hamner From Walton s Mountain to Tomorrow* fills that gap A native Virginian Hamner once said Even though families are said to be shattered these days and God is said to be dead if people can revisit the scenes and places where these values did exist possibly they can come to believe in them again or to adapt some kind of belief in God or faith in the family unit or just getting home again This vision of what makes for a whole life permeates all of Hamner s work It is present in the novel *Spencer s Mountain* upon which *The Waltons* was loosely based and in his screenplays such as the work he is perhaps most proud of *Charlotte s Web* It is even present in such unlikely places as the eight scripts he contributed to

the classic television series *The Twilight Zone* and the tales of cold blooded betrayal and boundless ambition depicted on *Falcon Crest*. In *Earl Hamner From Walton's Mountain to Tomorrow* readers will discover the integrated nature of his career finding that there is no real conflict between the warm folksiness of *The Waltons* the offbeat fantasies of his *Twilight Zone* scripts the unscrupulous ethics displayed on *Falcon Crest* and the myriad other novels and scripts he has written and TV programs he has produced. Instead readers will find that there is a pervasive theme running throughout Hamner's work that of a man forever taking a backward glance at his roots for direction in finding what makes life worthwhile. Upon learning that this book was being written Hamner told one of his friends I can't imagine anyone wanting to read a book about me much less write one about me. Readers of this book will find Hamner's doubts indeed misplaced. They will also discover a delightful individual who has enjoyed a long accomplished career as a storyteller laboring for a worthy goal that posterity may know of an age and a people whose legacy has not through silence been permitted to pass away as if a dream.

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4.6	4.4
6.5	5.9
5.9	5.5

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