

1. Record Nr.	UNINA9910463107303321
Autore	Bradley Adam
Titolo	Ralph Ellison in progress [[electronic resource]] : from Invisible man to Three days before the shooting-- / / Adam Bradley
Pubbl/distr/stampa	New Haven, : Yale University Press, c2010
ISBN	1-299-46384-3 0-300-14714-7
Descrizione fisica	1 online resource (320 p.)
Disciplina	813/.54
Soggetti	American literature Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- Introduction 1993 -- I. 1982 -- II. 1970 -- III. 1955 -- IV. 1952 -- V. 1950 -- VI. 1945 -- Conclusion 2010 -- Notes -- Bibliography -- Acknowledgments -- Index
Sommario/riassunto	Ralph Ellison may be the preeminent African-American author of the twentieth century, though he published only one novel, 1952's <i>Invisible Man</i> . He enjoyed a highly successful career in American letters, publishing two collections of essays, teaching at several colleges and universities, and writing dozens of pieces for newspapers and magazines, yet Ellison never published the second novel he had been composing for more than forty years. A 1967 fire that destroyed some of his work accounts for only a small part of the novel's fate; the rest is revealed in the thousands of pages he left behind after his death in 1994, many of them collected for the first time in the recently published <i>Three Days Before the Shooting . . . Ralph Ellison in Progress</i> is the first book to survey the expansive geography of Ellison's unfinished novel while re-imaging the more familiar, but often misunderstood, territory of <i>Invisible Man</i> . It works from the premise that understanding Ellison's process of composition imparts important truths not only about the author himself but about race, writing, and American identity. Drawing on thousands of pages of Ellison's journals, typescripts, computer drafts, and handwritten notes, many never

before studied, Adam Bradley argues for a shift in scholarly emphasis that moves a greater share of the weight of Ellison's literary legacy to the last forty years of his life and to the novel he left forever in progress.

---