

Early Twentieth-Century Fiction
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Prof. Andrew Goldstone (andrew.goldstone@rutgers.edu)
(Murray 019, Tuesday 2:30–4:30)

November 10, 2016. Faulkner (2).

review: Faulkner and consciousness

[Darl:] And that may have been when I first found it out, that Addie Bundren should be hiding anything she did, who had tried to teach us that deceit was such that in a world where it was, nothing else could be very bad or very important, not even poverty. (130)

And when I saw him [Cash] I knew that he knew what it was. (133)

And then I knew that I knew, I knew that as plain as on that day as I knew about Dewey Dell on that day. (136)

review: plot!!!

[Moseley:] “We’re doing the best we can,” the father said. Then he told a long tale about how they had to wait for the wagon to come back and how the bridge was washed away and how they went eight miles to another bridge and it was gone too so they came back and swum the ford and the mules got drowned and how they got another team and found that the road was washed out and they had to come clean around by Mottson, and then the one with the cement came back and told him to shut up. (204)

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2. “God’s grace upon this house,” I said. (179)

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1. One day we were talking. (166)
2. And so I took Anse. (171)
3. One day I was talking to Cora. (176)

Faulkner: global modernist?

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])

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, *World Republic of Letters*, 337)

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Darl had a little spy-glass he got in France at the war. (254)

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)

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."

town and country

[Peabody:] “You hold it [the rope] tight,” I say. “I done already wrote this visit onto my books, so I’m going to charge you just the same, whether I get there or not.” (43)

[MacGowan:] Them country people (243)

discussion

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.

next

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