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## KEY=LITERATURE - SHANNON HESTER

### COMMITTED STYLES

#### MODERNISM, POLITICS, AND LEFT-WING LITERATURE IN THE 1930S

'Committed Styles' offers a new understanding of the literature of the 1930s and its relationship to modernism, exploring the tensions between formal experimentation and political vision that lie at the heart of the politicised literature of the 1930s.

### COMMITTED STYLES

#### MODERNISM, POLITICS, AND LEFT-WING LITERATURE IN THE 1930S

Oxford University Press, USA This book offers a new understanding of the politicized literature of the 1930s and its relationship to modernism. It explores the tensions between formal experimentation and political vision that lie at the heart of the politicised literature of the 1930s. Intervening in debates about the politics of modernism and the politics of writing more generally, the study reclaims a central body of literary and critical works for modernist studies. Building on substantial new archival research, it offers innovative in-depth readings of literary and critical works by T.S. Eliot, I.A. Richards, William Empson, David Gascoyne, Charles Madge, Humphrey Jennings, Edward Upward, and other key writers of the 1930s.

#### BRITISH LITERATURE AND THE LIFE OF INSTITUTIONS

### SPECULATIVE STATES

Oxford University Press Explores how late Victorian, Edwardian, and modernist literary texts responded and adapted to institutional change that characterized the emergence of the welfare state, and links the development of the institutional forms of the state to the aesthetic forms of literary writing.

### LATE MODERNISM AND EXPATRIATION

Liverpool University Press How did living abroad inflect writers' perspectives on social change in the countries of their birth and in their adopted homelands? How did writers reformulate ideas of social class, race, and gender in these new contexts? How did they develop innovations in form and technique to achieve a style that reflected their social and political commitments? The essays in this book show how the "outward turn" that typifies late modernist writing was precipitated, in part, by writers' experience of expatriation. Late Modernism & Expatriation encompasses writing from the 1930s to the present day and considers expatriation in both its voluntary and coerced manifestations. Together, the essays in this book shape our understanding of how migration (especially in its late twentieth- and twenty-first century complexities) affects late modernism's temporalities. The book attends to major theoretical questions about mapping late modernist networks and it foregrounds neglected aspects of writers' work while placing other writers in a new frame.

### A HISTORY OF 1930S BRITISH LITERATURE

Cambridge University Press This History offers a new and comprehensive picture of 1930s British literature. The '30s have often been cast as a literary-historical anomaly, either as a 'low, dishonest decade', a doomed experiment in combining art and politics, or as a 'late modernist' afterthought to the intense period of artistic experimentation in the 1920s. By contrast, the contributors to this volume explore the contours of a 'long 1930s' by repositioning the decade and its characteristic concerns at the heart of twentieth-century literary history. This book expands the range of writers covered, moving beyond a narrow focus on towering canonical figures to draw in a more diverse cast of characters, in terms of race, gender, class, and forms of artistic expression. The book's four sections emphasize the decade's characteristic geographical and sexual identities; the new media landscapes and institutional settings its writers operated in; questions of commitment and autonomy; and British writing's international entanglements.

### PUBLIC OPINION POLLING IN MID-CENTURY BRITISH LITERATURE

### THE PSYCHOGRAPHIC TURN

Oxford University Press Explores the influence that public opinion polling, and the developing idea of a public consciousness in the British mid-century, had upon the literature of the period. It traces the emergence and growing dominance of public opinion research in cultural and governmental bodies, and the ways in which it came to be aestheticized by British writers.

### AUDIO DRAMA MODERNISM

#### THE MISSING LINK BETWEEN DESCRIPTIVE PHONOGRAPH SKETCHES AND MICROPHONE PLAYS ON THE RADIO

Springer Nature Audio Drama and Modernism traces the development of political and modernist sound drama during the first 40 years of the 20th Century. It demonstrates how pioneers in the phonograph age made significant, innovative contributions to sound fiction before, during, and after the Great War. In stunning detail, Tim Crook examines prominent British modernist radio writers and auteurs, revealing how they negotiated their agitational contemporaneity against the forces of Institutional containment and dramatic censorship. The book tells the story of key figures such as Russell Hunting, who after being jailed for making 'sound pornography' in the USA, travelled to Britain to pioneer sound comedy and montage in the pre-Radio age; Reginald Berkeley who wrote the first full-length anti-war play for the BBC in 1925; and D.G. Bridson, Olive Shapley and Joan Littlewood who all struggled to give a Marxist voice to the working classes on British radio.

### THE ROUTLEDGE INTRODUCTION TO AMERICAN MODERNISM

Routledge The modernist period was crucial for American literature as it gave writers the chance to be truly innovative and create their own distinct identity. Starting slightly earlier than many guides to modernism this lucid and comprehensive guide introduces the reader to the essential history of the period including technology, religion, economy, class, gender and immigration. These contexts are woven of into discussions of many significant authors and texts from the period. Wagner-Martin brings her years of writing about American modernism to explicate poetry and drama as well as fiction and life-writing. Among the authors emphasized are Ernest Hemingway, William Faulkner, Zora Neale Hurston, Langston Hughes, F. Scott Fitzgerald, Gertrude Stein, Willa Cather, John Dos Passos, William Carlos Williams, Mike Gold, James T. Farrell, Clifford Odets, John Steinbeck and countless others. A clear and engaging introduction to an exciting period of literature, this is the ultimate guide for those seeking an overview of American Modernism.

### IRELAND, REVOLUTION, AND THE ENGLISH MODERNIST IMAGINATION

Oxford University Press This book asks how English authors of the early to mid twentieth-century responded to the nationalist revolution in neighbouring Ireland in their work, and explores this response as an expression of anxieties about, and aspirations within, England itself. Drawing predominantly on novels of this period, but also on letters, travelogues, literary criticism, and memoir, it illustrates how Irish affairs provided a marginal but pervasive point of reference for a wide range of canonical authors in England, including Wyndham Lewis, Virginia Woolf, D.H. Lawrence, Graham Greene, and Evelyn Waugh, and also for many lesser-known figures such as Ethel Mannin, George Thomson, and T.H. White. The book surveys these and other incidental writers within the broad framework of literary modernism, an arc seen to run in temporal parallel to Ireland's revolutionary trajectory from rebellion to independence. In this context, it addresses two distinct aspects of the Irish-English relationship as it features in the literature of the time: first, the uneasy recognition of a fundamental similarity between the two countries in terms of their potential for violent revolutionary instability, and second, the proleptic engagement of Irish events to prefigure, imaginatively, the potential course of England's evolution from the Armistice to the Second World War. Tracing these effects, this book offers a topical renegotiation of the connections between Irish and English literary culture, nationalism, and political ideology, together with a new perspective on the Irish sources engaged by English literary modernism.

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## THE CAMBRIDGE COMPANION TO BRITISH LITERATURE OF THE 1930S

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Cambridge University Press Explores 1930s authors, genres, and contexts, giving fresh attention to well-known authors and bringing new writers and approaches to the fore.

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## BECKETT'S IMAGINED INTERPRETERS AND THE FAILURES OF MODERNISM

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Springer Nature

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## COMING UP FOR AIR

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Oxford University Press, USA Set at the beginning of the Second World War, *Coming Up for Air* describes suburban insurance agent George Bowling's return to his birthplace, a sedate Oxfordshire village. This new edition of one of George Orwell's early pre-war works explores the historical and political context of the novel.

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## THE POPULAR FRONT NOVEL IN BRITAIN, 1934-1940

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BRILL In *The Popular Front Novel in Britain* Elinor Taylor examines British Communist novels of the 1930s and argues that the realist novel of the left was a crucial site in which the politics of the Popular Front were rehearsed.

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## THE ART OF APPRECIATION

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## MUSIC AND MIDDLEBROW CULTURE IN MODERN BRITAIN

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Univ of California Press From the BBC Proms to Bernstein's Young People's Concerts, initiatives to promote classical music have been a pervasive feature of twentieth-century musical life. The goal of these initiatives was rarely just to reach a larger and more diverse audience but to teach a particular way of listening that would help the public "appreciate" music. This book examines for the first time how and why music appreciation has had such a defining and long-lasting impact—well beyond its roots in late-Victorian liberalism. It traces the networks of music educators, philanthropists, policy makers, critics, composers, and musicians who, rather than resisting new mass media, sought to harness their pedagogic potential. The book explores how listening became embroiled in a nexus of modern problems around citizenship, leisure, and education. In so doing, it ultimately reveals how a new cultural milieu—the middlebrow—emerged at the heart of Britain's experience of modernity.

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## CHRISTINA STEAD AND THE MATTER OF AMERICA

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Sydney University Press Although Christina Stead is best known for the mid-century masterpiece set in Washington D.C. and Baltimore, *The Man Who Loved Children*, it was not her only work about the America. Five of Christina Stead's mid-career novels deal with the United States, capturing and critiquing American life with characteristic sharpness and originality. In this examination of Stead's American work, Fiona Morrison explores Stead's profound engagement with American politics and culture and their influence on her "restlessly experimental" style. Through the turbulent political and artistic debates of the 1930s, the Second World War, and the emergence of McCarthyism, the "matter" of America provoked Stead to continue to create new ways of writing about politics, gender and modernity. This is the first critical study to focus on Stead's time in America and its influence on her writing. Morrison argues compellingly that Stead's American novels "reveal the work of the greatest political woman writer of the mid twentieth century", and that Stead's account of American ideology and national identity remains extraordinarily prescient, even today.

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## KEEP THE ASPIDISTRA FLYING

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"Money is what God used to be. Good and evil have no meaning any longer except failure and success." Gordon Comstock decides to live in poverty rather than compromise with the 'money god'. Disgusted by society's materialism, he leaves his job in advertising to pursue an ill-fated career as a poet.

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## THE WASTE LAND AFTER ONE HUNDRED YEARS

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Boydell & Brewer An exploration of the legacy of *The Waste Land* on the centenary of its original publication, looking at the impact it had had upon criticism and new poetries across one hundred years.

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## A HISTORY OF AMBIGUITY

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Princeton University Press Ever since it was first published in 1930, William Empson's *Seven Types of Ambiguity* has been perceived as a milestone in literary criticism—far from being an impediment to communication, ambiguity now seemed an index of poetic richness and expressive power. Little, however, has been written on the broader trajectory of Western thought about ambiguity before Empson; as a result, the nature of his innovation has been poorly understood. *A History of Ambiguity* remedies this omission. Starting with classical grammar and rhetoric, and moving on to moral theology, law, biblical exegesis, German philosophy, and literary criticism, Anthony Ossa-Richardson explores the many ways in which readers and theorists posited, denied, conceptualised, and argued over the existence of multiple meanings in texts between antiquity and the twentieth century. This process took on a variety of interconnected forms, from the Renaissance delight in the 'elegance' of ambiguities in Horace, through the extraordinary Catholic claim that Scripture could contain multiple literal—and not just allegorical—senses, to the theory of dramatic irony developed in the nineteenth century, a theory intertwined with discoveries of the double meanings in Greek tragedy. Such narratives are not merely of antiquarian interest: rather, they provide an insight into the foundations of modern criticism, revealing deep resonances between acts of interpretation in disparate eras and contexts. *A History of Ambiguity* lays bare the long tradition of efforts to liberate language, and even a poet's intention, from the strictures of a single meaning.

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## LITERARY REPRESENTATIONS OF PRECARIOUS WORK, 1840 TO THE PRESENT

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Springer Nature *Literary Representations of Precarious Work, 1840 to the Present* sheds new light on literary representations of precarious labor from 1840 until the present. With contributions by experts in American, British, French, German and Swedish culture, this book examines how literature has shaped the understanding of socio-economic precarity, a concept that is mostly used to describe living and working conditions in our contemporary neoliberal and platform economy. This volume shows that authors tried to develop new poetic tools and literary techniques to translate the experience of social regression and insecurity to readers. While some authors critically engage with normative models of work by zooming in on the physical and affective backlash of being a precarious worker, others even find inspiration in their own situations as writers trying to survive. Furthermore, this volume shows that precarity is not an exclusively contemporary phenomenon and that literature has always been a central medium to (critically) register forms of social insecurity. By retrieving parts of that archive, this volume paves the way to a historically nuanced view on contemporary regimes of precarious work.

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## WORKING-CLASS WRITING

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### THEORY AND PRACTICE

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Springer This book updates our understanding of working-class fiction by focusing on its continued relevance to the social and intellectual contexts of the age of Trump and Brexit. The volume draws together new and established scholars in the field, whose intersectional analyses use postcolonial and feminist ideas, amongst others, to explore key theoretical approaches to working-class writing and discuss works by a range of authors, including Ethel Carnie Holdsworth, Jack Hilton, Mulk Raj Anand, Simon Blumenfeld, Pat Barker, Gordon Burn, and Zadie Smith. A key informing argument is not only that working-class writing shows 'working class' to be a diverse and dynamic rather than monolithic category, but also that a greater critical attention to class, and the working class in particular, extends both the methods and objects of literary studies. This collection will appeal to students, scholars and academics interested in working-class writing and the need to diversify the curriculum.

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## THE POLITICS OF 1930S BRITISH LITERATURE

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### EDUCATION, CLASS, GENDER

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Bloomsbury Publishing Winner of the 2018 International Standing Conference for the History of Education's First Book Award Drawing on a rich array of archival sources and historical detail, *The Politics of 1930s British Literature* tells the story of a school-minded decade and illuminates new readings of the politics and aesthetics of 1930s literature. In a period of shifting political claims, educational policy shaped writers' social and gender ideals. This book explores how a wide array of writers including Virginia Woolf, W.H. Auden, George Orwell, Winifred Holtby and Graham Greene were informed by their pedagogic work. It considers the ways in which education influenced writers' analysis of literary style and their conception of future literary forms. *The Politics of 1930s British Literature* argues that to those perennial symbols of the 1930s, the loudspeaker and the gramophone, should be added the textbook and the blackboard.

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## QUEER COMMUNISM AND THE MINISTRY OF LOVE

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### SEXUAL REVOLUTION IN BRITISH WRITING OF THE 1930S

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Edinburgh University Press Maps materiality's importance in the emergent posthuman future of architecture.

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## THE POETS OF RAPALLO

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## HOW MUSSOLINI'S ITALY SHAPED BRITISH, IRISH, AND U.S. WRITERS

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Oxford University Press A new story about the relationships between major twentieth-century English-language poets. Why did poets from the United States, Britain, and Ireland gather in a small town in Italy during the early years of Mussolini's regime? These writers were—or became—some of the most famous poets of the twentieth century. What brought them together, and what did they hope to achieve? *The Poets of Rapallo* is about the conversations, collaborations, and disagreements among Ezra and Dorothy Pound, W.B. and George Yeats, Richard Aldington and Brigit Patmore, Thomas MacGreevy, Louis Zukofsky, and Basil Bunting. Drawing on their correspondence, diaries, drafts of poems, sketches, and photographs, this book shows how the backdrop of the Italian fascist regime is essential to their writing about their home countries and their ideas about modern art and poetry. It also explores their interconnectedness as poets and shows how these connections were erased as their work was polished for publication. Focusing on the years between 1928 and 1935, when Pound and Yeats hosted an array of visiting writers, this book shows how the literary culture of Rapallo forged the lifelong friendships of Richard Aldington and Thomas MacGreevy—both veterans of the First World War—and of Louis Zukofsky and Basil Bunting, who imagined a new kind of "democratic" poetry for the twentieth century. In the wake of the Second World War, these four poets all downplayed their relationship to Ezra Pound and avoided discussing how important Rapallo was to their development as poets. But how did these "democratic" poets respond to the fascist context in which they worked during their time in Rapallo? *The Poets of Rapallo* discusses their collaboration with Pound, their awareness of the rising tide of fascism, and even—in some cases—their complicity in the activities of the fascist regime. *The Poets of Rapallo* charts the new direction for modernist writing that these writers imagined, and in the process, it exposes the dark underbelly of some of the most lauded poetry in the English language.

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## THE YEARS OF ANGER

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### THE LIFE OF RANDALL SWINGLER

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Routledge Randall Swingler (1909-67) was arguably the most significant and the best-known radical English poet of his generation. A widely published poet, playwright, novelist, editor and critic, his work was set to music by almost all the major British composers of his time. This new biography draws on extensive sources, including the security services files, to present the most detailed account yet of this influential poet, lyricist and activist. A literary entrepreneur, Swingler was founder of radical paperback publishing company Fore Publications, editor of *Left Review* and *Our Time* and literary editor of the *Daily Worker*; later becoming a staff reporter, until the paper was banned in 1941. In the 1930s, he contributed several plays for Unity Theatre, including the Mass Declamation Spain, the Munich play *Crisis* and the revues *Sandbag Follies* and *Get Cracking*. In 1936, MI5 opened a 20-year-long file on him prompted by a song he co-wrote with Alan Bush for a concert organised to mark the arrival of the 1934 Hunger March into London. During the Second World War, Swingler served in North Africa and Italy and was awarded the Military Medal for his part in the battle of Lake Comacchio. His collections *The Years of Anger* (1946) and *The God in the Cave* (1950) contain arguably some of the greatest poems of the Italian campaign. After the war, Swingler was blacklisted by the BBC. Orwell attacked him in *Polemic* and included him in the list of names he offered the security services in 1949. Stephen Spender vilified him in *The God That Failed*. The book will challenge the Cold War assumptions that have excluded Swingler's life and work from standard histories of the period and should be of great interest to activists, scholars and those with an interest in the history of the literary and radical left.

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## MODERNIST CRISIS AND THE PEDAGOGY OF FORM

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### WOOLF, DELANY, AND COETZEE AT THE LIMITS OF FICTION

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Bloomsbury Publishing USA What is the role of the author in times of crisis? *Modernist Crisis and the Pedagogy of Form* examines how Virginia Woolf, Samuel R. Delany, and J. M. Coetzee developed literary strategies in common to cope with crisis periods they were anticipating, living through, or looking back on. Matthew Cheney outlines how the three writers shaped their art to create an author/audience relationship congruent with the goals of critical pedagogy espoused by such thinkers as Paulo Freire and bell hooks. Seeking to stimulate ethical thought, Woolf, Delany, and Coetzee required their readers to be active interpreters of their texts' forms, contents, and contexts. By pushing against fiction's fictionality, these writers of very different backgrounds, geographies, privileges, situations, tastes, and styles discovered complex ways to address the world wars in England, the AIDS crisis in New York, and apartheid in South Africa, going so far as to question the value of fiction itself.

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## MODERNISM: A VERY SHORT INTRODUCTION

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Oxford University Press A compact introduction to modernism--why it began, what it is, and how it has shaped virtually all aspects of 20th and 21st century life

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## RED BRITAIN

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### THE RUSSIAN REVOLUTION IN MID-CENTURY CULTURE

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Oxford University Press *Red Britain* sets out a provocative rethinking of the cultural politics of mid-century Britain by drawing attention to the extent, diversity, and longevity of the cultural effects of the Russian Revolution. Drawing on new archival research and historical scholarship, this book explores the conceptual, discursive, and formal reverberations of the Bolshevik Revolution in British literature and culture. It provides new insight into canonical writers including Doris Lessing, George Orwell, Dorothy Richardson, H.G Wells, and Raymond Williams, as well bringing to attention a cast of less-studied writers, intellectuals, journalists, and visitors to the Soviet Union. *Red Britain* shows that the cultural resonances of the Russian Revolution are more far-reaching and various than has previously been acknowledged. Each of the five chapters takes as its subject one particular problem or debate, and investigates the ways in which it was politicised as a result of the Russian Revolution and the subsequent development of the Soviet state. The chapters focus on the idea of the future; numbers and arithmetic; law and justice; debates around agriculture and landowning; and finally orality, literacy, and religion. In all of these spheres, *Red Britain* shows how the medievalist, romantic, oral, pastoral, anarchic, and ethical emphases of English socialism clashed with, and were sometimes overwritten by, futurist, utilitarian, literate, urban, statist, and economic ideas associated with the Bolshevik Revolution.

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## THE AMERICAN ISHERWOOD

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U of Minnesota Press Novelist, memoirist, diarist, and gay pioneer Christopher Isherwood left a wealth of writings. Known for his crisp style and his camera-like precision with detail, Isherwood gained fame for his *Berlin Stories*, which served as source material for the hit stage musical and Academy Award-winning film *Cabaret*. More recently, his experiences and career in the United States have received increased attention. His novel *A Single Man* was adapted into an Oscar-nominated film; his long relationship with the artist Don Bachardy, with whom he shared an openly gay lifestyle, was the subject of an award-winning documentary, *Chris & Don: A Love Story*; and his memoir, *Christopher and His Kind*, was adapted for the BBC. Isherwood's colorful journeys took him from post-World War I England to Weimar Germany to European exile to Golden Age Hollywood to Los Angeles in the full flower of gay liberation. After the publication of his diaries, which run to more than one million words and span nearly a half century, it is possible to fully assess his influence. This collection of essays considers Isherwood's diaries, his vast personal archive, and his published works and offers a multifaceted appreciation of a writer who spent more than half of his life in southern California. James J. Berg and Chris Freeman have brought together the most informative scholarship of the twenty-first century to illuminate the craft of one of the singular figures of the twentieth century. Isherwood, the American, emerges from the shadow of his English reputation to stake his claim as a significant force in late twentieth-century American culture whose legacy continues in the twenty-first century. Contributors: Joshua Adair, Murray State U; Jamie Carr, Niagara U; Robert L. Caserio, Pennsylvania State U; Niladri Chatterjee, U of Kalyani, India; Lisa Colletta, American U of Rome; Lois Cucullu, U of Minnesota; Mario Faraone; Peter Edgerly Firchow; Rebecca Gordon Stewart; William R. Handley, U of Southern California; Jaime Harker, U of Mississippi; Sara S. Hodson, Huntington Library; Carola M. Kaplan, California State U, Pomona; Benjamin Kohlmann, U of Freiburg, Germany; Victor Marsh, U of Queensland; Tina Mascara; Stephen McCauley; Paul M. McNeil, Columbia U; Guido Santi, College of the Canyons, California; Kyle Stevens, Brandeis U.

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## HUMANS AT WORK IN THE DIGITAL AGE

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### FORMS OF DIGITAL TEXTUAL LABOR

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Routledge *Humans at Work in the Digital Age* explores the roots of twenty-first-century cultures of digital textual labor, mapping the diverse physical and cognitive acts involved, and recovering the invisible workers and work that support digital technologies. Drawing on 14 case studies organized around four sites of work, this book shows how definitions of labor have been influenced by the digital technologies that employees use to produce, interpret, or process text. Incorporating methodology and theory from a range of disciplines and highlighting labor issues related to topics as diverse as census tabulation, market research, electronic games, digital archives, and 3D modeling, contributors uncover the roles played by race, class, gender, sexuality, and national politics in determining how narratives of digital labor are constructed and erased. Because each chapter is centered on the human cost of digital technologies, however, it is individual people immersed in cultures of technology who are the focus of the volume, rather than the technologies themselves. *Humans at Work in the Digital Age* shows how humanistic inquiry can be a valuable tool in the emerging conversation surrounding digital textual labor. As such, this book will be essential reading for academics and postgraduate students engaged in the study of digital humanities; human-computer interaction; digital culture and social justice; race, class, gender, and sexuality in digital realms; the economics of the internet; and technology in higher education.

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## BRITISH LITERATURE IN TRANSITION, 1920-1940: FUTILITY AND ANARCHY

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Cambridge University Press Literature from the 'political' 1930s has often been read in contrast to the 'aesthetic' 1920s. This collection suggests a different approach. Drawing on recent work expanding our sense of the political and aesthetic energies of interwar modernisms, these chapters track transitions in British literature. The strains of national break-up, class dissension and political instability provoked a new literary order, and reading across the two decades between the wars exposes the continuing pressure of these transitions. Instead of following familiar markers - 1922, the Crash, the Spanish Civil War - or isolating particular themes from literary study, this collection takes key problems and dilemmas from literature 'in transition' and reads them across familiar and unfamiliar cultural works and productions, in their rich and contradictory context of publication. Themes such as gender, sexuality, nation and class are thus present throughout these essays. Major writers such as Woolf are read alongside forgotten and marginalised voices.

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## THE PROLETARIAN DREAM

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### SOCIALISM, CULTURE, AND EMOTION IN GERMANY, 1863-1933

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Walter de Gruyter GmbH & Co KG The proletariat never existed—but it had a profound effect on modern German culture and society. As the most radicalized part of the industrial working class, the proletariat embodied the critique of capitalism and the promise of socialism. But as a collective imaginary, the proletariat also inspired the fantasies, desires, and attachments necessary for transforming the working class into a historical subject and an emotional community. This book reconstructs this complicated and contradictory process through the countless treatises, essays, memoirs, novels, poems, songs, plays, paintings, photographs, and films produced in the name of the proletariat. The Proletarian Dream reads these forgotten archives as part of an elusive collective imaginary that modeled what it meant—and even more important, how it felt—to claim the name "proletarian" with pride, hope, and conviction. By emphasizing the formative role of the aesthetic, the eighteen case studies offer a new perspective on working-class culture as a oppositional culture. Such a new perspective is bound to shed new light on the politics of emotion during the main years of working-class mobilizations and as part of more recent populist movements and cultures of resentment. Aldo and Jeanne Scaglione Prize for Studies in Germanic Languages and Literatures 2018

### PRECARIETY IN CONTEMPORARY LITERATURE AND CULTURE

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Bloomsbury Publishing Introduction -- Part one. Feeling. Chapter 1. Anxious reading: the precarity novel and the affective class / Liam Connell, University of Brighton, UK ; Chapter 2. Anxiety in the precariat: the affects of class in James Kelman's fiction / Mathies G. Aarhus, University of Southern Denmark ; Chapter 3. Performing precarity: threatening the audience in Gary Owen's Iphigenia in Splott / Peter Simonsen, University of Southern Denmark -- Part two. Bodies. Chapter 4. Imagined sovereignty: mapping and resisting precarity in Indira Allegra's Woven Account / Marianne Kongerslev, Aalborg University, Denmark ; Chapter 5. Precarious bodies on the move, precarious bodies under attack / Katharina Powny, previously Ghent University, Belgium and Tessa Vannieuwenhuysse, doctoral researcher ; Chapter 6. Death knells and dead ends: latent futurity in Masande Ntshanga's The reactive and Mohale Mashigo's 'Ghost strain N' / Sophy Kohler, University of Southern Denmark -- Part three. Time. Chapter 7. Periodization and precarious labour: the work of genre in La La Land and Sorry to bother you' / Alissa G. Karl, State University of New York, Brockport, USA ; Chapter 8. Substanceless subjectivity: from proletarianization to precarization in British experimental fiction / Benjamin Kohlmann, University of Regensburg, Germany ; Chapter 9. The future is a ghost': Precarity, anticipation and retrospection in Anneliese Mackintosh's 'Limited dreamers' and Lee Rourke's Vulgar things / Emily J. Hogg, University of Southern Denmark ; Chapter 10. 'Make it now': poetry, precarity, and security in Jorie Graham and Ghayath Almadhoun / Walt Hunter, Clemson University, USA ; Chapter 11. Finding time in common: speculative fiction and the precariat in Robinson's New York 2140 / Bryan Yazell, University of Southern Denmark.

### SURREALISM

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Cambridge University Press This book examines the salient ideas and practices that have shaped Surrealism as a protean intellectual and cultural concept that fundamentally shifted our understanding of the nexus between art, culture, and politics. By bringing a diverse set of artistic forms and practices such as literature, manifestos, collage, photography, film, fashion, display, and collecting into conversation with newly emerging intellectual traditions (ethnography, modern science, anthropology, and psychoanalysis), the essays in this volume reveal Surrealism's enduring influence on contemporary thought and culture alongside its anti-colonial political position and international reach. Surrealism's fascination with novel forms of cultural production and experimental methods contributed to its conceptual malleability and temporal durability, making it one of the most significant avant-garde movements of the twentieth century. The book traces how Surrealism's urgent political and aesthetic provocations have bequeathed an important legacy for recent scholarly interest in thing theory, critical vitalism, new materialism, ontology, and animal/human studies.

### MODERNISM, WAR, AND VIOLENCE

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Bloomsbury Publishing The modernist period was an era of world war and violent revolution. Covering a wide range of authors from Joseph Conrad and Thomas Hardy at the beginning of the period to Elizabeth Bowen and Samuel Beckett at the end, this book situates modernism's extraordinary literary achievements in their contexts of historical violence, while surveying the ways in which the relationships between modernism and conflict have been understood by readers and critics over the past fifty years. Ranging from the colonial conflicts of the late 19th century to the world wars and the civil wars in between, and concluding with the institutionalization of modernism in the Cold War, Modernism, War, and Violence provides a starting point for readers who are new to these topics and offers a comprehensive and up-to-date survey of the field for a more advanced audience.

### THE LANGUAGE OF SURREALISM

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Bloomsbury Publishing The Language of Surrealism explores the revolutionary experiments in language and mind undertaken by the surrealists across Europe between the wars. Highly influential on the development of art, literary modernism, and current popular culture, surrealist style remains challenging, striking, resonant and thrilling - and the techniques by which surrealist writing achieves this are set out clearly in this book. Stockwell draws on recent work in cognitive poetics and literary linguistics to re-evaluate surrealism in its own historical setting. In the process, the book questions later critical theoretical views of language that have distorted our ideas about both surrealism and language itself. What follows is a piece of literary criticism that is fully contextualised, historically sensitive, and textually driven, and which sets out in rich and readable detail this most intriguing and disturbing literature.

### WOMEN POETS ON THE LEFT

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#### LOLA RIDGE, GENEVIEVE TAGGARD, MARGARET WALKER

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"You can find Genevieve Taggard or Margaret Walker in virtually any anthology of American literature. Increasingly you can find Lola Ridge there as well. Yet until Nancy Berke's eloquent book you could not find elegant, detailed, historically informed readings of their work. Now for the first time these ground-breaking women poets on the Left have the attention they deserve. Anyone interested in committed poetry and progressive culture will find Berke an essential resource."--Cary Nelson, University of Illinois at Urbana-Champaign Nancy Berke studies the poetry of three radical women authors who wrote in the first half of the 20th century about the compelling issues of their times: the depression, working-class movements, the Great Migration, and race discrimination. In a clear and concise style, Berke offers readers a theoretical framework, historical overview, and careful reading of the poetry of Lola Ridge, Genevieve Taggard, and Margaret Walker. She describes the rich social, historical, and political context of their work, making the book an in-depth study of the gender issues, radical politics, and poetry of the modern period, 1915-1945. With Walker, the best known of the three poets, Berke focuses on the writer's contributions to African American modernism during the depression and World War II. With Ridge and Taggard, she explores how the neglect of these poets, particularly by feminist literary criticism, has seriously altered awareness of the social and political concerns of feminist modernists. The work of these politically committed leftist poets, accompanied by Berke's discussion of their influential writing, advances the ongoing conversation of modernism as a highly contested literary and cultural movement. Paying particular attention to the issue of class, she stresses the need for modern American poetry to move beyond aesthetic biases and place greater importance on social categories such as race, class, and gender. Though written primarily for literary scholars, the book will appeal to general readers interested in gender issues, politics, poetry, or the history of the left or of feminism. Nancy Berke teaches English and women's studies at Hunter College, City University of New York, and was recently Fulbright Visiting Professor at the University of Liege, Belgium. She has published articles on women's poetry and has edited a book chapter on American women poets on the left for a forthcoming anthology.

### IRVING HOWE

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#### SOCIALIST, CRITIC, JEW

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Bloomington : Indiana University Press From the 1940s to the 1990s, Irving Howe was a dominant, if controversial, figure in American intellectual life. Author of the prize-winning *WORLD OF OUR FATHERS*, Howe was founder and editor of the democratic socialist magazine *DISSENT*. Through a clear, eloquent, and forcefully argued study of Howe's politics, writings, and thought, Edward Alexander constructs a sympathetic, yet critical intellectual biography of this complex individual.

### MAKING LIBERALISM NEW

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#### AMERICAN INTELLECTUALS, MODERN LITERATURE, AND THE REWRITING OF A POLITICAL TRADITION

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JHU Press These problems—from the abortion debate to the scope of executive power—remain an indelible feature of American politics.

### MODERNIST FICTION

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#### AN INTRODUCTION

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To many writers of the early twentieth century, modernism meant not only the reshaping or abandonment of tradition but also an interest in psychology and in new concepts of space, time, art, and language. Randall Stevenson's important new analysis of the genre presents a lucid, comprehensive introduction to modernist fiction, covering a wide range of writers and works. Drawing on narrative theory and cultural history, Stevenson offers fresh insights into the work of such important modernists as Henry James, Joseph Conrad, Ford Madox Ford, D.H. Lawrence, Wyndham Lewis, Dorothy Richardson, May Sinclair, Virginia Woolf, and James Joyce. In addition he discusses the work of Marcel Proust, an important figure in the development of modernism in Europe. This illuminating book places the new imagination of the modernist age in its historical context and looks at how and why the pressures of early twentieth-century life led to the development of this distinctive and influential literary form. This accessible account of modernism, modernity, and the novel will be welcomed by students, scholars, and general readers alike.

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**SENSATIONAL MODERNISM**

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**EXPERIMENTAL FICTION AND PHOTOGRAPHY IN THIRTIES AMERICA**

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Univ of North Carolina Press Sensational Modernism: Experimental Fiction and Photography in Thirties America