

Early Twentieth-Century Fiction
e20fic23.blogs.rutgers.edu

Prof. Andrew Goldstone (andrew.goldstone@rutgers.edu)

Office hours: Wednesday 12 p.m. in MU 019, or by appointment

TA: Ivana Onubogu (ivana.onubogu@rutgers.edu)

Office hours: Friday 9 a.m. by Zoom

October 16, 2023. Faulkner (2).

review: Faulkner's narration

- ▶ interior monologue, but the “stream” is not all “consciousness”
- ▶ action is back!
- ▶ problems of perspective (bias, confusion, vision)
 - ▶ It was the sweetest thing I ever saw. (21)
 - ▶ Like somehow you was looking at yourself and your doings outen his eyes. (125)

tone

- ▶ What is the tone of Addie's deathbed scene (44–46)?

tone

- ▶ What is the tone of Addie's deathbed scene (44–46)?
- ▶ What is the tone of Addie's deathbed scene (47–48)?

tone

- ▶ What is the tone of Addie's deathbed scene (44–46)?
- ▶ What is the tone of Addie's deathbed scene (47–48)?

Jewel, I say, she is dead, Jewel. Addie Bundren is dead (52)

ESP again

You could do so much for me if you just would. If you just knew. I am I and you are you and I know it and you dont know it and you could so much for me if you just would and if you just would then I could tell you and then nobody would have to know it except you and me and Darl (51)

It was then, and then I saw Darl and he knew. He said he knew without the words like he told me that ma is going to die without words, and I knew he knew because if he had said he knew with the words I would not have believed that he had been there and saw us. (27)

He could do so much for me if he just would. He could do everything for me. (58; qtd. by “Burreem”)

Dewey Dell's dialect

The first time **me** and Lafe picked on down the row. Pa **dassent** sweat because he will catch his death from the sickness so everybody that comes to help us. And Jewel **dont** care about anything he is not kin to us in caring, not care-kin. (26)

reading dialect

- ▶ languages have many **varieties**
 - ▶ they vary in lexicon, pronunciation, grammar
 - ▶ variation is often along lines of geographic and social division
 - ▶ dialects: associated with particular places/groups
- ▶ every variety has a grammar and is equally expressive
- ▶ some varieties have prestige as **standards** (school, media)
- ▶ some varieties are stigmatized as “broken,” “ignorant,” “dialect”
- ▶ **dialect writing** uses conventions to represent dialect speech, especially regional and minority speech

idiolect

The first time **me** and Lafe picked on down the row. Pa **dassent** sweat because he will catch his death from the sickness so everybody that comes to help us. And Jewel **dont** care about anything he is not kin to us in caring, not **care-kin**. (26)

whose language?

[Jewel:] “Get the goddamn stuff out of sight while you got a chance, you pussel-gutted bastard.” (13)

[Darl:] He [Peabody] has pussel-gutted himself eating cold greens. (40)

Faulkner's hand

[Tull:] And the next morning they found him [Vardaman?] in his shirt tail, laying asleep on the floor like a felled steer, and the top of the box bored clean full of holes and Cash's new auger broke off in the last one. Whey they taken the lid off they found that two of them had bored on into her face.

If it's a judgment, it aint right. Because the Lord's got more to do than that. Because the only burden Anse Bundren's ever had is himself....I think to myself he aint that less of a man or he couldn't a bore himself this long....

Cora said, "I have bore you what the Lord God sent me." (73)

Faulkner's hand

[Tull:] And the next morning they found him [Vardaman?] in his shirt tail, laying asleep on the floor like a felled steer, and the top of the box **bored** clean full of holes and Cash's new auger broke off in the last one. Whhey they taken the lid off they found that two of them had **bored** on into her face.

If it's a judgment, it aint right. Because the Lord's got more to do than that. Because the only **burden** Anse **Bundren's** ever had is himself....I think to myself he aint that less of a man or he couldn't a **bore** himself this long....

Cora said, "I have **bore** you what the Lord God sent me." (73)

technique (I)

My mother is a fish. (84)

▶ Why?

technique (2)

They had laid her in it reversed. Cash made it clock-shape, like this



with every joint and seam bevelled and scrubbed with the plane, tight as a drum and neat as a sewing basket, and they had laid her in it head to foot so it wouldn't crush her dress. It was her wedding dress and it had a flare-out bottom, and they had laid her head to foot in it so the dress could spread out, and they had made her a veil out of a mosquito bar so the auger holes in her face wouldn't show. (88)

- ▶ Why the diagram?

“Vardaman”

In his inaugural address, [Mississippi governor] James K. Vardaman declared that the growing tendency of the negro to commit criminal assault on white women is nothing more or less than the manifestation of the racial desire for social equality...Vardaman said: “As a race he is deteriorating morally every day. Time has demonstrated that he is more criminal as a free man than as a slave.”... The governor also declares that the people of the nation should rise up and demand the repeal of the Fifteenth amendment.

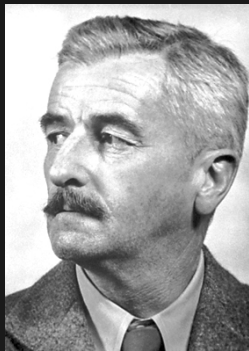
Washington Post, January 20, 1904: 1. [ProQuest Historical Newspapers](#).

An effort to rid the Constitution of the United States of the Fifteenth Amendment will be made within the next few days by Senator James K. Vardaman of Mississippi. For twenty years Mr. Vardaman has been working to this end...In his propaganda for the disfranchisement of the negro he has lectured in nearly every part of the United States.

New York Times, December 20, 1914: 10. [ProQuest](#).

William Cuthbert Falkner

- 1897 b. Mississippi
 - 1918 joins RAF as “Faulkner” in Toronto
 - 1919 briefly at U. of Mississippi as student
 - 1924 *The Marble Faun* (book of poems)
 - 1925 travels in Europe
 - 1926 invents Yoknapatawpha in early work
 - 1929 *The Sound and the Fury*
 - 1929 works nights at Ole Miss power plant
 - 1929 composes *As I Lay Dying* rapidly
 - 1930 *As I Lay Dying*: good notices
 - 1931 *Sanctuary* (scandalous hit)
-



Photograph: Nobel Foundation Archive, nobelprize.org.

Falkner to Faulkner

- 1931 *Nouvelle Revue Française* essay on Faulkner
- 1932–33 *Sanctuary, As I Lay Dying* translated into French
- 1934–35 *Autour d'une mère*, French theatre version
- 1938–39 *Sound and the Fury* in French; acclaimed by Sartre
- 1950 Nobel prize
- 1932–51 occasional Hollywood work
- 1946 *Portable Faulkner*, ed. Malcolm Cowley (New York: Viking)
- 1948 Film deal for *Intruder in the Dust* (\$50,000)
- 1962 d.
-

next

- ▶ read at least through 179