

# Cosmopolitan Style Modernism Beyond The Nation

## Cosmopolitan Style

This is a groundbreaking work which links the novels of modernist, contemporary, and postcolonial authors to rethink the political nature of cosmopolitanism.

## Urban Realism and the Cosmopolitan Imagination in the Nineteenth Century

Traces the development of cosmopolitanism and the growing importance of the city in nineteenth-century literature.

## Cosmopolitan Style

This is a groundbreaking work which links the novels of modernist, contemporary, and postcolonial authors to rethink the political nature of cosmopolitanism.

## London, Modernism, and 1914

A new take on the impact of war on the London art and literary scene and the emergence of modernism, first published in 2010.

## Land and Literature in a Cosmopolitan Age

European culture after the Franco-Prussian War of 1870-71 was no stranger to ancient beliefs in an organic, religiously sanctioned, and aesthetically pleasing relationship to the land. The many resonances of this relationship form a more or less coherent whole, in which the supposed cosmopolitanism of the modern age is belied by a deep commitment to regional, nationalist, and civilizational attachments, including a justifying theological armature, much of which is still with us today. This volume untangles the meaning of the vital geographies of the period, including how they shaped its literature and intellectual life.

## Rethinking Japanese Modernism

By adopting an open, multidisciplinary, and transnational approach, this book sheds new light both on the specific achievements and on the often-unexpected interrelationships of the writers, artists and thinkers who helped to define the Japanese version of modernism and modernity.

## English Modernism, National Identity and the Germans, 1890-1950

This is the first systematic study to trace the way representations of 'Germanness' in modernist British literature from 1890 to 1950 contributed to the development of English identity. Petra Rau examines the shift in attitudes towards Germany and Germans, from suspicious competitiveness in the late Victorian period to the aggressive hostility of the First World War and the curious inconsistencies of the 1930s and 1940s. These shifts were no simple response to political change but the result of an anxious negotiation of modernity in which specific aspects of Englishness were projected onto representations of Germans and Germany in English literature and culture. While this incisive argument clarifies and deepens our understanding of cultural and national politics in the first half of the twentieth century, it also complicates current debates surrounding race and 'otherness' in cultural studies. Authors discussed include major figures such as Conrad, Woolf, Lawrence, Ford, Forster and Bowen, as well as popular or less familiar writers such as Saki, Graham Greene, and Stevie Smith. Accessibly written and convincingly argued, Rau's study will not only be an important book for scholars but will serve as a valuable guide to undergraduates working in modernism, literary history, and European cultural relations.

## Modernism and the New Spain

Drawing on transnational literary studies, periodical studies translation studies, and comparative literary history

'Modernism and the New Spain' illuminates why Spain has remained a problematic space on the scholarly map of international modernisms.

### **Middlebrow Modernism**

Eleanor Dark (1901–85) is one of Australia's most innovative 20th-century writers. Her extensive oeuvre includes ten novels published from the early 1930s to the late 1950s, and represents a significant engagement with global modernity from a unique position within settler culture. Yet Dark's contribution to 20th-century literature has been undervalued in the fields of both Australian literary studies and world literature. Although two biographies have been written about her life, there has been no book-length critical study of her writing published since 1976. *Middlebrow Modernism* counters this neglect by providing the first full-length critical survey of Eleanor Dark's writing to be published in over four decades. Focusing on the fiction that Dark produced during the interwar years and reading this in the context of her larger body of work, this book positions Dark's writing as important to the study of Australian literature and global modernism. Melinda Cooper argues that Dark's fiction exhibits a distinctive aesthetic of middlebrow modernism, which blends attributes of literary modernism with popular fiction. It seeks to mediate and reconcile apparent binaries: modernism and mass culture; liberal humanism and experimental aesthetics; settler society and international modernity. The term middlebrow modernism also captures the way Dark negotiated cosmopolitan commitments with more place-based attachments to nation and local community within the mid-20th century. *Middlebrow Modernism* posits that Dark's fiction and the broader phenomenon of Australian modernism offer essential case studies for larger debates operating within global modernist and world literature studies, providing perspectives these fields might otherwise miss.

### **Cosmodernism**

A study of the emerging cultural model of "cosmodernism"

### **Immigrant Fictions**

*Immigrant Fictions* is a groundbreaking collection that brings together studies of world literature, book history, narrative theory, and the contemporary novel to challenge methods of critical reading based on national models of literary culture. Contributors suggest that contemporary novels by immigrant writers need to be read across several geographies of production, circulation, and translation. Analyzing work by David Peace, George Lamming, Caryl Phillips, Iva Pekarkova, Yan Geling, Theresa Hak Kyung Cha, Anchee Min, and Monica Ali, these essays take up a range of critical topics, including the transnational book and the migrant writer, the comparative reception history of postcolonial fiction, transnational criticism and Asian-American literature in the U. S., mobility and feminism in translation, linguistic mediation and immigrating fictions, migration and the politics of narrative form.

### **The Oxford Handbook of Global Modernisms**

The Oxford Handbook of Global Modernisms expands the scope of modernism beyond its traditional focus on English and Irish literature to explore the contributions of artists from countries and regions like the US, Cuba, Spain, the Balkans, China, Japan, India, Vietnam, and Nigeria.

### **Wastepaper Modernism**

'Wastepaper Modernism' traces how 20th-century writers imagined the fate of paper at the dawn of a new media age.

### **The Routledge Companion to World Literature**

This fully updated new edition of *The Routledge Companion to World Literature* contains ten brand new chapters on topics such as premodern world literature, migration studies, world history, artificial intelligence, global Englishes, remediation, crime fiction, Lusophone literature, Middle Eastern literature, and oceanic studies. Separated into four key sections, the volume covers: the history of world literature through significant writers and theorists from Goethe to Said, Casanova and Moretti the disciplinary relationship of world literature to areas such as philology, translation, globalization, and diaspora studies theoretical issues in world literature, including gender, politics, and ethics; and a global perspective on the politics of world literature Comprehensive yet accessible, this book is ideal as an introduction to world literature or for those looking to extend their knowledge of this essential field.

## Modernist Futures

In *Modernist Futures*, David James examines the implications of modernism's continuity in late twentieth- and twenty-first-century writing by tracing its political and ethical valences in emerging novelistic practices. Focusing on the work of J. M. Coetzee, Milan Kundera, Ian McEwan, Toni Morrison, Michael Ondaatje and Phillip Roth, James reconsiders the purpose of literary innovation as it relates to the artistic and cultural interventions such writers perform. By rethinking critical and disciplinary parameters, James brings scholarship on contemporary fiction into dialogue with modernist studies, offering a nuanced account of narrative strategies that sheds new light on the form of the novel today. An ambitious and incisive contribution to the field, this book will appeal especially to scholars of modernism and contemporary literary culture as well as those in American and postcolonial studies.

## Diasporic Modernisms

Pairing the two concepts of diaspora and modernism, Allison Schachter formulates a novel approach to modernist studies and diasporic cultural production. *Diasporic Modernisms* illuminates how the relationships between migrant writers and dispersed readers were registered in the innovative practices of modernist prose fiction. The Jewish writers discussed—including S. Y. Abramovitsh, Yosef Chaim Brenner, Dovid Bergelson, Leah Goldberg, Gabreil Preil, and Kadia Molodowsky—embraced diaspora as a formal literary strategy to reflect on the historical conditions of Jewish language culture. Spanning from 1894 to 1974, the book traces the development of this diasporic aesthetic in the shifting centers of Hebrew and Yiddish literature, including Odessa, Jerusalem, Berlin, Tel Aviv, and New York. Through an analysis of Jewish writing, Schachter theorizes how modernist literary networks operate outside national borders in minor and non-national languages. Offering the first comparative literary history of Hebrew and Yiddish modernist prose, *Diasporic Modernisms* argues that these two literary histories can no longer be separated by nationalist and monolingual histories. Instead, the book illuminates how these literary languages continue to animate each other, even after the creation of a Jewish state, with Hebrew as its national language.

## The Function of Cynicism at the Present Time

Cynicism is usually seen as a provocative mode of dissent from conventional moral thought, casting doubt on the motives that guide right conduct. When critics today complain that it is ubiquitous but lacks the serious bite of classical Cynicism, they express concern that it can now only be corrosively negative. *The Function of Cynicism at the Present Time* takes a more balanced view. Re-evaluating the role of cynicism in literature, cultural criticism, and philosophy from 1840 to the present, it treats cynic confrontationalism as a widely-employed credibility-check on the promotion of moral ideals—with roots in human psychology. Helen Small investigates how writers have engaged with Cynic traditions of thought, and later more gestural styles of cynicism, to re-calibrate dominant moral values, judgements of taste, and political agreements. The argument develops through a series of cynic challenges to accepted moral thinking: Friedrich Nietzsche on morality; Thomas Carlyle v. J. S. Mill on the permissible limits of moral provocation; Arnold on the freedom of criticism; George Eliot and Ford Madox Ford on cosmopolitanism; Bertrand Russell, John Dewey, and Laura Kipnis on the conditions of work in the university. *The Function of Cynicism* treats topics of present-day public concern: abrasive styles of public argument; debasing challenges to conventional morality; free speech, moral controversialism; the authority of reason and the limits of that authority; nationalism and resistance to nationalism; and liberty of expression as a core principle of the university.

## J.M. Coetzee and the Limits of Cosmopolitanism

Drawing on postcolonial and gender studies, as well as affect theory, the book interrogates cosmopolitan philosophies. Through analysis of J.M. Coetzee's later fiction, Hallemeier invites the re-imagining of cosmopolitanism, particularly as it is performed through the reading of literature.

## The Contemporaneity of Modernism

At a juncture in which art and culture are saturated with the forces of commodification, this book argues that problems, forms, and positions that defined modernism are crucially relevant to the condition of contemporary art and culture. The volume is attuned to the central concerns of recent scholarship on modernism and contemporary culture: the problems of aesthetic autonomy and the specific role of art in preserving a critical standpoint for cultural production; the relationship between politics and the category of the aesthetic; the problems of temporality and contemporaneity; literary transnationalism; and the questions of medium and medium specificity. Ranging across art forms, mediums, disciplines, and geographical locations, essays address the foundational questions that fuse modernism and the contemporary moment: What is art? What is the relation between art and the economy? How do art and technology interpenetrate and transform each other? What is modernism's logic of time and contemporaneity, and how might it speak to the problem of thinking genuine novelty, or the possibility of

an alternative to the current stage of neo-liberal capitalism? What is modernism, and what is its history? The book is thus committed to revising our understanding of what modernism was in its earlier instantiations, and in accounting for the current moment, addressing the problems raised by modernism's afterlives and reverberations in the 20th and 21st centuries. The volume includes essays that consider literature, sociology, philosophy, visual art, music, architecture, digital culture, television, and other artistic media. It synthesizes the most recent thinking on modernism and contemporary culture and presents a compelling case for what happens to literature, art, and culture in the wake of the exhaustion of postmodernism. This book will be of interest to those studying literature, visual art, media studies, architecture, literary theory, modernism, and twentieth-century and contemporary culture more generally.

### **Surveying the Avant-Garde**

Surveying the Avant-Garde examines the art and literature of the Americas in the early twentieth century through the lens of the questionnaire, a genre as central as the manifesto to the history of the avant-garde. Questions such as “How do you imagine Latin America?” and “What should American art be?” issued by avant-garde magazines like *Imán*, a Latin American periodical based in Paris, and Cuba’s *Revista de Avance* demonstrate how editors, writers, and readers all grappled with the concept of “America,” particularly in relationship to Europe, and how the questionnaire became a structuring device for reflecting on their national and aesthetic identities in print. Through an analysis of these questionnaires and their responses, Lori Cole reveals how ideas like “American art,” as well as “modernism” and “avant-garde,” were debated at the very moment of their development and consolidation. Unlike a manifesto, whose signatories align with a single polemical text, the questionnaire produces a patchwork of responses, providing a composite and sometimes fractured portrait of a community. Such responses yield a self-reflexive history of the era as told by its protagonists, which include figures such as Gertrude Stein, Alfred Stieglitz, Jean Toomer, F. T. Marinetti, Diego Rivera, and Jorge Luis Borges. The book traces a genealogy of the genre from the Renaissance paragone, or “comparison of the arts,” through the rise of *enquêtes* in the late nineteenth century, up to the contemporary questionnaire, which proliferates in art magazines today. By analyzing a selection of surveys issued across the Atlantic, Cole indicates how they helped shape artists’ and writers’ understanding of themselves and their place in the world. Based on extensive archival research, this book reorients our understanding of modernism as both hemispheric and transatlantic by narrating how the artists and writers of the period engaged in aesthetic debates that informed and propelled print communities in Europe, the United States, and Latin America. Scholars of modernism and the avant-garde will welcome Cole’s original and compellingly crafted work.

### **Travel Narrative and the Ends of Modernity**

Combining theoretical arguments with close reading, this text traces how twentieth-century writers have reinvented travel narrative for new purposes.

### **Extraterritorialities in Occupied Worlds**

“The concept of extraterritoriality designates certain relationships between space, law, and representation. This collection of essays explores contemporary manifestations of extraterritoriality and the diverse ways in which the concept has been put to use in various disciplines. Some of the essays were written especially for this volume; others are brought here together for the first time. The inquiry into extraterritoriality found in these essays is not confined to the established boundaries of political, conceptual, and representational territories or fields of knowledge; rather, it is an invitation to navigate the margins of the legal-juridical and the political, but also the edges of forms of representation and poetics. Within its accepted legal and political contexts, the concept of extraterritoriality has traditionally been applied to people and to spaces. In the first case, extraterritorial arrangements could either exclude or exempt an individual or a group of people from the territorial jurisdiction in which they were physically located; in the second, such arrangements could exempt or exclude a space from the territorial jurisdiction by which it was surrounded. The special status accorded to people and spaces had political, economic, and juridical implications, ranging from immunity and various privileges to extreme disadvantages. In both cases, a person or a space physically included within a certain territory was removed from the usual system of laws and subjected to another. In other words, the extraterritorial person or space was held at what could be described as a legal distance. (In this respect, the concept of extraterritoriality presupposes the existence of several competing or overlapping legal systems.) It is this notion of being held at a legal distance around which the concept of extraterritoriality may be understood as revolving.

### **Cosmopolitanisms**

An indispensable collection that re-examines what it means to belong in the world. “Where are you from?” The word cosmopolitan was first used as a way of evading exactly this question, when Diogenes the Cynic declared himself a “kosmo-polites,” or citizen of the world. Cosmopolitanism displays two impulses—on the one hand, a detachment from one’s place of origin, while on the other, an assertion of membership in some larger, more

compelling collective. Cosmopolitanisms works from the premise that there is more than one kind of cosmopolitanism, a plurality that insists cosmopolitanism can no longer stand as a single ideal against which all smaller loyalties and forms of belonging are judged. Rather, cosmopolitanism can be defined as one of many possible modes of life, thought, and sensibility that are produced when commitments and loyalties are multiple and overlapping. Featuring essays by major thinkers, including Homi Bhabha, Jean Bethke Elshtain, Thomas Bender, Leela Gandhi, Ato Quayson, and David Hollinger, among others, this collection asks what these plural cosmopolitanisms have in common, and how the cosmopolitanisms of the underprivileged might serve the ethical values and political causes that matter to their members. In addition to exploring the philosophy of Kant and the space of the city, this volume focuses on global justice, which asks what cosmopolitanism is good for, and on the global south, which has often been assumed to be an object of cosmopolitan scrutiny, not itself a source or origin of cosmopolitanism. This book gives a new meaning to belonging and its ground-breaking arguments call for deep and necessary discussion and discourse.

### **Russia in Britain, 1880-1940**

Russia in Britain explores the extent of British fascination with Russian and Soviet culture from the 1880s up to the Soviet Union's entry into the Second World War.

### **The Cambridge Companion to European Modernism**

Modernism arose in a period of accelerating globalization in the late nineteenth century. Modernist writers and artists, while often loyal to their country in times of war, aimed to rise above the national and ideological conflicts of the early twentieth century in service to a cosmopolitan ideal. This Companion explores the international aspects of literary modernism by mapping the history of the movement across Europe and within each country. The essays place the various literary traditions within a social and historical context and set out recent critical debates. Particular attention is given to the urban centers in which modernism developed – from Dublin to Zürich, Barcelona to Warsaw – and to the movements of modernists across national borders. A broad, accessible account of European modernism, this Companion explores what this cosmopolitan movement can teach us about life as a citizen of Europe and of the world.

### **The Late Modernist Novel**

The Late Modernist Novel explores how the novel reinvented itself for a Modernist age, a world riven by war and capitalist expansion. Seo Hee Im argues that the Anglophone novel first had to disassociate itself from the modern nation-state and, by extension, national history, which had anchored the genre from its very inception. Existing studies of modernism show how the novel responded to the crisis in the national idea. Polyglot high modernists experimented with cosmopolitanism and multilingualism on the level of style, while the late modernists retreated to a literary nativism. This book explores a younger generation of writers that incorporated empirical structures as theme and form to expand the genre beyond the nation-state.

### **Wilde's Wiles**

Wilde's Wiles: Studies of the Influences on Oscar Wilde and His Enduring Influences in the Twenty-First Century is a collection of essays which celebrates the diversity of Oscar Wilde's genius. This unique collection of scholarship explores not only his influence on a broad spectrum of subjects including: aesthetics, children's literature, women's issues, consumer economics, queer theory, politics, theater, film, poetry, Victorianism and other aspects of culture such as pedagogical approaches to Wilde's literature, but it also examines the influence of his family and friends on him. Wilde's Wiles: Studies of the Influences on Oscar Wilde and His Enduring Influences in the Twenty-First Century includes a wide range of approaches and concentrations written by international experts and has a broad spectrum of subjects which will appeal to a diversity of scholars seeking original and alternative approaches to understanding Oscar Wilde. The multiplicity of interest in the topic of Oscar Wilde expands across genres, disciplines, cultures and time, this being the second century of Wilde scholarship since his untimely death in November 1900 preceding the fin-de siècle. The unique, multi-discipline approach of Wilde's Wiles is organized in three sections: "Aesthetic Approaches," "Friends and Family," and "Performance and Pedagogy" and bridges philosophical, sociological, psychological, economic and literary disciplines.

### **Literary Cosmopolitanism in the English Fin de Siècle**

The fin de siècle witnessed an extensive and heated debate about cosmopolitanism, which transformed readers' attitudes towards national identity, foreign literatures, translation, and the idea of world literature. Focussing on literature written in English, Literary Cosmopolitanism in the English Fin de Siècle offers a critical examination of cosmopolitanism as a distinctive feature of the literary modernity of this important period of transition. No longer conceived purely as an abstract philosophical ideal, cosmopolitanism--or world citizenship--informed the actual,

living practices of authors and readers who sought new ways of relating local and global identities in an increasingly interconnected world. The book presents literary cosmopolitanism as a field of debate and controversy. While some writers and readers embraced the creative, imaginative, emotional, and political potentials of world citizenship, hostile critics denounced it as a politically and morally suspect ideal, and stressed instead the responsibilities of literature towards the nation. In this age of empire and rising nationalism, world citizenship came to enshrine a paradox: it simultaneously connoted positions of privilege and marginality, connectivity and non-belonging. Chapters on Oscar Wilde, Lafcadio Hearn, George Egerton, the periodical press, and artificial languages bring to light the variety of literary responses to the idea of world citizenship that proliferated at the turn of the twentieth century. The book interrogates cosmopolitanism as a liberal ideology that celebrates human diversity and as a social identity linked to worldliness; it investigates its effect on gender, ethics, and the emotions. It presents the literature of the fin de siècle as a dynamic space of exchange and mediation, and argues that our own approach to literary studies should become less national in focus.

## **Regional Modernisms**

Where did literary modernism happen? This book answers this question, re-evaluating the parameters of modernism in the light of recent developments in literary geography and literary history through an examination of novels, poetry, theatre, and “little magazines”. Essays identify and appraise the local attachments of modernist texts in particular geographical regions and question the idea of the “regional” in light of the alienating displacements of transnational modernity.

## **Social Dance and the Modernist Imagination in Interwar Britain**

Social dance was ubiquitous in interwar Britain. The social mingling and expression made possible through non-theatrical participatory dancing in couples and groups inspired heated commentary, both vociferous and subtle. By drawing attention to the ways social dance accrued meaning in interwar Britain, Rishona Zimring redefines and brings needed attention to a phenomenon that has been overshadowed by other developments in the history of dance. Social dance, Zimring argues, haunted the interwar imagination, as illustrated in trends such as folk revivalism and the rise of therapeutic dance education. She brings to light the powerful figurative importance of popular music and dance both in the aftermath of war, and during Britain’s entrance into cosmopolitan modernity and the modernization of gender relations. Analyzing paintings, films, memoirs, a ballet production, and archival documents, in addition to writings by Virginia Woolf, D.H. Lawrence, Katherine Mansfield, Vivienne Eliot, and T.S. Eliot, to name just a few, Zimring provides crucial insights into the experience, observation, and representation of social dance during a time of cultural transition and recuperation. Social dance was pivotal in the construction of modern British society as well as the aesthetics of some of the period’s most prominent intellectuals.

## **Ireland, Revolution, and the English Modernist Imagination**

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.

## **A New Vocabulary for Global Modernism**

Bringing together leading critics and literary scholars, *A New Vocabulary for Global Modernism* argues for new ways of understanding the nature and development of twentieth-century literature and culture. Scholars have largely understood modernism as an American and European phenomenon. Those parameters have expanded in recent decades, but the incorporation of multiple origins and influences has often been tied to older conceptual frameworks that make it difficult to think of modernism globally. Providing alternative approaches, *A New Vocabulary for Global Modernism* introduces pathways through global archives and new frameworks that offer a richer, more representative set of concepts for the analysis of literary and cultural works. In separate essays each inspired by a critical term, this collection explores what happens to the foundational concepts of modernism and the methods we bring to modernist studies when we approach the field as a global phenomenon. Their work



transforms the intellectual paradigms we have long associated with modernism, such as tradition, antiquity, style, and translation. New paradigms, such as context, slum, copy, pantomime, and puppets emerge as the archive extends beyond its European center. In bringing together and reexamining the familiar as well as the emergent, the contributors to this volume offer an invaluable and original approach to studying the intersection of world literature and modernist studies.

### **Modernism: The Basics**

Modernism: The Basics provides an accessible overview of the study of modernism in its global dimensions. Examining the key concepts, history and varied forms of the field, it guides the reader through the major approaches, outlining key debates, to answer such questions as: What is modernism? How did modernism begin? Has modernism developed differently in different media? How is it related to postmodernism and postcolonialism? How have politics, urbanization and new technologies affected modernism? With engaging examples from art, literature and historical documents, each chapter provides suggestions for further reading, histories of relevant movements and clear definitions of key terminology, making this an essential guide for anyone approaching the study of modernism for the first time.

### **The Reimagining of Place in English Modernism**

The work of English modernists in the 1920s and 1930s - particularly D.H. Lawrence, John Cowper Powys, Mary Butts and Virginia Woolf - often expresses a fundamental ambivalence towards the social, cultural and technological developments of the period. These writers collectively embody the tensions and contradictions which infiltrate English modernism as the interwar period progresses, combining a profound sense of attachment to rural place and traditions with a similarly strong attraction to metropolitan modernity - the latter being associated with transience, possibility, literary innovation, cosmopolitanism, and new developments in technology and transportation. In this book, Sam Wiseman analyses key texts by these four authors, charting their respective attempts to forge new identities, perspectives and literary approaches that reconcile tradition and modernity, belonging and exploration, the rural and the metropolitan. This analysis is located within the context of ongoing critical debates regarding the relationship of English modernism with place, cosmopolitanism, and rural tradition; Wiseman augments this discourse by highlighting stylistic and thematic connections between the authors in question, and argues that these links collectively illustrate a distinctive, place-oriented strand of interwar modernism. Ecocritical and phenomenological perspectives are deployed to reveal similarities in their sense of human interrelationship with place, and a shared interest in particular themes and imagery; these include archaeological excavation, aerial perspectives upon place, and animism. Such concerns stem from specific technological and socio-cultural developments of the era. The differing engagements of these four authors with such changes collectively indicate a distinctive set of literary strategies, which aim to reconcile the tensions and contradictions inherent in their relationships with place.

### **A Handbook of Modernism Studies**

Featuring the latest research findings and exploring the fascinating interplay of modernist authors and intellectual luminaries, from Beckett and Kafka to Derrida and Adorno, this bold new collection of essays gives students a deeper grasp of key texts in modernist literature. Provides a wealth of fresh perspectives on canonical modernist texts, featuring the latest research data Adopts an original and creative thematic approach to the subject, with concepts such as race, law, gender, class, time, and ideology forming the structure of the collection Explores current and ongoing debates on the links between the aesthetics and praxis of authors and modernist theoreticians Reveals the profound ways in which modernist authors have influenced key thinkers, and vice versa

### **Silent Cinema and the Politics of Space**

In this cross-cultural history of narrative cinema and media from the 1910s to the 1930s, leading and emergent scholars explore the transnational crossings and exchanges that occurred in early cinema between the two world wars. Drawing on film archives from around the world, this volume advances the premise that silent cinema freely crossed national borders and linguistic thresholds in ways that became far less possible after the emergence of sound. These essays address important questions about the uneven forces-geographic, economic, political, psychological, textual, and experiential-that underscore a non-linear approach to film history. The \"messiness\" of film history, as demonstrated here, opens a new realm of inquiry into unexpected political, social, and aesthetic crossings of silent cinema.

### **The Evolutions of Modernist Epic**

Explores how modernist national narrative successively reimagined the evolutionary epic from the 1910s to the



1930s.

### Transcultural Writers and Novels in the Age of Global Mobility

In *Transcultural Writers and Novels in the Age of Global Mobility*, Arianna Dagnino analyzes a new type of literature emerging from artists increased movement and cultural flows spawned by globalization. This "transcultural" literature is produced by authors who write across cultural and national boundaries and who transcend in their lives and creative production the borders of a single culture. Dagnino's book contains a creative rendition of interviews conducted with five internationally renowned writers: Inez Baranay, Brian Castro, Alberto Manguel, Tim Parks, and Ilija Trojanow and a critical exegesis reflecting on thematic, critical, and stylistical aspects. By studying the selected authors' corpus of work, life experiences, and cultural orientations, Dagnino explores the implicit, often subconscious, process of cultural and imaginative metamorphosis that leads transcultural writers and their fictionalized characters beyond ethnic, national, racial, or religious loci of identity and identity formation. Drawing on the theoretical framework of comparative cultural studies, she offers insight into transcultural writing related to belonging, hybridity, cultural errancy, the "Other" worldviews, translingualism, deterritorialization, neomadism, as well as genre, thematic patterns, and narrative techniques. Dagnino also outlines the implications of transcultural writing within the wider context of world literature (s) and identifies some of the main traits that characterize transcultural novels.

### Formative Fictions

The Bildungsroman, or "novel of formation," has long led a paradoxical life within literary studies, having been construed both as a peculiarly German genre, a marker of that country's cultural difference from Western Europe, and as a universal expression of modernity. In *Formative Fictions*, Tobias Boes argues that the dual status of the Bildungsroman renders this novelistic form an elegant way to negotiate the diverging critical discourses surrounding national and world literature. Since the late eighteenth century, authors have employed the story of a protagonist's journey into maturity as a powerful tool with which to facilitate the creation of national communities among their readers. Such attempts always stumble over what Boes calls "cosmopolitan remainders," identity claims that resist nationalism's aim for closure in the normative regime of the nation-state. These cosmopolitan remainders are responsible for the curiously hesitant endings of so many novels of formation. In *Formative Fictions*, Boes presents readings of a number of novels—Goethe's *Wilhelm Meister's Apprenticeship*, Karl Leberecht Immermann's *The Epigones*, Gustav Freytag's *Debit and Credit*, Alfred Döblin's *Berlin Alexanderplatz*, and Thomas Mann's *Doctor Faustus* among them—that have always been felt to be particularly "German" and compares them with novels by such authors as George Eliot and James Joyce to show that what seem to be markers of national particularity can productively be read as topics of world literature.

### Nations of Nothing But Poetry

Modernism is typically associated with novelty and urbanity. So what happens when poets identify small communities and local languages with the spirit of transnational modernity? Are vernacular poetries inherently provincial or implicitly xenophobic? How did modernist poets use vernacular language to re-imagine the relations between people, their languages, and the communities in which they live? *Nations of Nothing But Poetry* answers these questions through case studies of British, Caribbean, and American poetries from the 1920s through the 1990s. With a combination of fresh insights and attentive close readings, Matthew Hart presents a new theory of a "synthetic vernacular"-writing that explores the aesthetic and ideological tensions within modernism's dual commitments to the local and the global. The result is an invigorating contribution to the field of transnational modernist studies. Chapters focus on a mixture of canonical and non-canonical writers, combining new literary histories—such as the story of how Melvin B. Tolson, while a resident of Oklahoma, was appointed Poet Laureate of Liberia—with analyses of poems by Gertrude Stein, W. H. Auden, Ezra Pound, and T. S. Eliot. More broadly, the book reveals how the language of modernist poetry was shaped by the incompletely globalized nature of a world in which the nation-state continued to be a primary mediator of cultural and political identity, even as its authority was challenged as never before. Through deft juxtaposition, Hart develops a new interpretation of modernist poetry in English—one that disrupts the critical opposition between nationalism and the transnational, paving the way for a political history of modernist cosmopolitanism.

[https://g-shock.co.uk/svisitq/pp/P60957P/land\\_rover\\_freelander\\_workshop\\_manual\\_free.pdf](https://g-shock.co.uk/svisitq/pp/P60957P/land_rover_freelander_workshop_manual_free.pdf)  
[https://g-shock.co.uk/juploadn/110926/5965L9963X/blue\\_jean-chef\\_comfortable\\_in-the\\_kitchen.pdf](https://g-shock.co.uk/juploadn/110926/5965L9963X/blue_jean-chef_comfortable_in-the_kitchen.pdf)  
[https://g-shock.co.uk/plinkn/go/870G116O77260911/the\\_philosophy\\_of\\_social-science-reader\\_by\\_daniel-steel.pdf](https://g-shock.co.uk/plinkn/go/870G116O77260911/the_philosophy_of_social-science-reader_by_daniel-steel.pdf)  
[https://g-shock.co.uk/hurlm/5971E94F63/7937E8F/night\\_study-guide\\_student-copy\\_answers\\_to-interview.pdf](https://g-shock.co.uk/hurlm/5971E94F63/7937E8F/night_study-guide_student-copy_answers_to-interview.pdf)  
[https://g-shock.co.uk/vsearchx/104731/4V3Q139802/ley\\_cove\\_the\\_banshees-scream\\_two.pdf](https://g-shock.co.uk/vsearchx/104731/4V3Q139802/ley_cove_the_banshees-scream_two.pdf)  
[https://g-shock.co.uk/onichea/104731/A70826M/kitab\\_dost\\_iqrar\\_e\\_mohabbat\\_by-nadia-fatima\\_rizvi\\_online.pdf](https://g-shock.co.uk/onichea/104731/A70826M/kitab_dost_iqrar_e_mohabbat_by-nadia-fatima_rizvi_online.pdf)  
[https://g-shock.co.uk/ndatab/tl/1490T0L466260911/2003\\_yz450f\\_manual\\_free.pdf](https://g-shock.co.uk/ndatab/tl/1490T0L466260911/2003_yz450f_manual_free.pdf)  
[https://g-shock.co.uk/odli/dg/527900G26D260911/rube\\_goldberg\\_inventions-2017-wall\\_calendar.pdf](https://g-shock.co.uk/odli/dg/527900G26D260911/rube_goldberg_inventions-2017-wall_calendar.pdf)



[https://g-shock.co.uk/zkeyr/104731/57R5068V83/the\\_angels-of\\_love\\_\\_magic\\_rituals\\_to\\_heal\\_hearts\\_increase-passion\\_and-find\\_your\\_soulmate.pdf](https://g-shock.co.uk/zkeyr/104731/57R5068V83/the_angels-of_love__magic_rituals_to_heal_hearts_increase-passion_and-find_your_soulmate.pdf)  
[https://g-shock.co.uk/luploadh/9T4946M/104731110926/aurate\\_sex-love\\_aur\\_\\_lust.pdf](https://g-shock.co.uk/luploadh/9T4946M/104731110926/aurate_sex-love_aur__lust.pdf)