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Social Context Of Modern English Literat

Malcolm Bradbury



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The Social Context of Modern English Literature Malcolm Bradbury, 1971-01-01 *The Novel Today* Malcolm Bradbury, 1977 Britain's most important contemporary authors reflect intelligently and imaginatively on the nature and development of the modern novel **A Reference Guide for English Studies** Michael J. Marcuse, 1990-01-01 This ambitious undertaking is designed to acquaint students teachers and researchers with reference sources in any branch of English studies which Marcuse defines as all those subjects and lines of critical and scholarly inquiry presently pursued by members of university departments of English language and literature Within each of 24 major sections Marcuse lists and annotates bibliographies guides reviews of research encyclopedias dictionaries journals and reference histories The annotations and various indexes are models of clarity and usefulness and cross references are liberally supplied where appropriate Although cost conscious librarians will probably consider the several other excellent literary bibliographies in print such as James L Harner's *Literary Research Guide* Modern Language Assn of America 1989 larger academic libraries will want Marcuse's volume Jack Bales Mary Washington Coll Lib Fredericksburg Va Library Journal **English Literature in Context** Paul Poplawski, 2017-05-18 From Anglo Saxon runes to postcolonial rap this undergraduate textbook covers the social and historical contexts of the whole of the English literature **The Social Context of Modern English Literature** Malcolm Bradbury, 1972 *The Modernity of English Art, 1914-30* David Peters Corbett, 1997 The modernity of English art reconceptualises the history of English painting from 1914 to the end of the 1920s Whereas most accounts have tended to see the period as marked by a tension between the native tradition and Modernism this ground breaking book rethinks the 1920s by situating both Modernist and non Modernist painters within a wider cultural history Established figures such as Paul Nash Edward Wadsworth and Wyndham Lewis as well as lesser known artists like Charles Sims John Armstrong and Ethelbert White are discussed and illustrated in a series of innovative readings within this context The modernity of English art offers a new account of painting in England after 1914 and argues for a strongly revisionist view of the significance of the modern during this important but neglected period in English art **The New Cambridge Bibliography of English Literature: Volume 4, 1900-1950** George Watson, I. R. Willison, 1972-12-07 More than fifty specialists have contributed to this new edition of volume 4 of *The Cambridge Bibliography of English Literature* The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis articulation and coordination that it has been retained in all its essentials for the new edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries **Language, Literature & Meaning** John Odmark, 1980-01-01 The essays in this two volume anthology provide the reader with an overview of current Czech Polish and Hungarian research in language literature and meaning as

well as some new perspectives on the major theoretical contributions of Roman Ingarden Georg Lukács and Jan Mukařovský. For the most part the emphasis is on Poetics and Literary Theory however in some of the essays the focus shifts to such related disciplines as Aesthetics Linguistics and Semiotics. The heterogeneity of this collection reflects the broad spectrum of interests and approaches to problems of theory being pursued at present in Poland Hungary and Czechoslovakia. Much of the work being done in these countries remains relatively unknown outside of Eastern Europe. This anthology is an attempt to rectify this situation and make better known the nature and extent of research which promises new insights into a whole range of phenomena in language literature and culture.

The Oxford Critical and Cultural History of Modernist Magazines Peter Brooker, Andrew Thacker, 2009-03-26 The first full study of the role of little magazines and their contribution to the making of artistic modernism. A major scholarly achievement of immense value to teachers researchers and students interested in the material culture of the first half of the 20th century and the relation of the arts to social modernity.

Twentieth-Century English Literature A. Norman Jeffares, Michael Morony, 1986-12-12 In revising this book for a second edition Harry Blamires has updated his final chapters to give a thorough coverage to the work of dramatists novelists and poets who have achieved prominence in the 1980s either as new writers or rediscovered authors who have recently been brought back into print or revived by radio and television.

Ford Madox Ford: Prose and Politics Robert Green, 1981 This text shows how Ford Madox Ford responded to the changes in European politics and culture before during and after the First World War.

Modernism (Routledge Revivals) Peter Faulkner, 2013-09-13 First published in 1977 this book focuses on Modernism one of the most frequently used terms in the discussion of twentieth century literature and culture. It provides an historical account of the concept showing the relation of Modernism to Victorian culture and uses the work of Henry James and W B Yeats in its analysis. The text focuses on the time period between 1910 and 1930 and considers the criticism of T S Eliot and Virginia Woolf Joyce's Ulysses Pound's Hugh Selwyn Mauberley and the complex relationship of D H Lawrence to Modernism. The author also includes a section on developments since 1930 to show both the value of Modernism as a critical term and the problems of achieving an exact usage.

Mystic Moderns James H. Thrall, 2020-01-21 Mystic Moderns examines the responses of three British authors Evelyn Underhill 1875 1941 May Sinclair 1863 1946 and Mary Webb 1881 1927 to the emerging modernity of the long early twentieth century moment encompassing the First World War. As they explored divergent but overlapping understandings of what mystical experience might be these authors rejected claims that modernity's celebration of the secular and rational left no place for the mystical rather they countered sensitivity to a greater reality could both establish and validate personal agency and was integral to their identities as modern women. Their preoccupations with the dynamism of human connection drew on prevailing ideas of vital energy or life force developed by Arthur Schopenhauer and Henri Bergson in ways that channeled modernity's erotic energy of change. By using their fiction to describe new self authenticating forms of mysticism separate from either the prevailing orthodoxy of establishment

Christianity or the extreme heterodoxy of their era's enthusiasm for paranormal experimentation they also contributed to the rise of a generic concept of spirituality. Mystic Moderns thus offers historical perspective on contemporary claims for self-constructed non-institutional spiritual experience associated with the claim 'I'm spiritual not religious'. Working as they did within the shadow of the First World War, Underhill, Sinclair and Webb were in the end attempting to determine what might be of authentic value for a modern age marked by ubiquitous death. While not themselves utopian authors, each was touched by her era's complicated hunger for the best of all possible worlds. Their constructions of how an individual should be and act in the midst of modernity thus simultaneously projected visions of what that modernity itself should become. **Katherine**

Mansfield and Literary Impressionism Julia van Gunsteren, 2024-08-26 *Evelyn Waugh Revisited* Ravi K

Dhar, 2021-12-19 Born on 28 October 1903 to Arthur Waugh 1866-1943 and Catherine Charlotte Raban 1870-1954, Arthur Evelyn St John Waugh 1903-1966, popularly known by his pen name Evelyn Waugh, wrote thirteen major novels apart from short stories, travelogues, essays, news stories and non-fiction. In the maze of his prolific writings, the quintessential Waugh often escaped the critical scrutiny of critics and reviewers who often charged him with being a bitter critic of modern Britain without presenting an alternative moral vision or else that his novels play up an untenable nostalgia for the aristocratic values of the feudal past and a preoccupation with thrusting his religion on others. This book attempts to tear through the foggy veil of such critiques to revisit and redeem the real Waugh as represented in his creative works. The study argues that the claim of Evelyn Waugh to be recognised as a major twentieth-century novelist in English literature rests on his creative use of comedy to convey his unique vision of life. The book highlights the centrality of the ubiquitous metaphor of the ever-revolving wheel of life to an understanding of his comic vision and art. The metaphor helps to define not just the division of this world into static, dynamic and religious characters but also the *weltanschauung* that drives them to lead their lives in a particular way. Based on this, Waugh's novels are amenable to classification into lesser and greater comedies. The book argues that while the lesser comedies play up the absurdity of belief in the Enlightenment philosophy of progress, the greater comedies present the grandeur of life in the spiritual resurrection of the central characters. **Thinking Northern**

Christoph Ehland, 2007 *Thinking Northern* offers new approaches to the processes of identity formation which are taking place in the diverse fields of cultural, economic and social activity in contemporary Britain. The essays collected in this volume discuss the changing physiognomy of Northern England and provide a mosaic of recent thought and new critical thinking about the textures of regional identity in Britain. Looking at the historical origin of Northern identities and at current attitudes to them, the book explores the way received mental images about the North are re-deployed and re-contained in the ever-changing socio-cultural set-up of society in Northern England. The contributors address representation of Northernness in such diverse fields as the music scene, multicultural spaces, the heritage industries, new architecture, the arts, literature and film. **Dostoevsky and English Modernism 1900-1930** Peter Kaye, 1999-05-06 When Constance Garnett's translations

1910 20 made Dostoevsky's novels accessible in England for the first time they introduced a disruptive and liberating literary force and English novelists had to confront a new model and rival The writers who are the focus of this study Lawrence Woolf Bennett Conrad Forster Galsworthy and James either admired or feared Dostoevsky as a monster who might dissolve all literary and cultural distinctions Though their responses differed greatly these writers were unanimous in their inability to recognize Dostoevsky as a literary artist They viewed him instead as a psychologist a mystic a prophet and in the cases of Lawrence and Conrad a hated rival who compelled creative response This study constructs a map of English modernist novelists misreadings of Dostoevsky and in so doing it illuminates their aesthetic and cultural values and the nature of the modern English novel

Too Much Robert Hewison, 2023-02-03 First published in 1986 Too Much records the tumultuous period between 1960 and 1975 when more than at any other time in history the arts were a battleground for the conflicting forces of social change With the new affluence of the Sixties the cultural conformism of the previous decade was rejected in favour of new forms of expression Pop Art pop music fringe theatre and performance poetry helped to create the semi mythological image of Swinging London The liberation ethic was feted as it masked the insecurities of a society in decline but as a real political challenge to the status quo it also led to conflict The confrontation between official culture and the underground came in 1968 a year with its own mythical resonance This book will be of interest to students of art media studies and cultural studies

A Critical Study of Iris Murdoch's Fiction Kum Kum Bajaj, 2001 The Fictional Scene In England Immediately After The Second World War Makes An Interesting Reading Many Critical Studies Have In Great Depth Investigated The Historical Processes To Highlight The Various Directions The Novelists Moved In Then At The Same Time There Was A Concurrent And A Deliberate Attempt On The Part Of These Novelists To Discard The Heritage Of Modernism Iris Murdoch Who Is One Of The Most Prominent Novelists Of This Period Also Shared The Distrust Of Her Contemporaries For The So Called Literary Radicalism However She Remains Distinct As A Writer Among Her Contemporaries In Her Awareness Of The Problems Of The Novel And Language In Her Adherence Both To The Idealism About Human Potentiality And Perfectibility That Liberal Humanism Had Contained But She Is Also Conscious Of The Limited Individual Capacity To Reach That Ideal Her Creative Career Is Marked By Her Desire To Bring Back To The Novel Some Of Its Earlier Comprehensive Vision Of Life Society And Human Character The Present Book Attempts To Reveal Those Important Areas Of Murdoch's Thought Which Set Her Apart From Other Novelists Writing At That Time Her Search For Literary Metaphors Which Aim At Restoring To Novel Some Of Its Lost Moorings Is A Significant Almost Iconoclastic Effort Taking Help From Her Non Fictional Treatises An Attempt Has Been Made In This Book To Highlight The Platonic Burden Of Her Literary And Aesthetic Creed

Contemporary Literary Critics NA NA, 2015-12-25 A reference guide to the work of 115 modern British and American critics

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