

TWENTIETH CENTURY LITERARY CRITICISM, VOL. 143 (TWENTIETH CENTURY LITERARY CRITICISM) pdf

1: Twentieth Century Literary Criticism: Vol 14 () by Dennis Poupard

Presents literary criticism on the works of twentieth-century writers of all genres, nations, and cultures. Critical essays are selected from leading sources, including published journals, magazines, books, reviews, diaries, interviews, radio and television transcripts, pamphlets, and scholarly papers.

William Faulkner Full name William Cuthbert Faulkner American novelist, short story writer, poet, playwright, essayist, and screenwriter. A preeminent figure in twentieth-century American literature, Faulkner created a profound and complex body of work in which he often explored exploitation and corruption in the American South. Murry Falkner worked for the family railroad until it was sold in , at which time he moved his family to Oxford, Mississippi. Instead, he manipulated his acceptance into the Royal Canadian Air Force by affecting a British accent and forging letters of recommendation. The war ended before Faulkner experienced combat duty, however, and he returned to his hometown where he intermittently attended the University of Mississippi as a special student. He was released from his duties, however, because he often failed to deliver mail. After the end of his postal career, Faulkner traveled to New Orleans to visit his friend Elizabeth Prall, who was married to the acclaimed fiction writer Sherwood Anderson. When his next work, *Sartoris* , the first novel set in Yoknapatawpha County, was rejected by numerous publishers, Faulkner became disgusted with the publishing industry and decided to write only for himself. With critical recognition established, Faulkner sought greater financial rewards from his writing. An objective study of human evil, *Sanctuary* caused a minor uproar even in its revised form. Faulkner lived and worked sporadically in Hollywood throughout the s and s, gaining success as a scriptwriter. But despite making a solid income from this work, Faulkner disliked Hollywood and returned to Oxford. He and his wife Estelle argued violently and drank heavily, and Faulkner considered divorce. But he feared this would keep him from his daughter, and his sense of honor did not allow him to leave the marriage. In the mids personal and financial troubles seemed to consume Faulkner, and six years elapsed between the publications of his works *Go Down, Moses* and *Intruder in the Dust* His election in to the American Academy of Arts and Letters was followed by the Nobel Prize for Literature, making Faulkner one the most respected living American writers. In the s Faulkner was a much-sought-after lecturer throughout the world. In he became writer-in-residence at the University of Virginia and began dividing his time between Charlottesville and Oxford. In he suffered serious injuries in horse-riding accidents. Faulkner died of a heart attack on July 6, *Mosquitoes* is a mildly satirical study of the New Orleans literary scene. For example, Quentin Compson commits suicide, partly as a result of his inability to relinquish an incestuous childhood relationship with his sister. *As I Lay Dying* is a novella composed of fifty-nine interior monologues providing various perspectives through constantly shifting, contrasting points of view. *Light in August* examines the origins of personal identity and the roots of racial conflicts. The novel begins by introducing a few characters and then turns to the plight of Joe Christmas, who is trying to uncover his true identity by piecing together bits of hearsay information. Because this story is told in an extended flashback, many critics felt that it suffered from faulty structure. But defenders of the novel claim that this structure is intentional and serves to enhance the thematic scope of the narrative. With the publication of *Absalom, Absalom!* After publishing two subsequent works that received lukewarm critical response, *The Unvanquished* and *The Wild Palms* , Faulkner published *The Hamlet* In the opinion of some critics, Faulkner is most effective as a short story writer. He often used short stories to fill gaps in the historical development of Yoknapatawpha County as depicted in his novels. Many characters who appear in the novels also appear in the short stories, while new characters are also introduced. *Go Down, Moses* is a short story collection that can also be considered a novel, with a thematic unity binding the separate sections of the work. After completing the Snopes trilogy, Faulkner wrote his final novel, *The Reivers* , which was published shortly before his death. *The Reivers* provides a final glance at Yoknapatawpha County. Since his death, with the modernist period of art and literature more fully understood, critics have leaned heavily toward the latter opinion. Faulkner is now

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acknowledged to have created a body of work that is distinctly American yet reflects, on a grander scale, the universal values of human life.

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2: Sell, Buy or Rent Twentieth Century Literary Criticism, Vol. online

This highly useful series presents substantial excerpts from the best criticism on the major literary figures and nonfiction writers, including novelists, poets, playwrights and literary theorists, of to -- the era most frequently studied in high schools.

IV, July, , pp. Oppen has given us thirty-seven pages of short poems, well printed and well bound, around which several statements relative to modern verse forms may well be made. The appearance of a book of poems, if it be a book of good poems, is an important event because of relationships the work it contains will have with thought and accomplishment in other contemporary reaches of the intelligence. But if these changes originated in the poems, causing thereby a direct liberation of the intelligence, then the book becomes of importance to the highest degree. But this importance cannot be in what the poem says, since in that case the fact that it is a poem would be a redundancy. The importance lies in what the poem is. Its existence as a poem is of first importance, a technical matter, as with all facts, compelling the recognition of a mechanical structure. A poem which does not arouse respect for the technical requirements of its own mechanics may have anything you please painted all over it or on it in the way of meaning but it will for all that be as empty as a man made of wax or straw. It is the acceptable fact of a poem as a mechanism that is the proof of its meaning and this is as technical a matter as in the case of any other machine. Without the poem being a workable mechanism in its own right, a mechanism which arises from, while at the same time it constitutes the meaning of, the poem as a whole, it will remain ineffective. The preface seems to me irrelevant. Why mention something which the book is believed definitely not to resemble? Oppen, is, in all probability, meant merely to designate a series separate from other series. I feel that he is justified in so using the term. It has something of the implications about it of work in a laboratory when one is following what he believes to be a profitable lead along some one line of possible investigation. This indicates what is probably the correct way to view the book as well as the best way to obtain pleasure from it. Very few people, not to say critics, see poetry in their day as a moment in the long-drawn periodic progress of an ever-changing activity toward occasional peaks of surpassing excellence. Yet these are the correct historic facts of the case. These high periods rest on the continuity of what has gone before. As a corollary, most critics fail to connect up the apparently dissociated work of the various men writing contemporaneously in a general scheme of understanding. Most commentators are, to be sure, incapable of doing so since they have no valid technical knowledge of the difficulties involved, what has to be destroyed since it is dead, and what saved and treasured. The dead, granted, was once alive but now it is dead and it stinks. The entire section is 1, words.

3: Twentieth-Century Literary Criticism | Layman Poupard Publishing

*Twentieth Century Literary Criticism. Vol. [Janet Witalec] -- Annotation*This highly useful series presents substantial excerpts from the best criticism on the major literary figures and nonfiction writers, including novelists, poets, playwrights and literary.

Bring fact-checked results to the top of your browser search. The 20th century The ideal of objective research has continued to guide Anglo-American literary scholarship and criticism and has prompted work of unprecedented accuracy. Bibliographic procedures have been revolutionized; historical scholars, biographers, and historians of theory have placed criticism on a sounder basis of factuality. Important contributions to literary understanding have meanwhile been drawn from anthropology, linguistics, philosophy, and psychoanalysis. Impressionistic method has given way to systematic inquiry from which gratuitous assumptions are, if possible, excluded. Yet demands for a more ethically committed criticism have repeatedly been made, from the New Humanism of Paul Elmer More and Irving Babbitt in the United States in the s, through the moralizing criticism of the Cambridge don F. Many of the latter are now associated with universities, and the main shift of academic emphasis, from impressionism to formalism , originated outside the academy in the writings of Ezra Pound , T. Hulme , largely in London around Only subsequently did such academics as I. New Criticism has been the methodological counterpart to the strain of modernist literature characterized by allusive difficulty, paradox , and indifference or outright hostility to the democratic ethos. In certain respects the hegemony of New Criticism has been political as well as literary; and anti-Romantic insistence on irony , convention, and aesthetic distance has been accompanied by scorn for all revolutionary hopes. In Hulme conservatism and classicism were explicitly linked. The totality of Western criticism in the 20th century defies summary except in terms of its restless multiplicity and factionalism. Schools of literary practice, such as Imagism, Futurism, Dadaism, and Surrealism, have found no want of defenders and explicators. Ideological groupings, psychological dogmas , and philosophical trends have generated polemics and analysis, and literary materials have been taken as primary data by sociologists and historians. Literary creators themselves have continued to write illuminating commentary on their own principles and aims. Lawrence, and Thomas Mann have contributed to criticism in the act of justifying their art. Most of the issues debated in 20th-century criticism appear to be strictly empirical , even technical, in nature. By what means can the most precise and complete knowledge of a literary work be arrived at? Should its social and biographical context be studied or only the words themselves as an aesthetic structure? How is conscious irony to be distinguished from mere ambivalence , or allusiveness from allegory? Which among many approachesâ€”linguistic, generic, formal, sociological , psychoanalytic, and so forthâ€”is best adapted to making full sense of a text? Would a synthesis of all these methods yield a total theory of literature? Such questions presuppose that literature is valuable and that objective knowledge of its workings is a desirable end. These assumptions are, indeed, so deeply buried in most critical discourse that they customarily remain hidden from critics themselves, who imagine that they are merely solving problems of intrinsic interest. The influence of science What separates modern criticism from earlier work is its catholicity of scope and method, its borrowing of procedures from the social sciences, and its unprecedented attention to detail. Recourse to scientific authority and method, then, is the outstanding trait of 20th-century criticism. Jung have all found their way into criticism. Such procedures may encourage the critic, wisely or unwisely, to discount traditional boundaries between genres , national literatures, and levels of culture; the critical enterprise begins to seem continuous with a general study of man. Historical relativism does undermine cross-cultural notions of beauty, but it reduces the record of any given period to data from which inferences can be systematically drawn. Criticism and knowledge The debate over poetic truth may illustrate how modern discussion is beholden to extraliterary knowledge. Critics have never ceased disputing whether literature depicts the world correctly, incorrectly, or not at all, and the dispute has often had more to do with the support or condemnation of specific

authors than with ascertainable facts about mimesis. Today it may be almost impossible to take a stand regarding poetic truth without also coming to terms with positivism as a total epistemology. The spectacular achievements of physical science have with logic questioned by some downgraded intuition and placed a premium on concrete, testable statements very different from those found in poems. Some of the most influential modern critics, notably I. A. Richards, for them, is no longer something that captures an external or internal reality, but is merely a locus for psychological operations; it can only be judged as eliciting or failing to elicit a desired response. Other critics, however, have renewed the Shelleyan and Coleridgean contention that literary experience involves a complex and profound form of knowing. In order to do so they have had to challenge Positivism in general. Such a challenge cannot be convincingly mounted within the province of criticism itself and must depend rather on the authority of antipositivist epistemologists such as Alfred North Whitehead, Ernst Cassirer, and Michael Polanyi. If it is now respectable to maintain, with Wallace Stevens and others, that the world is known through imaginative apprehensions of the sort that poetry celebrates and employs, this is attributable to developments far outside the normal competence of critics. Whether criticism will continue to aim at empirical exactitude or will turn in some new direction cannot be readily predicted, for the empiricist ideal and its sanctuary, the university, are not themselves secure from attack. The history of criticism is one of oscillation between periods of relative advance, when the imaginative freedom of great writers prompts critics to extend their former conceptions, and periods when stringent moral and formal prescriptions are laid upon literature. In times of social upheaval criticism may more or less deliberately abandon the ideal of disinterested knowledge and be mobilized for a practical end. Revolutionary movements provide obvious instances of such redirection, whether or not they identify their pragmatic goals with the cause of science. It should be evident that the future of criticism depends on factors that lie outside criticism itself as a rationally evolving discipline. When a whole society shifts its attitudes toward pleasure, unorthodox behaviour, or the meaning of existence, criticism must follow along. As Matthew Arnold foresaw, the waning of religious certainty has encouraged critics to invest their faith in literature, taking it as the one remaining source of value and order. This development has stimulated critical activity, yet, paradoxically, it may also be responsible in part for a growing impatience with criticism. What Arnold could not have anticipated is that the faith of some moderns would be apocalyptic and Dionysian rather than a sober and attenuated derivative of Victorian Christianity. Thought in the 20th century has yielded a strong undercurrent of anarchism which celebrates libidinous energy and self-expression at the expense of all social constraint, including that of literary form. In the critical writings of D. H. Lawrence, for example, fiction is cherished as an instrument of unconscious revelation and liberation. A widespread insistence upon prophetic and ecstatic power in literature seems at present to be undermining the complex, irony-minded formalism that has dominated modern discourse. As literary scholarship has acquired an ever-larger arsenal of weapons for attacking problems of meaning, it has met with increasing resentment from people who wish to be nourished by whatever is elemental and mysterious in literary experience. An awareness of critical history suggests that the development is not altogether new, for criticism stands now approximately where it did in the later 18th century, when the Longinian spirit of expressiveness contested the sway of Boileau and Pope. What is resisted now is not Neoclassical decorum but impersonal methodology, which is thought to deaden commitment. Such resistance may prove beneficial if it reminds critics that rationalized procedures are indeed no substitute for engagement. Excellent work continues to be written, not because a definitive method or synthesis of methods has been found, but on the contrary because the best critics still understand that criticism is an exercise of private sympathy, discrimination, and moral and cultural reflection.

4: Citation Formats (MLA) - Literary Criticism and Controversial Issues

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Author Information What is Literary Criticism? How do I find it? Literary criticism is the term given to studies that define, classify, analyze, interpret, and evaluate works of literature. There are many types of literary criticism: Finding literary criticism can be challenging. This research guide is designed to help students research and write a literary criticism paper. It provides an accessible introduction to the major theoretical approaches in chapters covering: A table of contents arranged by theoretical method and a second arranged by key texts offer the reader alternative pathways through the volume and a general introduction, which traces the history and importance of literary theory, complete the introductory material. In each of the following chapters, the authors provide a clear presentation of the theory in question and notes towards a reading of a key text to help the student understand both the methodology and the practice of literary theory. The texts used for illustration include: Every chapter ends with a set of questions for further consideration, an annotated bibliography and a supplementary bibliography while a glossary of critical terms completes the book. Derived and adapted from the successful foundation textbook, *Literary Theories: A Reader and Guide*, *Introducing Literary Theories* is a highly readable, self-contained and comprehensive guide that succeeds in making contemporary theory easily understandable. An overview of the theory Notes towards readings of canonical literary texts Questions for further consideration An annotated bibliography A supplementary bibliography Call Number: Throughout this succinct manuscript, Kolbas ranges through the sociology and politics of culture, aesthetic theory, and literary theory to develop his point that texts not only must should be situated in the historical and material conditions of their production, but also evaluated for their very real aesthetic content. One reason the is an important issue, Kolbas contends, is that the canon is not simply enclosed in the ivory tower of academia; its effects are apparent in a much wider field of cultural production and use. He begins by critiquing the conservative humanist and liberal pluralist positions on the canon, which either assiduously avoid any sociological explanation of the canon or treat texts as stand-ins for particular ideologies. Kolbas is sympathetic to the arguments of Bourdieu et. His vision is a sociological one, but one that treats the components of the canon as possessing objective aesthetic content, albeit content that shifts in meaning over history. A *Natural History* is the first monograph devoted to the concept of dystopia. Taking the term to encompass both a literary tradition of satirical works, mostly on totalitarianism, as well as real despotisms and societies in a state of disastrous collapse, this volume redefines the central concepts and the chronology of the genre and offers a paradigm-shifting understanding of the subject. Part One assesses the theory and prehistory of "dystopia". By contrast to utopia, conceived as promoting an ideal of friendship defined as "enhanced sociability", dystopia is defined by estrangement, fear, and the proliferation of "enemy" categories. A "natural history" of dystopia thus concentrates upon the centrality of the passion or emotion of fear and hatred in modern despotisms. The work of Le Bon, Freud, and others is used to show how dystopian groups use such emotions. Utopia and dystopia are portrayed not as opposites, but as extremes on a spectrum of sociability, defined by a heightened form of group identity. Part Two surveys the major dystopian moments in twentieth century despotisms, focussing in particular upon Nazi Germany, Stalinism, the Chinese Cultural Revolution, and Cambodia under Pol Pot. The concentration here is upon the political religion hypothesis as a key explanation for the chief excesses of communism in particular. Part Three examines literary dystopias. It commences well before the usual starting-point in the secondary literature, in anti-Jacobin writings of the s. The remainder of the section examines the evolution of the genre in the second half of the twentieth century down to the present. Part of the successful Basics series, this accessible guide provides the first step in understanding theory, as the author: Covering all the basics and much more, this book is aimed at anyone

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interested in how we read and why that matters. It could not anticipate what was to come after, neither could it grasp what had happened in literary theory in the light of where it was to lead.

5: Twentieth Century Literary Criticism: Vol 28 : Dennis Poupard :

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7: Literary criticism - The 20th century | www.enganchecubano.com

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8: Twentieth-Century Literary Criticism, ISBN - Better Read Than Dead Bookstore Newtown

Overview. This highly useful series presents substantial excerpts from the best criticism on the major literary figures and nonfiction writers, including novelists, poets, playwrights and literary theorists, of to -- the era most frequently studied in high schools.

9: Twentieth Century Literary Criticism: Vol 10 : Phyllis C Mendelson :

Description: Focusing on literary-cultural production emerging from or responding to the twentieth century, broadly construed, Twentieth-Century Literature (TCL) offers essays, grounded in a variety of approaches, that interrogate and enrich the ways we understand the literary cultures of the times.

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