

# The Real Judge Holden

Steven Frye

*(Beyond) Posthuman Violence: Epic Rewritings of Ethics in the Contemporary Novel* Claudio Murgia, 2019-12-02

Neuroscience tells us that the brain is nothing but a metaphor machine capable of extracting meaning from a chaotic reality. Following Agamben, Arendt, Benjamin and Žižek, a theory of violence can be established according to which violence is a reaction on the part of the individual to the frustration generated by having her metaphor machine suppressed by the mythic narrative of the Law. In opposition to mythic violence, Benjamin posits the justice of divine violence. Divine justice is an excess of life, the very uniqueness of the metaphor machine. The individual is affected by a difficulty to communicate her metaphor machine to the Other, as if it were inexpressible. This work explores how the characters in the works of David Foster Wallace, Cormac MacCarthy, J. G. Ballard, Bret Easton Ellis, Chuck Palahniuk, William Gibson, Neal Stephenson, Maurice G. Dantec and China Mieville suffer from these limits of language and the constrictions of the Law. Through violence they look for their individual Voice, intended as their will-to-say, the 'pure taking place of language' (Agamben). In their struggle to be heard these characters are however deaf to the Voice of the Other. There is a need for a new Ethics of Narratives expressed through an Epic of the Voice founded on the will-to-listen, along the lines of the concept of the posthuman theorized by Rosi Braidotti. Here subjectivity is a process of constant autopoiesis dependent on the relationship the individual has with the Other and the environment around her, that is, in the reciprocal will-to-say and will-to-listen. Human beings can meet in the taking-place of language, in the place before the suppressive language of the Law is even born, in a meeting of Voices.

*Counternarrative Possibilities* James Dorson, 2016-06-09 *Counternarrative Possibilities* reads Cormac McCarthy's Westerns against the backdrop of the two formative national tropes of virgin land (from the 1950s) and homeland (after 9/11) in American mythology. While both of these figures have been used in exceptionalist discourse about the United States, they are also intimately connected with the emergence and transformation of the field of American Studies. Using an integrative approach to read McCarthy's Westerns in relation to both their ideological context and the institutionalized ideology critique that has shaped their reception, the book shows how McCarthy's Westerns simultaneously counter the national narratives underlying the tropes of virgin land and homeland and reinvest them with new, potentially transformative meaning. McCarthy's work of the 1980s and 1990s both draws on postmodern strategies of narrative disruption and departs from them

by staging a return to narrative that prefigures recent postpostmodern developments. Departing from prevailing accounts of McCarthy that place him in relation to his literary antecedents, *Counternarrative Possibilities* takes a forward-looking approach that reads McCarthy's work as a key influence on millennial fiction. Weaving together disciplinary history with longstanding debates over the relationship between aesthetics and politics, *Counternarrative Possibilities* is at once an exploration of the limits of ideology critique in the 21st century and a timely reconsideration of McCarthy's work after postmodernism.

**Understanding Cormac McCarthy** Steven Frye, 2012-08-27 A roadmap to the dark and mythic topography of McCarthy's fiction Named by Harold Bloom as one of the most significant American novelists of our time, Cormac McCarthy has been honored with the National Book Award and the National Book Critics Circle Award for *All the Pretty Horses*, the James Tait Black Memorial Prize and the Pulitzer Prize for *The Road*, and the coveted MacArthur Fellowship. Steven Frye offers a comprehensive treatment of McCarthy's fiction to date, dealing with the author's aesthetic and thematic concerns, his philosophical and religious influences, and his participation in Western literary traditions. Frye provides extensive readings of each novel, charting the trajectory of McCarthy's development as a writer who invigorates literary culture both past and present through a blend of participation, influence, and aesthetic transformation. *Understanding Cormac McCarthy* explores the early works of the Tennessee period in the context of the romance genre, the southern gothic and grotesque, as well as the carnivalesque. A chapter is devoted to *Blood Meridian*, a novel that marks McCarthy's transition to the West and his full recognition as a major force in American letters. In the final two chapters, Frye explores McCarthy's Border Trilogy and his later works—specifically *No Country for Old Men* and *The Road*—addressing the manner in which McCarthy's preoccupation with violence and human depravity exists alongside a perpetual search for meaning, purpose, and value. Frye provides scholars, students, and general readers alike with a clearly argued foundational examination of McCarthy's novels in their historical and literary contexts as an ideal roadmap illuminating the author's work as it charts the dark and mythic topography of the American frontier.

The Pastoral Vision of Cormac McCarthy Georg Guillemin, 2004-06-17 Georg Guillemin's visionary approach to the work of Western novelist Cormac McCarthy combines an overall survey of McCarthy's eight novels in print with a comprehensive analysis of the author's evolving ecopastoralism. Using in-depth textual interpretations, Guillemin argues that even McCarthy's early work is characterized less by traditional nostalgia for a lost pastoral order than by a radically egalitarian land ethic that prefigures today's ecopastoral tendencies in Western American writing. The study shows that more than any of the other landscapes evoked by McCarthy, the Southwestern desert becomes the stage for his dramatizations of a wild sense of the pastoral. McCarthy's fourth novel, *Suttree*, which is the only one set inside an urban environment, is used in the introductory chapter to discuss the relevant compositional aspects of his fiction and the methodology of the chapters to

come. The main part of the study devotes chapters to McCarthy's Southern novels, his keystone work *Blood Meridian*, and the Western novels known as the Border Trilogy. The concluding chapter discusses the broader context of American pastoralism and suggests that McCarthy's ecopastoralism is animistic rather than environmentalist in character. Guillemin shows that the very popular Border Trilogy takes McCarthy's ecopastoralism to its culmination, although this is often overlooked precisely because of the simplicity of the plots—picaresque quests. As the trilogy arranges its plots as a search for a life of pastoral harmony (*All the Pretty Horses*), envisions a nomadic version of pastoral (*The Crossing*), and experiences the foreclosure of the pastoral vision anywhere (*Cities of the Plain*), the trilogy as a whole tacitly acknowledges the obsolescence of utopian pastoralism. Increasingly, man ceases to be the dominant focus of narration, so that the shift from an egocentric to an ecocentric sense of self marks both the heroes and narrators of McCarthy's novels.

**Adventures in Reading Cormac McCarthy** Peter Josyph, 2010-07-08 Regarded by many as one of America's finest-living writers, Cormac McCarthy has produced some of the most compelling novels of the last 40 years. Through the increasing number of cinematic adaptations of his work, including the Oscar-winning *No Country for Old Men*, and the Pulitzer Prize for *The Road*, McCarthy is entering the mainstream of cultural consciousness, both in the United States and abroad. In *Adventures in Reading Cormac McCarthy*, Peter Josyph considers, at length, the author's two masterworks *Blood Meridian* and *Suttree*, as well as the novel and film of *All the Pretty Horses*, McCarthy's play *The Stonemason*, and his film *The Gardener's Son*. The book also includes extended conversations with critic Harold Bloom about *Blood Meridian*; novelist and poet Robert Morgan about *The Gardener's Son*; critic Rick Wallach about *Blood Meridian*; and Oscar-winning screenwriter Ted Tally about his film adaptation of *All the Pretty Horses*. Drawing on multiple resources of an unconventional nature, this book examines McCarthy's work from original and sometimes provocative perspectives. Proposing a new notion of criticism, *Adventures in Reading Cormac McCarthy* will become a useful tool for critics, students, and general readers about one of the great literary talents of the day.

*The New Majority*, 1922

**Notes on *Blood Meridian*** John Sepich, 2013-05-01 "Sepich offers his insight and detailed research to the less knowledgeable reader. He crafts a book that will delight the McCarthy specialists." —Western American Literature *Blood Meridian* (1985), Cormac McCarthy's epic tale of an otherwise nameless "kid" who in his teens joins a gang of licensed scalp hunters whose marauding adventures take place across Texas, Chihuahua, Sonora, Arizona, and California during 1849 and 1850, is widely considered to be one of the finest novels of the Old West, as well as McCarthy's greatest work. The New York Times Book Review ranked it third in a 2006 survey of the "best work of American fiction published in the last twenty-five years," and in 2005 Time chose it as one of the 100 best novels published since 1923. Yet *Blood Meridian*'s complexity, as well as its sheer bloodiness, makes it difficult for some readers. To guide all its readers and help them appreciate the novel's

wealth of historically verifiable characters, places, and events, John Sepich compiled what has become the classic reference work, *Notes on Blood Meridian*. Originally published in 1993, *Notes* remained in print for only a few years and has become highly sought-after in the rare book market, with used copies selling for hundreds of dollars. In bringing the book back into print to make it more widely available, Sepich has revised and expanded *Notes* with a new preface and two new essays that explore key themes and issues in the work. This amplified edition of *Notes on Blood Meridian* is the essential guide for all who seek a fuller understanding and appreciation of McCarthy's finest work.

**In Search of Humanity** Andrea Radasanu, 2015-03-18 This collection of essays, offered in honor of the distinguished career of prominent political philosophy professor Clifford Orwin, provides a wide context in which to consider the rise of "humanity" as one of the chief modern virtues. A relative of—and also a replacement for—formerly more prominent other-regarding virtues like justice and generosity, humanity and later compassion become the true north of the modern moral compass. Contributors to this volume consider various aspects of this virtue, by comparison with what came before and with attention to its development from early to late modernity, and up to the present.

Biographical articles Lucian Lamar Knight, 1917

*A Standard History of Georgia and Georgians* Lucian Lamar Knight, 1917

**Representations of the Local in the Postmillennial Novel** Milena Kaličanin, Soňa Šnircová, 2022-10-11 This book discusses a rich variety of voices from the margins and experiences of living in the postmillennial globalised world represented in selected novels by Irish-Canadian, British, American, Serbian, Australian, Iraqi and Māori authors. Contributions focus on illustrative examples of the contemporary novel that reflects acute awareness of globalizing processes and the rising tension between global and local identities, discourses and trends. In its diversity, the book serves to map voices from the new margins overshadowed by the intense pressure of globalization. Whether these new margins are ethnic minorities living in globalized centres of contemporary metropolises or authors whose national, local or regional voices are marginalized by works with more global ones, they are equally deserving of the attention of general readers, university students and literary scholars. The book will primarily appeal to scholars in the fields of literary, gender, postcolonial and food studies, but will also be of interest to a broader readership involved in explorations of literary works in the context of globalizing processes.

*Perspectives on Cormac McCarthy* Edwin T. Arnold, 2012 Cormac McCarthy's first novel, *The Orchard Keeper*, won the William Faulkner Award. His other books - *Outer Dark*, *Child of God*, *Suttree*, and *Blood Meridian* - have drawn a cult readership and the praise of such writers as Annie Dillard and Shelby Foote. There are so many people out there who seem to have a hunger to know more about McCarthy's work, says McCarthy scholar Vereen Bell. Helping to satisfy such a need, this collection of essays, one of the few critical studies of Cormac McCarthy, introduces his work and lays the groundwork for

study of an important but underrecognized American novelist, winner in 1992 of the National Book Award and the National Book Critics Circle Award for *All the Pretty Horses*. The essays explore McCarthy's historical and philosophical sources, grapple with the difficult task of identifying the moral center in his works, and identify continuities in his fiction. Included too is a bibliography of works by and about him. As they reflect critical perspectives on the works of this eminent writer, these essays afford a pleasing introduction to all his novels and his screenplay, *The Gardener's Son*.

**The Bright Book of Life** Harold Bloom, 2021-12-28 America's most original and controversial literary critic writes trenchantly about forty-eight masterworks spanning the Western tradition—from *Don Quixote* to *Wuthering Heights* to *Invisible Man*—in his first book devoted exclusively to narrative fiction. In this valedictory volume, Yale professor Harold Bloom—who for more than half a century was regarded as America's most daringly original and controversial literary critic—gives us his only book devoted entirely to the art of the novel. With his hallmark percipience, remarkable scholarship, and extraordinary devotion to sublimity, Bloom offers meditations on forty-eight essential works spanning the Western canon, from *Don Quixote* to *Book of Numbers*; from *Wuthering Heights* to *Absalom, Absalom!*; from *Les Misérables* to *Blood Meridian*; from *Vanity Fair* to *Invisible Man*. Here are trenchant appreciations of fiction by, among many others, Austen, Balzac, Dickens, Tolstoy, James, Conrad, Lawrence, Le Guin, and Sebald. Whether you have already read these books, plan to, or simply care about the importance and power of fiction, Harold Bloom is your unparalleled guide to understanding literature with new intimacy.

Contemporary Cowboys Clint W. Jones, 2023-08-01 *Contemporary Cowboys: Reimagining an American Archetype in Popular Culture* expands and develops an understanding of recent cultural shifts in representations of the American cowboy and “the West” as vital components of American identity and values. The chapters in this book examine the ways in which twenty-first century representations have updated the figure of the cowboy, considering not only traditionally analyzed sources, such as television, film, and literature, but also less studied areas such as comics, and music. The contributors probe the cowboy archetype and western mythology with critical theory, feminist critiques, philosophy, history, cultural analysis, and more.

*Cormac McCarthy* Erik Hage, 2010-03-16 Cormac McCarthy, the author of such works as *Blood Meridian*, *All the Pretty Horses*, *No Country for Old Men*, and *The Road*, is one of America's greatest living writers—an uncompromising examiner of the depths of human depravity, the nature of evil, and the bonds that endure. This companion is intended for both the scholar and lay reader seeking a comprehensive understanding of McCarthy's body of work. Alphabetically ordered entries offer analysis of novels, characters, motifs, allusions, plays, and themes, as well as commentary on events, people and places related to McCarthy scholarship. Most entries include a selected bibliography for further reading. A biographical introduction provides information on the life of this reclusive author, and discussion topics are provided as an aid for

instructors.

**McCarthy and the Coens: The Novel versus the Film No Country for Old Men: The Moral Framework of the Novel and the Film** Inese Vicaka, 2014-02-01 This book offers an original perspective on the narrative in the film and the novel *No Country for Old Men*, it also gives a good account on the issue of fidelity that plays an important role in the analysis of the relationship between the film adaptation and its source text, observing whether the Coens have not eradicated the novel's complex and allegorical essence. The narrative analysis in the book as well involves an observation of the narrator's point-of-view and its reliability. Besides, the book undeniably proves that the relation of narrative time and narrative space is vital in the comparison of the film adaptation and its source text. The contents of the book may serve as a valuable source for aspiring students and researchers in the area of literary and film studies.

*Cormac McCarthy and the Writing of American Spaces* Andrew Keller Estes, 2013 In *Cormac McCarthy and the Writing of American Spaces* Andrew Estes examines ideas about the land as they emerge in the later fiction of this important contemporary author. McCarthy's texts are shown to be part of larger narratives about American environments. Against the backdrop of the emerging discipline of environmental criticism, Estes investigates the way space has been constructed in U.S. American writing. Cormac McCarthy is found to be heir to diametrically opposed concepts of space: as something Americans embraced as either overwhelmingly positive and reinvigorating or as rather negative and threatening. McCarthy's texts both replicate this binary thinking about American environments and challenge readers to reconceive traditional ways of seeing space. Breaking new ground as to how literary landscapes and spaces are critically assessed this study seeks to examine the many detailed descriptions of the physical world in McCarthy on their own terms. Adding to so-called 'second wave' environmental criticism, it reaches beyond an earlier, limited understanding of the environment as 'nature' to consider both natural landscapes and built environments. Chapter one discusses the field of environmental criticism in reference to McCarthy while chapter two offers a brief narrative of conceptions of space in the U.S. Chapter three highlights trends in McCarthy criticism. Chapters four through eight provide close readings of McCarthy's later novels, from *Blood Meridian* to *The Road*.

Justices and Judges of the United States Courts, 1980

*Unguessed Kinships* Steven Frye, 2023-04-25 It took six novels and nearly thirty years for Cormac McCarthy to find commercial success as a writer with the National Book Award-winning *All the Pretty Horses* coming twenty-seven years after his debut. The second half of his long career brought major prizes, more bestsellers, and Hollywood adaptations of his work. The sharp upturn in McCarthy's readership, especially with the genre exercises *No Country for Old Men* and *The Road*, has obscured his commitment to a decidedly old-fashioned style of literature: naturalism. It is hardly a secret that McCarthy's work tends to darker themes: violence, brutality, warfare, the cruel indifference of nature. There is a bright line running from

some of the core texts of literary naturalism in those themes, which would not be out of place in the writing of Jack London or Stephen Crane. But literary naturalism is much more than the oversimplified Darwinism that we often think of. Nature may well be red in tooth and claw, and humans are part of nature, but the humanity depicted in naturalist literature was capable of love, selflessness, and spirituality in addition to atavism and monstrosity. That is the naturalism that comes across in McCarthy's oeuvre. In *Unguessed Kinships*, Steven Frye complicates our understanding of literary naturalism through a chronological treatment of McCarthy's body of work. Beginning with an overview of the century-long critical engagement with naturalism, Frye carefully shows how the naturalist idea has matured in the context of modernity and postmodernity, particularly in its relationship with the American South and West, regions that each inspired a distinct phase of McCarthy's long career. In his novels and plays, McCarthy engages both explicitly and obliquely with the project of Manifest Destiny, both in the western drama of *Blood Meridian* and the twentieth-century settings of TVA-era Knoxville in the Tennessee novels and the atomic frontier of Alamogordo in *Cities of the Plain*. The concerns of these works are not explicitly American in Frye's reading: deep philosophical and religious questions are asked, drawing on ancient Greek philosophy, Gnosticism, Nietzsche, and more contemporary inquiries. Frye argues for McCarthy not merely as a naturalist writer but as a naturalist in the most profound sense. *Unguessed Kinships* includes biographical and historical context in each chapter, widening the appeal of the text to not just naturalists or McCarthy scholars, but anyone studying the literature of the South or the West. While the influential scholarship of Vereen Bell made a claim for nihilism as central to McCarthy, recent work has focused on the various philosophical, religious, and metaphysical underpinnings of his writing. In *Unguessed Kinships*, Steven Frye takes up the importance of both the natural world and naturalism to one of the most significant American writers of recent vintage--

*Proceedings of the ... Annual Conference of the New York State Association of Magistrates* New York State Association of Magistrates, 1925

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