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Dry september text

This article does not cite any source. Please help improve this article by adding quotes to trusted sources. Non-exturse materials may be challenged and disposed of. Find sources: Dry September – news · newspapers · books · scholar · JSTOR (September 2009) (Learn and when to remove this template message) Dry September is a short story by William Faulkner. Published in 1931, it describes the formation of a mining mafia (despite ambiguous evidence) on a hot September evening to avenge an alleged (and unspecified) insult or attack on a white woman by a black guard, Will Mayes. Told in five parts, the story includes the perspective of the female victim, Miss Minnie Cooper, and the mafia leader, John McLendon. It's one of Faulkner's shorter stories. It was originally published in Scribner magazine, and later appeared in the collections of his stories. It includes an appearance by Hawkshaw, the barber who was at the center of Faulkner's story, Hair. External Links Full text of Dry September, courtesy of new Bulgarian University This short article related to the story is a stub. You can help Wikipedia by expanding it.vte Taken from Dry September was first published in Scribner Magazine in January 1931, and later that year it was republished in Faulkner's collection of stories These 13. The theme of the fall rape is also central to Faulkner's sanctuary novel, which also appeared in 1931. Also, the themes of racism and lindoing in the story relate to Faulkner's teaching of the same subject a year later in his novel Light in August. In February 1930, Faulkner sent an early version of the story, entitled Drouth, to American Mercury, which rejected it. Subsequent revisions of Drouth intensified their rhetorical force by rearranging the plot. In May 1930, Scribner accepted the new version for $200, and eight months later published it as Dry September. One of Faulkner's most frequently antalogized works, Dry September has since appeared in A Rose for Emily and Other Stories (1945), The Faulkner Reader (1954), Modern Library's Selected Short Stories of William Faulkner (1962) and Random House's Collected Stories of William Faulkner (1950; republished in paperback by Vintage International in 1995). We adhere to the version of the story published in the last volume. Dating the Story: The main events of the story take place on a Saturday (180). The title gives us the moon, and the fact that among the characters are two veterans of the First World War tells us that it takes place after 1918, but otherwise we have to speculate about the year. Our choice to set in 1920 is from the fact that Minnie's car belonging to a beau, cashier in the bank, was the first car in the city (174). (174). Faulkner's last novel, The Reivers (1962), Jefferson's first car arrived in 1903, but in The Sound and the Fury, published a year before Faulkner wrote this story, the first car in town is the car Herbert Head gave Caddie Compson in 1909. None of these cars is the red runabout in the story, but along with the narrative statement that Minnie starts riding in the car twelve years before Will Mayes day is smoothed, they don't give us a time frame for story dating (174). If this first car story appears in 1908, then its September would be 1920 – although it must be said that this is an editorial decision; September in question could have been as much as a few years later. References: Blotner, Joseph, Faulkner: A Biography (Random House, 1974); Fragnoli, A. Nicholas, Michael Golay and Robert W. Hamlin, Critical Companion for William Faulkner: A Literary Response to His Life and Work (Facts on File, 2008). Page 2 Dry September was first published in Scribner Magazine in January 1931, and later that year was republished in Faulkner's short story collection, Thet 13. The theme of the fall rape is also central to Faulkner's sanctuary novel, which also appeared in 1931. Also, the themes of racism and lindoing in the story relate to Faulkner's teaching of the same subject a year later in his novel Light in August. In February 1930, Faulkner sent an early version of the story, entitled Drouth, to American Mercury, which rejected it. Subsequent revisions of Drouth intensified their rhetorical force by rearranging the plot. In May 1930, Scribner accepted the new version for $200, and eight months later published it as Dry September. 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Moral Failure as Violence in Faulkner's Dry September William Faulkner's Dry September, published in the journal Scribner in 1931, deals with the coercive effects that a rumor may illicit, and explores the malevolent rhetoric that fueled racial violence in the Far South in the early 20th century. The subject of race is woven into many of Faulkner's works; however, few deal as directly with racial biases like Dry September. The story lies in Jefferson County, Mississippi, in the middle of a summer later that caused tensions to boil in the small town. A rumor that Will Mayes, a black man, raped a white woman named Minnie Cooper is circulating like wildfire in dry grass, and quickly ignites anger among the city's white men. A mob of vigilantes materializes and quickly mobilizes in pursuit of Will Mayes, despite protests by local barber Hawkshaw, who insists Mayes is completely innocent. Hawkshaw accompanies the sealing mafia as he leaves to find Will Mayes, while insisting on Mayes' innocence. However, after the mob catches Mayes and throws him into the car, Hawkshaw, sitting in the car with Mayes and several members of the mob, gets sick to his stomach and jumps out of the moving car, barely saying a word. The events that follow are left out of the text, although Faulkner makes it very clear that Will Mayes was smoothed out and left to die. The term lining is defined as being sentenced to death (as by hanging) by action of the mafia without legal sanction (Merriam-Webster). However, the word quiet has become synonymous with black-and-white racial violence. Between 1882 and 1930, in America (Wasserman) there were estimated to be 3,403 black-and-white-and-white-and-white-and-white-and-black-and-white-and-white-and-black-and-white-and-black-and-white-and-black-and-white-and-white-and-black-and-white-and-black-and-white-and-black-and-white-and-white-and-black-and-white-and-black-and-white-and-black-and-white This figure is probably conservative, and only takes statistics from a slice of time, which in no way encompasses the totality of racial linating that took place in American history. The legal ramifications of the linsel were in a state of flux during the period when Faulkner was writing Dry September. Lynching was considered a crime, but only at the local and state level. As a result, many jurisdictions have failed to prosecute those who have committed illegal delays. The lynching mafias in America acted with relative impunity and, in fact, were often helped by local law enforcement authorities (Williams). Between 1890 and 1952, more than 200 were introduced in Congress, but exactly zero were passed as federal laws (JBHE). More specifically for the time when Dry September was written, there was Dyer-Anti Lynching Bill. This bill sought to allow federal prosecution of the monies and passed Congress three times separately in 1920. However, the bill never passed the Senate as a result of filibusters by the Southern Democrats (Hixson). The lack of federal prosecution of those who participated in the mabes has continued in this way for years to come. The issue of lining was a prominent moral and legal issue when William Faulkner, originally from Mississippi, wrote Dry September. But lynching was not limited to the South, nor was racism a purely southern problem. In 1930, just a year before writing Dry September, a particularly controversial deployment took place in Marion, Indiana. Three young black men were put in prison on charges of rape when a crowd of policemen went to prison with sledgehammers and seized the three youths. The lynching, which was facilitated by police officers, drew a large crowd, including women and children (Cauley). All three men were about to be hanged when, interestingly, a white man intervened and insisted that one of the men, James Cameron, was completely innocent of any crime. Cameron was released from lynching but later charged with a lesser murder. The other two men, Thomas Shipp and Abram Smith, were unable to escape the lake. They were hanged by a tree in front of a large crowd on August 7, 1930. The original applicant later testified that she had never been raped (Feldman). This dramatic scene, though not entirely unusual, immediately preceded the writing of dry September, and had two notable implications. One: the splints can be based on false accusations, and two: the linstatements can be avoided by appropriate intervention or testimony. This is just a piece of the historical context in which Faulkner's Dry September is found. There is a great diversity between the critical approaches of this short story. Many scientists have wrongly placed Mississippi hot weather at the heart of their story analysis. While there is no doubt that heat and drought is an important part of the story (it is mentioned at least 20 times), to view the weather as the driving force behind the linsage is too simplistic and wrong. Another critic, Lawrence Jay Dessner, in his essay, The Domesticated Falls, argues that Dry September deals almost exclusively with the incurable, human condition. He argues that Faulkner, through the use of symbolism, presents and mourns, an irretrievably corrupt and fallen world (Dessner). While this analysis strikes some resonance agreements, it over-emphasizes the symbolism and neglects moral morals main characters. A more fruitful understanding of Dry September is achieved by carefully examining all three major characters and their respective moral failures. Old Minnie Cooper falsely accuses Will Mayes of rape in order to attract the attention she once received in her youth. McLendon, who once commanded soldiers in World War I, now engages in racial and domestic violence to satisfy his thirst for physical control. Finally, Hawkshaw fails to stop the brutal injustice of the linsel mafia because he simply lacks the stomach for this task. All three of these characters are in September of their lives, and they cause violence as a result of their dry moral reservoirs. Minnie Cooper was once a prominent socialworker in the small town. She had the first hood of motoring and the city veil ever seen. She was once engaged to a bank teller who has since left her completely. The narrative considers that it has been 12 years since it was downgraded to adultery by the public. Minnie is now in her twilight years, and the men haven't even followed her with their own eyes. She tries to capture the nostalgia of her youth by browsing through bright dresses and seeing movies with her friends. However, even this is not enough to fill her empty and empty days, which are often spent alone, or with the whiskey company. Minnie Cooper is archetypal aging spinster, which is repeated in many of Faulkner's works. Now aging and always unfulfilled, Minnie produces a false accusation of rape against Will Mayes in order to gain the attention that she once had. When she returns to the city after the rumor has circulated, the townspeople look at her and gossip for themselves. Even young men tip their hats and follow the movement of their hips and legs now. However, at sitting down to watch a movie, she sees the young file in the cinema, with their thin, fast, divinely young bodies, strange. The futility of her situation begins to press Minnie; she begins to realize the depth and hopelessness of her selfish moral madness, and breaks into an uncontrollable hysteria. McLendon once served as an army commander on the French Front, but now commands the chain of arms in pursuit of the innocent Will Mayes to satisfy his hunger for action. McLendon bursts into the barbershop and assembles a team of people almost instantly. On the question of whether the rape really took place, McLendon thinks the idea is debatable: Is it happening? What the hell does it matter? McLeldon is a little preoccupied with the principle of justice, but rather sees the rape rumor as an opportunity to give an example to a black man in his city. When Hawkshaw to defend Will Mayes, whom he knows personally, McLendon answers, would you speak to a black man in front of a white woman? Why the hell did you love black... Faulkner uses McLendon as a powerful rhetorical tool; he is a character who embodies a brave, militant, masculine force that abuses his power to serve racist ideals. Although he did not state explicitly, it would be imagined that McLendon could carry out this senseless lining with total impunity. He has no respect for justice, and questions Hawkshaw's manhood at the slightest effort to defend Will Mayes. McLendon plays an archetypal, selfish racist who coerces the people around him through his social and physical power. It is important to see McLeldon in terms of his time as commander of the army. The story takes place in 1930, which would take McLandon out of World War I by about 12 years. McLendon is now probably in his forty-fifty-fifty-maturity September. He once fought for a noble purpose, but now turns into racist violence by the mafia to save his pension for violence. When McLeldon returns home after the silence, he sees his wife waiting for him, which bothers him. He grabs it and repeats it, didn't I tell you? Then he hits and throws her into a chair, and leaves. He has previously told him not to wait for him, and he is enraged that she has not obeyed his commandments. This serves as another example of unprovoked violence in which McLendon uses physical coercion to emphasize his superiority. McLefton seeks to reclaim the power and authority he held in the army, and now, in his early era, allows his morals to bend to his desire for supremacy. Hawkshaw is the protagonist of the story, and his moral failure is more curious; Faulkner seems to paint him as a character who embodies liberal moral principles, but lacks the stomach to assert them. Hawkshaw is adamant that Will Mayes did not commit the crime for which he is charged. Hawkshaw knows the defendant personally and also knows that Minnie Cooper is not a fully credible source. He also seems to have an understanding as to how gossip works in his city. An interesting scene in the described when, in part 1 of the story, Hawkshaw, a barber, is shaving his client. The client is quick to jump to conclusions about the rumor circulating; he claims that Hawkshaw is a damn white man because he thought Will Mayes might be innocent. The client then begins to stand while Hawkshaw has held the razor above the half-resurrected client. This moment of tension in the text can be viewed as Hawkshaw wielding a razor that is both physical and metaphorical. Occam's razor is the principle that states that among the hypotheses in the absence of certainty, the hypothesis that makes the fewest hypotheses is the best However, the text continues to detail that Hawkshaw wipes the razor clean, and puts it away. This episode can be seen as a microcosm of the larger story. Hawkshaw's right when he thinks Will Mayes is innocent. However, when the time comes when Hawkshaw must physically intervene to stop the lynching from which they occur, he does not have the stomach, again physically and metaphorically, to act on his principles. Hawkshaw, despite being sure Mayes is innocent, jumps out of the car that takes Will Mayes to his death and returns to the city. He fails morally by putting away his razor and wiping it clean. William Faulkner had a subtle but penetrating critique of human morality in dry September. The social commentary in the story becomes even clearer when viewed through a rhetorical lens. Faulkner wrote Dry September for Scribner's, a magazine published in New York that would likely have had a first white, upper-class next audience. In the early 20th century, the United States was affected by brutal racism and systematic violence against black people. This racism was perpetuated by the self-righteous white supremacists, would be fictitious mcLendon, however passively allowed to continue by the moral failures of some people, would be the fictional hawkshaw, who fails to intervene because he simply does not have the stomach for the task. Faulkner develops the message that violence can be caused not only by action, but also by inaction. Sources cited Lynch. Merriam-Webster. Merriam-Webster. Web. 8 Oct 2014.Stovel, Katherin. The structure of the lining in the Far South, 1882-1930. Social Forces79.3 (2001): 884. JSTOR. Web. October 8, 2014. <Jstor.org>. Casey, J. E. (2009, April 4). OPINION: Pole looking hanging as deterrence. McClatchy - Tribune Business News taken from Glenn, and James H. Madison. A lining in Heartland: Race and Memory in America. Journal of American History 69.2 (2003): 471. Print.Dessner, Lawrence Jay. William Faulkner's Dry September: Domesticated Dec. College Literature 11.2 (1984): 151-62. JSTOR. Web. 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