Eudora Welty’s Delta Wedding

Kreyling instead reveals the dynamic growth in the depth and complexity of Welty's vision and literary technique over the course of her career. "--BOOK JACKET.

Eudora Welty's Isolated Women Characters in Delta Wedding

Eudora Welty's characterization of George Fairchild (Delta Wedding) queers the heroic masculine ideal, St George, whose legendary exploits have been popularized in narrative literature, Catholic iconography, and children's fairy tale. Lauded by the Fairchild women for his "difference" George's sexuality offers him an identity apart from the suffocating Fairchild family myth. George Fairchild's queer sexuality and homoeroticism augments our critical understanding of Delta Wedding, the character, as well as other characters. The author's subtly politicized construction of the novel's ostensible hero subverts literary tradition, the gender binary, and patriarchal myth.

The House Within

A author's abstract: This thesis discusses the effects of war on the southern plantation lifestyle depicted in Eudora Welty's Delta Wedding. This thesis focuses on the female characters who adapt to the absence of the husbands during wartime. Wars are the catalyst for societal change in the novel, and the women must adapt to the new social changes that are encroaching upon the plantation. The chapters explore each individual reaction of female characters in the novel. The female characters in Delta Wedding represent varying wars of reacting to shifting social norms brought about by war.

Eudora Welty's Isolated Women Characters in Delta Wedding
**Delta Wedding and The Ponder Heart**

Presenting the first full-length collection of essays on Eudora Welty’s novel, Delta Wedding (1946), this volume is the fourth book in Rodopi Press’s Dialogue Series. Within these pages, emerging and experienced literary critics engage in an exciting dialogue about Welty’s noted novel, presenting a wide range of scholarship that focuses on feminist concerns, pays tribute to the rhetoric of exclusion and empowerment, examines the role of outsider and boundaries, explores meaning-making, and highlights the novel’s humor and musicality. This volume will no doubt be of interest to Welty aficionados as well as southern studies and feminist scholars and to those who are interested in the craft of writing fiction.

**Dispatches from the Homefront**

**Delta Wedding**

**Eudora Welty and the Art of Remembering**

Serious Daring is the story of the complementary journeys of two American women artists, celebrated fiction writer Eudora Welty and internationally acclaimed photographer Rosamond Purcell, each of whom initially practiced, but then turned from, the art form ultimately pursued by the other. For both Welty and Purcell, the art realized is full of the art seemingly abandoned. Welty’s short stories and novels use images of photographs, photographers, and photography. Purcell photographed books, texts, and writing. Both women make compelling art out of the seeming tension between literary and visual cultures. Purcell wrote a memoir in which photographs became endnotes. Welty re-emerged as a photographer through the publication of four volumes of what she called her “snapshots,” magnificent black-and-white photographs of small-town Mississippi and New York City life. Serious Daring is a fascinating look at how the road not taken can stubbornly accompany the chosen path, how what is seemingly left behind can become a haunting and vital presence in life and art.

**Taking Eudora Welty’s Text Out of the Closet**

Marking the fiftieth anniversary of Eudora Welty’s first important publication, this special collection of critical essays celebrates her achievement as an incomparable literary artist. Since 1936, when "Death of a Traveling Salesman" was published, the excellence of her stories, novels, essays and collections has been giving unceasing acclaim, and she has become one of the most honored and most esteemed of American writers. The essays in this collection convey the scholarly pleasure one finds in studying the works of Eudora Welty. Although they employ varying critical methodologies, pleasure is at the source of the examinations published in this book. In these essays, forma, mythic, and thematic criticism from a variety of scholars offers fresh access to A Curtain of Green, The Wide Net, The Golden Apples, and Delta Wedding. One bibliographical study included shows Welty to be keenly attuned to the nuances of meaning during the writing and revising of The Optimist's Daughter, deepening, clarifying, making more precise a novel of inestimable personal feeling. In another essay, Welty's close attention to the world is examined in relation to an early story "At the Landing," to the remarkable photography of One Time, One Place, and to her recent memoir, One Writer's Beginnings. Also included is a study of Eudora Welty in relation to Elizabeth Bowen, the Anglo-Irish writer. A new interview with Miss Welty, which unifies this collection, and a checklist of Welty materials that updates Welty scholarship enhance this volume and bring further scholarly acknowledgement to this celebrated author's significant artistic stature and preeminent literary worth.

**Understanding Eudora Welty**

Set in 1923, Delta Wedding is an exquisitely woven story of southern family life, centered around the Fairchild family’s preparations for a wedding at their Mississippi plantation. In The Ponder Heart, a comic masterpiece, Miss Edna Earle Ponder, one of the few living members of a once prominent family, tells a traveling salesman the history of her family and fellow townsfolk. This edition brings together two fine
works from one of the most beloved writers of the American south.

**Eudora Welty--a bibliography of her work**

**Serious Daring**

Contributions by Jacob Agner, Sharon Deykin Baris, Carolyn J. Brown, Lee Anne Bryan, Keith Cartwright, Stuart Christie, Mae Miller Claxton, Virginia Ottley Craighill, David A. Davis, Susan V. Donaldson, Julia Eichelberger, Kevin Eyster, Dolores Flores-Silva, Sarah Gilbreath Ford, Stephen M. Fuller, Dawn Gilchrist, Rebecca L. Harrison, Casey Kayser, Michael Kreyling, Ebony Lumumba, Suzanne Marrs, Pearl Amelia Mchaney, David Mchirter, Laura Sloan Patterson, Harriet Pollack, Gary Richards, Christin Marie Taylor, Annette Trefzer, Alec Valentine, Adrienne Akins Warfield, Keri Watson, and Amy Weldon Too often Eudora Welty is known to the general public as Miss Welty, a "perfect lady" who wrote affectionate portraits of her home region. Yet recent scholarship has amply demonstrated a richer complexity. Welty was an innovative artist with cosmopolitan sensibilities and progressive politics, a woman who maintained close friendships with artists and intellectuals throughout the world, a writer as unafraid to experiment as she was to level her pen at the worst human foibles. The essays collected in Teaching the Works of Eudora Welty seek to move Welty beyond a discussion of region and reflect new scholarship that remaps her work onto a larger canvas. The book offers ways to help twenty-first-century readers navigate Welty's challenging and intricate narratives. It provides answers to questions many teachers will have: Why should I study a writer who documents white privilege? Why should I give this "regional" writer space on an already crowded syllabus? Why should I teach Welty if I do not study the South? How can I help my students make sense of her modernist narratives? How can Welty's texts help me teach my students about literary theory, about gender and disability, about cultures and societies with which my students are unfamiliar?

**Cooking Lessons**

Meatloaf, fried chicken, Jell-O, cake—because foods are so very common, we rarely think about them much in depth. The authors of Cooking Lessons however, believe that food is deserving of our critical scrutiny and that such analysis yields many important lessons about American society and its values. This book explores the relationship between food and gender. Contributors draw from diverse sources, both contemporary and historical, and look at women from various cultural backgrounds, including Hispanic, traditional southern White, and African American. Each chapter focuses on a certain food, teasing out its cultural meanings and showing its effect on women's identity and lives.

**Eudora Welty's Delta Wedding**

**Eudora Welty Newsletter**

**Eudora Welty**

**The Wide Net, and Other Stories**

**Delta Wedding**

**Eudora Welty and Surrealism**

Pulitzer Prize-winning author Eudora Welty's writing and photography were the subject of more than one...
thousand reviews, of which over two hundred are collected here. From the first, reviewers loved Welty's language and disparaged her lack of plot. Their eager anticipation for the next book is rarely diminished by the shock of reading entirely different styles of writing. Her work was admired even as it challenged its readers. The reviews selected for reprinting here represent the diversity of Welty's reception and assessment. Reviews from small towns, urban centers, noted fiction writers, professional reviewers, academics, and everyday readers are included. The comments of reviewing rivals such as the New York Times and the New York Herald Tribune, Nation and New Yorker, when read side by side, reveal the nuances both of the reviewers and of the work of this important Southern writer.

**The Conflict Between Family Ritual and Southern History in Eudora Welty's**

"Delta's Wedding, Losing Battles and the Optimist's Daughter"

**Memory in Three Novels by Eudora Welty**

**Silence in the Fiction of Eudora Welty**

**Feminine Revision in Eudora Welty's Delta Wedding**

During an interview, Eudora Welty described her inability to write directly about World War II: "I couldn't write about it, not at the time, it was too personal. I could write or translate things into domestic or other dimensions in my writing, with the same things in mind" (qtd. in Ruas 66). The purpose of this paper is to examine Welty's 1946 novel Delta Wedding as a translation of, or response to, the war. Welty goes out of her way to avoid any association with the war; she conspicuously places the novel in the year 1923 because it was not a "war year." She retreats from the epic violence of war into the seemingly peaceful, pastoral delta country of Mississippi. Yet, by its avoidance of war, Delta Wedding paradoxically depicts the war by providing a negative image of the war. With the mobilization of men to the front lines during the masculine event of war, the feminized homefront left behind became another negative image of war. During World War II, traditional patriarchies were transformed into practical matriarchies. Women entered the workforce to help fill the labor shortage left by men, often taking jobs traditionally thought of as "men's only." This proved to be a turning point for women in American history. In Delta Wedding, Welty's portrayal of a matriarchal family on a patriarchal plantation mirrors the 1940s society. She depicts women in various stages of life, which reflect the stages in Susan Lichtman's cycle of the female hero. They include the virgin, mother and crone stages. Through such characters, Welty celebrates the female journey toward self-actualization, helping the reader to value such a journey as heroic. In doing so, she gives an alternate view of the hero: not typical war hero of the time, but instead the hero of the everyday, not limited by gender.

**Eudora Welty, Whiteness, and Race**

Keywords: pastoral, World War II literature, heroism.

**Matriarchy and the Cycles of Time in Eudora Welty's Delta Wedding**

The nickname of the train was the Yellow Dog. Its real name was the Yazoo-Delta. It was a mixed train. The day was the 10th of September, 1923 - afternoon. Laura McRaven, who was nine years old, was on her first journey alone. Laura McRaven travels down the Delta to attend her cousin Dabney’s wedding. At the Fairchild plantation her family envelop her in a tidal wave of warmth, teases and comfort. As the big day approaches, tensions inevitably rise to the surface.

**The Role of the Home in Eudora Welty's Delta Wedding and the Optimist's Daughter**
Locating the Sources of Women's Power in Eudora Welty's Delta Wedding and the Golden Apples

"Something for the Girls"

Delta Wedding

A study linking the novels of Eudora Welty to a tradition of Southern romance writers. Beginning with the Civil War diarists, the author isolates and defines the components of the Southern romance, tracing Welty's adaptation of each component within the novels themselves and revealing a twofold importance: it connects the literature of the Civil War diarists to the work of Eudora Welty in a meaningful way while illuminating her work in the light of a Southern Romance tradition.

The Fairchild Family Myth in Eudora Welty's Delta Wedding

A Tissue of Lies

Teaching the Works of Eudora Welty

Eudora Welty's Modernist Vision in Delta Wedding

Presenting the first full-length collection of essays on Eudora Welty's novel, Delta Wedding (1946), this volume is the fourth book in Rodopi Press's Dialogue Series. Within these pages, emerging and experienced literary critics engage in an exciting dialogue about Welty's noted novel, presenting a wide range of scholarship that focuses on feminist concerns, pays tribute to the rhetoric of exclusion and empowerment, examines the role of outsider and boundaries, explores meaning-making, and highlights the novel's humor and musicality. This volume will no doubt be of interest to Welty aficionados as well as southern studies and feminist scholars and to those who are interested in the craft of writing fiction.

The Use of Place in Eudora Welty's Delta Wedding

Delta Wedding

Eudora Welty and Surrealism surveys Welty's fiction during the most productive period of her long writing life. The study shows how the 1930s witnessed surrealism's arrival in the United States largely through the products of its visual artists. Welty, a frequent traveler to New York City where the surrealists exhibited and a keen reader of magazines and newspapers that disseminated their work, absorbed and unconsciously appropriated surrealism's perspective in her writing. In fact, Welty's first solo exhibition of her photographs in 1936 took place next door to New York's premier venue for surrealist art. In a series of readings that collectively examine A Curtain of Green and Other Stories, The Wide Net and Other Stories, Delta Wedding, The Golden Apples, and The Bride of the Innisfallen and Other Stories, the book reveals how surrealism profoundly shaped Welty's striking figurative literature. Yet the influence of the surrealist movement extends beyond questions of style. The study's interpretations also foreground how her writing refracted surrealism as a historical phenomena. Scattered throughout her stories are allusions to personalities allied with the movement in the United States, including figures such as Salvador Dalí, Elsa Schiaparelli, Caressé Crosby, Wallace Simpson, Cecil Beaton, Helena Rubinstein, Elizabeth Arden, Joseph Cornell, and Charles Henri Ford. Individuals such as these and others whom surrealism seduced often lead unorthodox and controversial lives that made them natural targets for moral opprobrium.
Eschewing such parochialism, Welty borrowed the idiom of surrealism to develop modernized depictions of the South, a literary strategy that revealed not only cultural farsightedness but great artistic daring.

**Found Haiku from Eudora Welty's Delta Wedding**

**A Critical Introduction to and a Translation Into Arabic of Eudora Welty's Delta Wedding**

Faced with Eudora Welty's preference for the oblique in literary performances, some have assumed that Welty was not concerned with issues of race, or even that she was perhaps ambivalent toward racism. This collection counters those assumptions as it examines Welty's handling of race, the color line, and Jim Crow segregation and sheds new light on her views about the patterns, insensitivities, blindness, and atrocities of whiteness. Contributors to this volume show that Welty addressed whiteness and race in her earliest stories, her photography, and her first novel, Delta Wedding. In subsequent work, including *The Golden Apples*, *The Optimist's Daughter*, and her memoir, *One Writer's Beginnings*, she made the color line and white privilege visible, revealing the gaping distances between lives lived in shared space but separated by social hierarchy and segregation. Even when black characters hover in the margins of her fiction, they point readers toward complex lives, and the black body is itself full of meaning in her work. Several essays suggest that Welty represented race, like gender and power, as a performance scripted by whiteness. Her black characters in particular recognize whiteface and blackface as performances, especially comical when white characters are unaware of their role play. Eudora Welty, Whiteness, and Race also makes clear that Welty recognized white material advantage and black economic deprivation as part of a cycle of race and poverty in America and that she connected this history to lives on either side of the color line, to relationships across it, and to an uneasy hierarchy of white classes within the presumed monolith of whiteness. Contributors: Mae Miller Claxton, Susan V. Donaldson, Julia Eichelberger, Sarah Ford, Jean C. Griffith, Rebecca Mark, Suzanne Marrs, Donnie McMahand, David McWhirter, Harriet Pollack, Keri Watson, Patricia Yaeger.

**On the Verge of Change: Eudora Welty's Delta Wedding**

Copyright code: 1920d008e1f32f2aba7050e7d8436e48