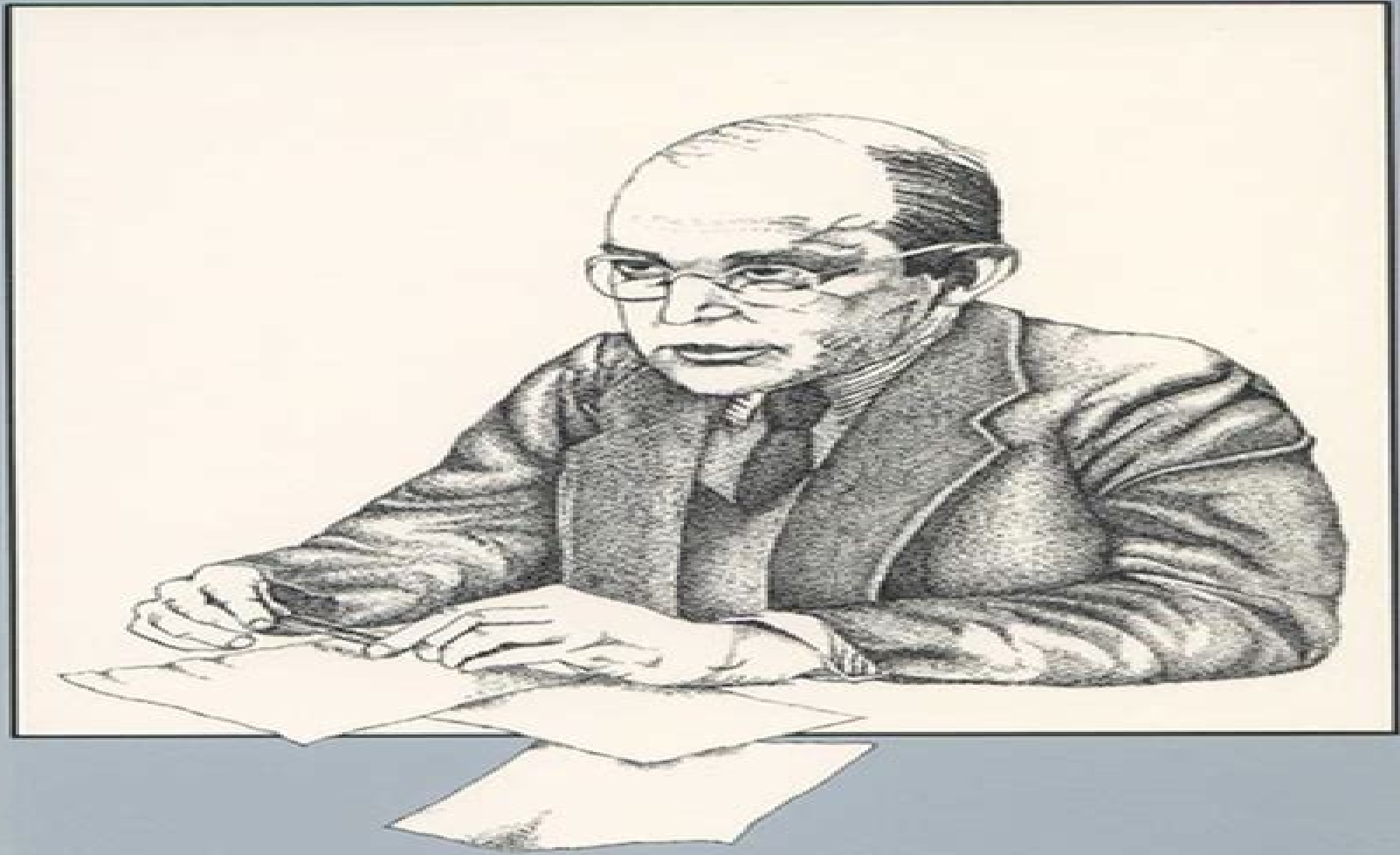


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F.O. Matthiessen

— and the —
Politics of Criticism



Fo Matthiessen And The Politics Of Criticism Wisconsin Project On American Writers

Alan Golding



Fo Matthiessen And The Politics Of Criticism Wisconsin Project On American Writers:

F.O. Matthiessen and the Politics of Criticism William E. Cain, 1988 F O Matthiessen remains one of America's leading twentieth century critics in part because the problems he and his contemporaries struggled with remain ours today William E Cain studies Matthiessen's career with careful attention to biographical institutional literary and political contexts He considers Matthiessen's many reviews and essays on literature and deals sympathetically but critically with Matthiessen's attitudes toward the Cold War as revealed in his memoir *From the Heart of Europe* Cain draws connections between Matthiessen's criticism and the influence of significant political movements like the Popular Front of the 1930s the Progressive Party and Henry Wallace's campaign for the presidency in 1948 Analyzing specific texts by Thoreau James Dreiser and Melville he confronts the difficult and highly contested relationships between literary criticism and politics scholarship and the public sphere pedagogy and social activism He suggests that critics need to acknowledge the primacy of their political commitments and should proceed to teach and write accordingly This argument certain to prove a controversial one will spark extensive debate and discussion about the theory and practice of intellectual work All students and scholars of English and American literature American studies black studies and American history will welcome this original and stimulating study the first to treat Matthiessen in fully detailed social historical and political contexts F. O. Matthiessen and the Politics of Criticism William E. Cain, 1988-01-01 *Reading Faulkner* Wesley Morris, Barbara Alverson Morris, 1989 The general argument advanced by the Morris in this ambitious work revolves around the idea that William Faulkner is deeply critical of the prevailing Southern myth and discourse furthermore that his narratives are an attempt to discover and amplify alternative voices within that dominant milieu Those voices and the stories they tell are most often those of the unprivileged in race class and gender the black the poor white the woman the neurotic and so forth who act out the disintegration of Southern culture even as they may be said to hold it together in a communal act of mythmaking This reading thus makes the case a largely revisionary one for Faulkner as a fully engaged political writer a writer embroiled in the process of the subversion and dissolution not only of dominant Southern myth but of dominant Southern reality as well Structured in the way Faulkner imagined his entire fictional universe as a single narrative *Reading Faulkner's incremental design results in a story that has much of the drive and force of Faulkner's story itself* **The American Evasion of Philosophy** Cornel West, 1989-05-09 Taking Emerson as his starting point Cornel West's basic task in this ambitious enterprise is to chart the emergence development decline and recent resurgence of American pragmatism John Dewey is the central figure in West's pantheon of pragmatists but he treats as well such varied mid century representatives of the tradition as Sidney Hook C Wright Mills W E B Du Bois Reinhold Niebuhr and Lionel Trilling West's genealogy is ultimately a very personal work for it is imbued throughout with the author's conviction that a thorough reexamination of American pragmatism may help inspire and instruct contemporary efforts to remake and reform American society and culture West

may well be the pre eminent African American intellectual of our generation The Nation The American Evasion of Philosophy is a highly intelligent and provocative book Cornel West gives us illuminating readings of the political thought of Emerson and James provides a penetrating critical assessment of Dewey his central figure and offers a brilliant interpretation appreciative yet far from uncritical of the contemporary philosopher and neo pragmatist Richard Rorty What shines through throughout the work is West s firm commitment to a radical vision of a philosophic discourse as inextricably linked to cultural criticism and political engagement Paul S Boyer professor emeritus of history University of Wisconsin Madison Wisconsin Project on American Writers Frank Lentricchia General Editor American Superrealism Jonathan Veitch,1997-11-01 Nathanael West has been hailed as an apocalyptic writer a writer on the left and a precursor to postmodernism But until now no critic has succeeded in fully engaging West s distinctive method of negation In American Superrealism Jonathan Veitch examines West s letters short stories screenplays and novels some of which are discussed here for the first time as well as West s collaboration with William Carlos Williams during their tenure as the editors of Contact Locating West in a lively American avant garde tradition that stretches from Marcel Duchamp to Andy Warhol Veitch explores the possibilities and limitations of dada and surrealism the use of readymades scatological humor human machines exquisite corpses as modes of social criticism American Superrealism offers what is surely the definitive study of West as well as a provocative analysis that reveals the issue of representation as the central concern of Depression era America **American Puritanism and the Defense of Mourning** Mitchell Robert Breitwieser,1990 Mary White Rowlandwon a New England Congregationalist minister s wife was held captive by the Algonquin Indians during King Philip s War in 1676 Several years after she was ransomed and living among the British again she wrote a narrative of the captivity chronicling her experience in grief love resentment and ethnic trauma Breitwieser argues that this narrative undercuts the Puritan values Rowlandson attempted to uphold He reveals where and how Rowlandson breaks with Puritan conventions He points out that in American Puritan religious practice real experiences were seen as signs or emblems of moral abstractions American Puritanism and the Defense of Mourning will be essential reading for all who study early American literature and culture **Repression and Recovery** Cary Nelson,1989 A poststructuralist literary history Nelson s premise that the history of modernist culture is one we no longer know we have forgotten and he aims to recover the political questions many forgotten modern poets looked straight in the eye *Reconceptualizing American Literary/Cultural Studies* William E. Cain,2014-04-04 Three extensively revised essays by Mailloux an influential proponent of cultural studies describe his approach in depth Following are ten essays nine of them written specifically for this volume by scholars who offer various perspectives on Mailloux s ideas Each essayist weighs the strengths and limitations of the cultural studies movement in general and Mailloux s approach in particular *Specifying* Susan Willis,1987 Focusing on Zola Neale Hurston Paule Marshall Toni Morrison Alice Walker and Toni Cade Bambara this book explores both the ways in which black women s fictions have been shaped by the history of the

United states and the ways in which they intervene in that history She sees the transition from an agrarian to an urban society as the critical moment of that history and argues that writings by black women articulate that change in their content as well as form ISBN 0 299 10890 2 19 95

American Sublime Rob Wilson,1991 Tracing ideas of the sublime in American literature from Puritan writings to the postmodern epoch Rob Wilson demonstrates that the North American landscape has been the ground for political as well as aesthetic transport He takes a distinctly historical approach and explores the ways in which experiences of the American landscape instill desire for other kinds of vastness self expansion national expansion and American political power As Wallace Stevens put it the American will takes dominion everywhere Wilson sets the stage for his genealogy with a discussion of the classical notion of the sublime taken primarily from Longinus and the ways that notion was pragmatically transformed by its American setting and appropriated by American poets He follows this transformation in successive chapters on the Puritans Bradstreet through the Naturalists Livingston and Bryant from the epitome of the American sublime Whitman to the greatest of the modernists Stevens and its present day incarnations Ashbery and others Writing today under the sign of Hiroshima contemporary writers must struggle with the concept of the sublime within a context of spiralling technologies and nuclear force that calls into question the long standing American sacralization of power Throughout American Sublime Wilson engages in an original theoretical inquiry into the sublime as term topic complex and controversial idea in literary and critical history Furthermore he undertakes his historical study from an avowedly postmodern perspective one that draws on and extends the work of Jameson Lyotard Foucault Lentricchia Harold Bloom and others

Contingency Blues Paul Jay,1997-04-01 From Emerson to Rorty American criticism has grappled in one way or another with the problem of modernity specifically how to determine critical and cultural standards in a world where every position seems the product of an interpretation Part intellectual history part cultural critique this provocative book is an effort to shake American thought out of the grip of the nineteenth century and out of its contingency blues Paul Jay focuses his analysis on two strands of American criticism The first which includes Richard Poirier and Giles Gunn has attempted to revive what Jay insists is an anachronistic pragmatism derived from Emerson James and Dewey The second represented most forcefully by Richard Rorty tends to reduce American criticism to a metadiscourse about the contingent grounds of knowledge In chapters on Emerson Whitman Santayana Van Wyck Brooks Dewey and Kenneth Burke Jay examines the historical roots of these two positions which he argues are marked by recurrent attempts to reconcile transcendentalism and pragmatism A forceful rejection of both kinds of revisionism Contingency Blues locates an alternative in the work of the border studies critics those who give our interest in contingency a new more concrete form by taking a more historical cultural and anthropological approach to the invention of literature subjectivity community and culture in a pan American context

Critique for What? Joel Pfister,2016-01-08 Students want to know What does one do with critique Fortunately some of the most provocative self critical intellectuals from the postwar period to

the postmodern present have wrestled with this Joel Pfister in *Critique for What criss crosses the Atlantic to take stock of exciting British and US cultural studies American studies and Left studies that challenge the academic critique for critique s sake and career s sake business and ask Critique for what and for whom Historicizing for what and for whom Politicizing for what and for whom America for what and for whom Here New Left revisionary socialists members of the unpartied Left cultural studies theorists American studies scholars radical historians progressive literary critics and early proponents of transnational analysis interact in what amounts to a lively book length strategy seminar British political intellectuals including Raymond Williams E P Thompson Stuart Hall and Raphael Samuel and Americans including F O Matthiessen Robert Lynd C Wright Mills and Richard Ohmann reconsider the critical project as social transformation studies activism studies organizing studies Eager to prevent cultural studies from becoming cynicism studies Critique for What thinks creatively about the possibilities of using as well as developing critique in our new millennium*

American Book Publishing Record, 1988 **From Outlaw to Classic** Alan Golding, 2009-08-26 From Outlaw to Classic presents a sweeping history of the forces that have shaped and continue to shape the American poetry canon Students scholars critics and poets will welcome this enlightening and impressively documented book Recent writings by critics and theorists on literary canons have dealt almost exclusively with prose Alan Golding shows that like all canons those of American poetry are characterized by conflict Choosing a series of varied but representative instances he analyzes battles and contentions among poets anthologists poetry magazine editors and schools of thought in university English departments The chapters present a history of American poetry anthologies compare competing models of canon formation the aesthetic poet centered and the institutional critic centered discuss the influence of the New Critics emphasizing their status as practicing poets their anti nationalist reading of American poetry and the landmark textbook *Understanding Poetry* by Cleanth Brooks and Robert Penn Warren examine the canonizing effects of an experimental little magazine *Origin* trace how the Language poets address in both their theory and their method the canonizing institutions and canonical assumptions of the age

American Literary Scholarship American Literary Scholarship, 1990-06 *The Social Self* Joseph Alkana, 2021-05-11 American literary history of the nineteenth century as a conflict between individualistic writers and a conformist society In *The Social Self* Joseph Alkana argues that such a dichotomy misrepresents the views of many authors Sudden changes caused by the industrial revolution urban development increased immigration and regional conflicts were threatening to fragment the community and such writers as Nathaniel Hawthorne William James and William Dean Howells were deeply concerned about social cohesion Alkana persuasively reintroduces Common Sense philosophy and Jamesian psychology as ways to understand how the nineteenth century self society dilemma developed All three writers believed that introspection was the proper path to the discovery of truth They also felt Alkana argues that such discoveries had to be validated by society In these sophisticated readings of Hawthorne s short stories and *The Scarlet Letter* Howells s utopian Altrurian romances and James s *The*

Principles of Psychology it becomes obvious that characters who isolate themselves from the community do so at considerable psychological risk The Social Self links these writers interest in contemporary psychology to their concern for history and society Alkana s argument that nineteenth century expressions of individualism were defensive responses to the fear of social chaos radically revises the traditional narrative of American literary culture *Kenneth Burke in Greenwich Village* Jack Selzer,1996-12-01 Capturing the lively modernist milieu of Kenneth Burke s early career in Greenwich Village where Burke arrived in 1915 fresh from high school in Pittsburgh this book discovers him as an intellectual apprentice conversing with the moderns Burke found himself in the midst of an avant garde peopled by Malcolm Cowley Marianne Moore Jean Toomer Katherine Anne Porter William Carlos Williams Allen Tate Hart Crane Alfred Stieglitz and a host of other fascinating figures Burke himself who died in 1993 at the age of 96 has been hailed as America s most brilliant and suggestive critic and the most significant theorist of rhetoric since Cicero Many schools of thought have claimed him as their own but Burke has defied classification and indeed has often been considered a solitary eccentric genius immune to intellectual fashions But Burke s formative work of the 1920s when he first defined himself and his work in the context of the modernist conversation has gone relatively unexamined Here we see Burke living and working with the crowd of poets painters and dramatists affiliated with Others magazine Stieglitz s 291 gallery and Eugene O Neill s Provincetown Players the leftists associated with the magazines The Masses and Seven Arts the Dadaists and the modernist writers working on literary journals like The Dial where Burke in his capacity as an associate editor saw T S Eliot s The Wasteland into print for the first time and provided other editorial services for Thomas Mann e e cummings Ezra Pound and many other writers of note Burke also met the iconoclasts of the older generation represented by Theodore Dreiser and H L Mencken the New Humanists and the literary nationalists who founded Contact and The New Republic Jack Selzer shows how Burke s own early poems fiction and essays emerged from and contributed to the modernist conversation in Greenwich Village He draws on a wonderfully rich array of letters between Burke and his modernist friends and on the memoirs of his associates to create a vibrant portrait of the young Burke s transformation from aesthete to social critic Get the Guests Walter Albert Davis,1994 Through a detailed reading of five great modern American plays The Iceman Cometh A Streetcar Named Desire Death of a Salesman Long Day s Journey Into Night and Who s Afraid of Virginia Woolf Walter A Davis calls for a more penetrating look at drama and its psychological impact on the audience Establishing connections between literary criticism and psychoanalysis he challenges ruling assumptions of both disciplines Unconventional and original his theory demonstrates how the theater as a potential threat to social order expresses the secrets and discontents of its audience Huckleberry Finn as Idol and Target Jonathan Arac,1997-11-01 If racially offensive epithets are banned on CNN air time and in the pages of USA Today Jonathan Arac asks shouldn t a fair hearing be given to those who protest their use in an eighth grade classroom Placing Mark Twain s comic masterpiece Huckleberry Finn in the context of long standing American debates about

race and culture Jonathan Arac has written a work of scholarship in the service of citizenship Huckleberry Finn Arac points out is America's most beloved book assigned in schools more than any other work because it is considered both the quintessential American novel and an important weapon against racism But when some parents students and teachers have condemned the book's repeated use of the word nigger their protests have been vehemently and often snidely countered by cultural authorities whether in the universities or in the New York Times and the Washington Post The paradoxical result Arac contends is to reinforce racist structures in our society and to make a sacred text of an important book that deserves thoughtful reading and criticism Arac does not want to ban Huckleberry Finn but to provide a context for fairer fuller and better informed debates Arac shows how as the Cold War began and the Civil Rights movement took hold the American critics Lionel Trilling Henry Nash Smith and Leo Marx transformed the public image of Twain's novel from a popular boy's book to a central document of American culture Huck's feelings of brotherhood with the slave Jim it was implied represented all that was right and good in American culture and democracy Drawing on writings by novelists literary scholars journalists and historians Arac revisits the era of the novel's setting in the 1840s the period in the 1880s when Twain wrote and published the book and the post World War II era to refute many deeply entrenched assumptions about Huckleberry Finn and its place in cultural history both nationally and globally Encompassing discussion of Harriet Beecher Stowe Frederick Douglass Ralph Ellison Archie Bunker James Baldwin Shelley Fisher Fishkin and Mark Fuhrman Arac's book is trenchant lucid and timely The Publishers Weekly ,1988

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