

Early Twentieth-Century Fiction
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(Murray 019, Mondays 2:30–4:30)

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(36 Union St. 217, Wednesdays 12:00–2:00)

November 6, 2014. Faulkner (2).

the second paper

- ▶ five to seven pages
- ▶ due Monday, November 24 at 5 p.m. on Sakai
- ▶ bring a draft introduction to class on Thursday, November 20

Revise for

- ▶ detailed analysis of the text you quote
- ▶ clear, specific argument

dialect, idiolect

The first time **me** and Lafe picked on down the row. Pa **dassent** sweat because he will catch his death from the sickness so everybody that comes to help us. And Jewel **dont** care about anything he is not kin to us in caring, not **care-kin**. (26)

language

And the next morning they found him [Cash] in his shirt tail, laying asleep on the floor like a felled steer, and the top of the box bored clean full of holes and Cash's new auger broke off in the last one. Whey they taken the lid off they found that two of them had bored on into her face.

If it's a judgment, it aint right. Because the Lord's got more to do than that. Because the only burden Anse Bundren's ever had is himself....I think to myself he aint that less of a man or he couldn't a bore himself this long....

Cora said, "I have bore you what the Lord God sent me." (73)

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“Cash”, she says; “you, Cash!” (46)

“You, Cash,” she shouts, her voice harsh, strong, and unimpaired. “You, Cash!” (48)

One day we were talking. (166)

And so I took Anse. (171)

language: discussion

Before us the thick dark current runs. It talks up to us in a murmur
become ceaseless and myriad, the yellow surface dimpled monstrously...
(141)

Work together to explain the relationship between the language of narration and the significance of the river-crossing scene. Range forward from the start of Darl's chapter. Use formal detail to answer the question: what is the point of the flooded river anyway?

Strictly forbidden: any use of the word "flow."

tour de force

Sometimes technique charges in and takes command of the dream before the writer himself can get his hands on it. That is tour de force and the finished work is simply a matter of fitting bricks neatly together, since the writer knows probably every single word right to the end before he puts the first one down. This happened with *As I Lay Dying*.

(Faulkner, interviewed by Jean Stein in 1956)

William Cuthbert Falkner

1897 b. Mississippi

1918 joins RAF as “Faulkner” in Toronto, discharged

1919 briefly at U. of Mississippi as student

1924 *The Marble Faun* (book of poems)

1925 travels in Europe

1926 early work. Invents Yoknapatawpha. Not widely read

1929 *Sound and the Fury* (also not a success)

1929 nighttime supervisor at Ole Miss power plant

1929 composes *As I Lay Dying* rapidly, some revision

1930 *As I Lay Dying*: good notices

1931 *Sanctuary* (scandalous hit)

Falkner to Faulkner

1931 *Nouvelle Revue Française* essay on Faulkner

1932–33 *Sanctuary, As I Lay Dying* translated into French

1934–35 *Autour d'une mère*, French theatre version

1938–39 *Sound and the Fury* in French; acclaimed by Sartre

1950 Nobel prize

1932–51 occasional Hollywood work

1946 *Portable Faulkner* (ed. Cowley) popularizes WF in USA, cements Yoknapatawpha mythology

1948 Film deal for *Intruder in the Dust* (\$50,000)

1962 d.

global Faulkner

mi maestro William Faulkner

(Gabriel García Márquez, Nobel lecture [1982])

Faulkner's technique dazzled me...For a Latin American writer, reading his books at the time I did was very useful, because they provided a valuable set of techniques for describing a reality that, in a certain sense, had a great deal in common with Faulkner's reality, that of the South of the United States.

(Mario Vargas Llosa [1989])

magic realist Faulkner

My mother is a fish. (84)

magic realist Faulkner

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“He is my cross and he will be my salvation. He will save me from the water and from the fire. Even though I have laid down my life, he will save me.”

Then I realized that she did not mean God. (168)

global modernist?

Faulkner thus helped a primitive and rural world that until then had seemed to demand a codified and descriptive realism to achieve novelistic modernity: in his hands, a violent, tribal civilization, impressed with the mark of biblical mythologies, opposed in every respect to urban modernity...became the privileged object of one of the most daring exercises in style of the century.

(Casanova, *The World Republic of Letters*, 337)

town and country

“Them country people” (243)

Consider MacGowan's chapter. How does this episode see the relation between the city and the country? Think about descriptions and behaviors, but also about perspectives. What is the significance of seeing through MacGowan's eyes? Use the language of the text.

what we don't see

When we pass the negroes their heads turn suddenly with that expression of shock and instinctive outrage. "Great God," one says; "what they got in that wagon?"

Jewel whirls. "Son of a bitches," he says....It is as though Jewel had gone blind for the moment, for it is the white man toward whom he whirls. (229)

"Thinks because he's a goddamn town fellow," Jewel says. (229)

We mount again while the heads turn with that expression which we know; save Jewel. (231)

next

- ▶ bring Faulkner
- ▶ read Anand's *Untouchable*, and commonplace from this short novel (it was longer, but Gandhi convinced him to cut it)