

1. Record Nr.	UNINA9910821398103321
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Titolo	Deadly musings : violence and verbal form in American fiction / / Michael Kowalewski
Pubbl/distr/stampa	Princeton, N.J., : Princeton University Press, c1993
ISBN	1-282-75187-5 9786612751875 1-4008-2117-7 1-4008-1241-0
Edizione	[Core Textbook]
Descrizione fisica	1 online resource (312 p.)
Disciplina	813.009/355
Soggetti	American fiction - History and criticism Violence in literature Style, Literary Literary form
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 257-290) and index.
Nota di contenuto	Front matter -- Contents -- Acknowledgments -- INTRODUCTION: Reading Violence, Making Sense -- CHAPTER I. Invisible Ink -- CHAPTER II. James Fenimore Cooper -- CHAPTER III. Poe's Violence -- CHAPTER IV. Violence and Style in Stephen Crane's Fiction -- CHAPTER V. The Purity of Execution in Hemingway's Fiction -- CHAPTER VI. Faulkner -- CHAPTER VII. Flannery O'Connor -- CHAPTER VIII. "The Late, Late, Late Show" -- POSTSCRIPT: Style, Violence, American Fiction -- Notes -- Index
Sommario/riassunto	"Violent scenes in American fiction are not only brutal, bleak, and gratuitous," writes Michael Kowalewski. "They are also, by turns, comic, witty, poignant, and sometimes, strangely enough, even terrifyingly beautiful." In this fascinating tour of American fiction, Kowalewski examines incidents ranging from scalplings and torture in <i>The Deerslayer</i> to fish feeding off human viscera in <i>To Have and Have Not</i> , to show how highly charged descriptive passages bear on major issues concerning a writer's craft. Instead of focusing on violence as a socio-cultural phenomenon, he explores how writers including Cooper, Poe,

Crane, Hemingway, Faulkner, Wright, Flannery O'Connor, and Pynchon draw on violence in the realistic imagining of their works and how their respective styles sustain or counteract this imagining. Kowalewski begins by offering a new definition of realism, or realistic imagining, and the rhetorical imagination that seems to oppose it. Then for each author he investigates how scenes of violence exemplify the stylistic imperatives more generally at work in that writer's fiction. Using violence as the critical occasion for exploring the distinctive qualities of authorial voice, *Deadly Musings* addresses the question of what literary criticism is and ought to be, and how it might apply more usefully to the dynamics of verbal performance.
