

1. Record Nr.	UNINA9910460724503321
Titolo	Conversations with James Salter // edited by Jennifer Levasseur and Kevin Rabalais
Pubbl/distr/stampa	Jackson, [Mississippi] : , : University Press of Mississippi, , 2015 ©2015
ISBN	1-4968-0361-2
Descrizione fisica	1 online resource (259 p.)
Collana	Literary Conversations Series
Disciplina	813/.54
Soggetti	Authors, American - 20th century Fiction - Authorship Screenwriters - United States Motion picture authorship Motion picture producers and directors - United States Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di contenuto	Cover; Contents; Introduction; Chronology; James Salter on the Screenwriter; Fred Baker with Ross Firestone / 1970; Circling Important Themes: An Interview with James Salter; Robert E. Burke / 1988; A Few Well-Chosen Words; Adam Begley / 1990; Interview with James Salter; William Dowie / 1992; James Salter, The Art of Fiction No. 133; Edward Hirsch / 1992; Interview with James Salter; Eleanor Wachtel / 1998; A Conversation with James Salter; Chris Offutt / 2004; Dan Pope Talks with James Salter; Dan Pope / 2004; An Officer and a Gentleman; David Bowman / 2005; Interview with James Salter Robert Franden / 2007An Interview with James Salter; Kevin Rabalais / 2010; In the Light Where Art and Longing Meet: My Day with James Salter; Sonya Chung / 2010; Life Passes into Pages: A Conversation with James Salter; Tim Sohn / 2011; Don't Save Anything: A Conversation with James Salter; Dexter Cirillo / 2013; James Salter; Thad Ziolkowski / 2013; Master of the Slow Reveal; Kevin Rabalais / 2013; James Salter-en intervju [an interview]; Hans Ingvar Roth / 2013; Another Kind of Life: Jonathan Lee interviews James Salter; Jonathan Lee / 2013; Salter

on Salter: An Interview

Kay Eldredge Salter / 2013 You Are Writing What You Are, All the Time: A Conversation with James Salter; Dan DeWeese / 2013; Life and Everything That Happened: An Interview with James Salter; Andres Hax / 2014; Entretien avec James Salter : "J'essaie de me préserver des autres voix quand je travaille." [Interview with James Salter: "I try and keep away from other voices when working."]; Arnaud Laporte / 2014; Index; A; B; C; D; E; F; G; H; I; J; K; L; M; N; O; P; R; S; T; U; V; W; Y; Z

2. Record Nr.	UNINA9910789322903321
Autore	Forter Greg
Titolo	Gender, race, and mourning in American modernism // Greg Forter [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2011
ISBN	1-107-22108-0 1-139-06383-9 1-283-11890-4 1-139-07623-X 9786613118905 1-139-08306-6 1-139-07051-7 1-139-07852-6 1-139-08079-2 0-511-79162-3
Descrizione fisica	1 online resource (vii, 217 pages) : digital, PDF file(s)
Classificazione	LIT004020 18.06
Disciplina	813/.52093532
Soggetti	American fiction - 20th century - History and criticism Modernism (Literature) - United States Gender identity in literature Race in literature Grief in literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).

Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction -- 1. Gender, melancholy, and the whiteness of impersonal form in <i>The Great Gatsby</i> -- 2. Redeeming violence in <i>The Sun Also Rises</i> : phallic embodiment, primitive ritual, fetishistic melancholia -- 3. Versions of traumatic melancholia: the burden of white man's history in <i>Light in August</i> and <i>Absalom, Absalom!</i> -- 4. <i>The Professor's House</i> : primitivist melancholy and the gender of Utopian forms.
Sommario/riassunto	American modernist writers' engagement with changing ideas of gender and race often took the form of a struggle against increasingly inflexible categories. Greg Forter interprets modernism as an effort to mourn a form of white manhood that fused the 'masculine' with the 'feminine'. He argues that modernists were engaged in a poignant yet deeply conflicted effort to hold on to socially 'feminine' and racially marked aspects of identity, qualities that the new social order encouraged them to disparage. Examining works by F. Scott Fitzgerald, Ernest Hemingway, William Faulkner and Willa Cather, Forter shows how these writers shared an ambivalence toward the feminine and an unease over existing racial categories that made it difficult for them to work through the loss of the masculinity they mourned. <i>Gender, Race, and Mourning in American Modernism</i> offers a bold reading of canonical modernism in the United States.