

THE
GREAT WAR
AND THE
LANGUAGE OF
MODERNISM



VINCENT SHERRY

Great War And The Language Of Modernism

Victor M. Corman



Great War And The Language Of Modernism:

The Great War and the Language of Modernism Vincent Sherry, 2003-04-10 With the expressions Lost Generation and The Men of 1914 the major authors of modernism designated the overwhelming effect the First World War exerted on their era Literary critics have long employed the same phrases in an attempt to place a radically experimental specifically modernist writing in its formative historical setting What real basis did that Great War provide for the verbal inventiveness of modernist poetry and fiction Does the literature we bring under this heading respond directly to that provocation and if so what historical memories or revelations can be heard to stir in these words Vincent Sherry reopens these long unanswered questions by focusing attention on the public culture of the English war He reads the discourses through which the Liberal party constructed its cause its Great Campaign A breakdown in the established language of liberal modernity the idioms of public reason and civic rationality marked the sizable crisis this event represents in the mainstream traditions of post Reformation Europe If modernist writing characteristically attempts to challenge the standard values of Enlightenment rationalism this study recovers the historical cultural setting of its most substantial and daring opportunity And this moment was the occasion for great artistic innovations in the work of Virginia Woolf T S Eliot and Ezra Pound Combining the records of political journalism and popular intellectual culture with abundant visual illustration Vincent Sherry provides the framework for new interpretations of the major texts of Woolf Eliot and Pound With its relocation of the verbal imagination of modernism in the context of the English war *The Great War and the Language of Modernism* restores the historical content and depth of this literature revealing its most daunting import

The Great War and the Language of Modernism ,2003 Vincent Sherry reopens long unanswered questions regarding the influence of the 1914 war on the verbal experiments of modernist poetry and fiction He recovers the political discourses of the British campaign offering new readings of Woolf Eliot and Pound

English Modernism, National Identity and the Germans, 1890-1950 Petra Rau, 2016-05-13 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 *Modernist Articulations* A. Goody, 2007-04-12 This book explores the theoretical concerns of recent literary and cultural studies through a reappraisal of three innovative women writers of the modernist period Djuna Barnes Mina Loy and Gertrude Stein In its provocative combination of cultural methodologies it significantly expands on existing aesthetic cartographies of modernism **London, Modernism, and 1914** Michael J. K. Walsh, 2010-05-06 A new take on the impact of war on the London art and literary scene and the emergence of modernism first published in 2010 *Translation and the Languages of Modernism* S. Yao, 2016-04-30 This study examines the practice and functions of literary translation in Anglo American Modernism Rather than approaching translation as a trans historical procedure for reproducing semantic meaning between different languages Yao discusses how Modernist writers both conceived and employed translation as a complex strategy for accomplishing such feats as exploring the relationship between gender and poetry creating an authentic national culture and determining the nature of a just government all of which in turn led to developments in both poetic and novelistic form Thus translation emerges in this study as a literary practice crucial to the very development of Anglo American Modernism Female Embodiment and Subjectivity in the Modernist Novel Renée Dickinson, 2012-08-21 This study considers the work of two experimental British women modernists writing in the tumultuous interwar period Virginia Woolf and Olive Moore by examining four crucial incarnations of female embodiment and subjectivity female bodies geographical imagery national ideology and textual experimentation Dickinson proposes that the ways Mrs Dalloway and *The Waves* by Virginia Woolf and *Spleen and Fugue* by Olive Moore reflect expose and criticize physical geographical and national bodies in the narrative and form of their texts reveal the authors attempts to try on new forms and experiment with new possibilities of female embodiment and subjectivity **A Companion to British Literature, Volume 4** Robert DeMaria, Jr., Heesok Chang, Samantha Zacher, 2013-12-13 A Companion to British Literature Victorian and Twentieth Century Literature 1837 2000 **Democracy, Law and the Modernist Avant-Gardes** Sascha Bru, 2009-10-20 This is the first book to look at the ties between European modernism and democracy in a cross cultural manner Focusing on the continental avant gardes of the nineteen tens and twenties Sascha Bru s original and provocative book fundamentally revises our understanding of modernism s cultural and political history Bru brings together a wide range of European experimental writers and provides detailed analyses of Italian futurist F T Marinetti German Dadaist Richard Huelsenbeck and Belgian expressionist Paul van Ostaïen Bru locates these writers within their exceptional democratic context and demonstrates how the modernist avant garde during the First World War and the upheavals that followed found itself caught up in a series of states of exception In such states legal democratic institutions were bracketed and set aside and literature as an autonomous realm was temporarily suspended Faced with extreme forms of politicisation avant gardists throughout Europe tried to safeguard literature s autonomy in a variety of ways These included turning politics and law into genuinely artistic materials and

producing a repertoire of alternatives to existent frameworks of democracy Against assertions that anti art avant garde gestures were meant to overcome art s autonomy and approximate the condition of politics Bru shows that European avant gardists may well have been one of the staunchest defenders of art s sovereignty in modern times Key Features Facilitates dialogue between Anglo American and European modernist studies Presents new interpretations of Berlin Dada futurism and expressionism and brings an innovative historical framework with which to analyse continental modernism Provides an original perspective on modernist writing and theory during the first decades of the foregoing century Offers in the introductory chapter a survey of ways in which to relate experimental writing to politics *Fragmenting Modernisms* Carolyn FitzGerald,2013-07-07 In *Fragmenting Modernisms* Carolyn FitzGerald traces the evolution of Chinese modernism during the War of Resistance against Japan 1937-45 and Chinese Civil War 1945-49 through a series of close readings of works of fiction poetry film and visual art produced in various locations throughout wartime China Showing that the culture of this period was characterized by a high degree of formal looseness she argues that such aesthetic fluidity was created in response to historical conditions of violence and widespread displacement Moreover she illustrates how the innovative formal experiments of uprooted writers and artists expanded the geographic and aesthetic boundaries of Chinese modernism far beyond the coastal cities of Shanghai and Beijing *A Companion to Modernist Poetry* David E. Chinitz,Gail McDonald,2014-06-23 *A COMPANION TO MODERNIST POETRY* A Companion to Modernist Poetry A Companion to Modernist Poetry presents contemporary approaches to modernist poetry in a uniquely in depth and accessible text The first section of the volume reflects the attention to historical and cultural context that has been especially fruitful in recent scholarship The second section focuses on various movements and groupings of poets placing writers in literary history and indicating the currents and countercurrents whose interaction generated the category of modernism as it is now broadly conceived The third section traces the arcs of twenty one poets careers illustrated by analyses of key works The Companion thus offers breadth in its presentation of historical and literary contexts and depth in its attention to individual poets it brings recent scholarship to bear on the subject of modernist poetry while also providing guidance on poets who are historically important and who are likely to appear on syllabi and to attract critical interest for many years to come Edited by two highly respected and notable critics in the field *A Companion to Modernist Poetry* boasts a varied list of contributors who have produced an intense focused study of modernist poetry *Reconstructing Modernism* Ashley Maher,2020 Drawing upon a wealth of previously unexplored architectural criticism by British authors this book reveals how arguments about architecture led to innovations in literature as well as to redesigns in the concept of modernism itself **Russomania** Rebecca Beasley,2020-03-31 *Russomania* Russian Culture and the Creation of British Modernism provides a new account of modernist literature s emergence in Britain British writers played a central role in the dissemination of Russian literature and culture during the early twentieth century and their writing was transformed by the encounter This study restores the

thick history of that moment by analyzing networks of dissemination and reception to recover the role of neglected as well as canonical figures and institutions as well as individuals The dominant account of British modernism privileges a Francophile genealogy but the turn of the century debate about the future of British writing was a triangular debate a debate not only between French and English models but between French English and Russian models Francophile modernists associated Russian literature especially the Tolstoyan novel with an uncritical immersion in life at the expense of a mastery of style and while individual works might be admired Russian literature as a whole was represented as a dangerous model for British writing This supposed danger was closely bound up with the politics of the period and this book investigates how Russian culture was deployed in the close relationships between writers editors and politicians who made up the early twentieth century intellectual class the British intelligentsia Russomania argues that the most significant impact of Russian culture is not to be found in stylistic borrowings between canonical authors but in the shaping of the major intellectual questions of the period the relation between language and action writer and audience and the work of art and lived experience The resulting account brings an occluded genealogy of early modernism to the fore with a different arrangement of protagonists different critical values and stronger lines of connection to the realist experiments of the Victorian past and the anti formalism and revived romanticism of the 1930s and 1940s future Modernism: Evolution of an Idea Sean Latham, Gayle

Rogers, 2015-10-22 What exactly is modernism And how and why has its definition changed over time Modernism Evolution of an Idea is the first book to trace the development of the term modernism from cultural debates in the early twentieth century to the dynamic contemporary field of modernist studies Rather than assuming and recounting the contributions of modernism's chief literary and artistic figures this book focuses on critical formulations and reception through topics such as The evolution of modernism from a pejorative term in intellectual arguments through its condemnation by Pope Pius X in 1907 and on to its subsequent centrality to definitions of new art by T S Eliot Laura Riding and Robert Graves F R Leavis Edmund Wilson and Clement Greenberg New Criticism and its legacies in the formation of the modernist canon in anthologies classrooms and literary histories The shifting conceptions of modernism during the rise of gender and race studies French theory Marxist criticism postmodernism and more The New Modernist Studies and its contemporary engagements with the politics institutions and many cultures of modernism internationally With a glossary of key terms and movements and a capacious critical bibliography this is an essential survey for students and scholars working in modernist studies at all levels

The Late Modernist Novel Seo Hee Im, 2022-06-09 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

The New Modernist Studies Reader Sean Latham, Gayle Rogers, 2021-01-28 Bringing together 17 foundational texts in contemporary modernist criticism in one accessible volume this book explores the debates that have transformed the field of modernist studies at the turn of the millennium and into the 21st century The New Modernist Studies Reader features chapters covering the major topics central to the study of modernism today including Feminism gender and sexuality Empire and race Print and media cultures Theories and history of modernism Each text includes an introductory summary of its historical and intellectual contexts with guides to further reading to help students and teachers explore the ideas further Includes essential texts by leading critics such as Anne Anlin Cheng Brent Hayes Edwards Rita Felski Susan Stanford Friedman Mark Goble Miriam Bratu Hansen Andreas Huyssen David James Heather K Love Douglas Mao Mark S Morrisson Michael North Jessica Pressman Lawrence Rainey Paul K Saint Amour Bonnie Kime Scott Urmila Seshagiri Robert Spoo and Rebecca L Walkowitz

Exploring the Frontiers of Fiction: Humour, Modernism and Narrative Form in Virginia Woolf's "Jacob's Room" (1922) Lindy van Rooyen, 2012-02-15 Inhaltsangabe

Introduction Virginia Woolf is not a popular writer Despite a fierce pride in her work it was never her ambition to be one Most people have heard of her work vaguely associating it with the second wave of the women's liberation movement in the 1970s and the type of fiction that is commonly called difficult and few people unfamiliar with her work would associate her reputation with humour These are some of the first impressions of a writer who is now hailed by scholars of English literature as one of the icons of modernism To speak of first impressions of Virginia Woolf's work is not as fatuous as it may seem After all Woolf's fiction was initially founded on impressions and I hope to show that one of the distinctive characteristics of her oeuvre compared to other modernists like T S Eliot W B Yeats or James Joyce is the intensely visual nature of her art Furthermore she is often associated with a movement of modern painting in the early twentieth century known as Post Impressionism including painters like C zanne Picasso and Georges Braque Finally laughter in all its registers whether merry cruel or parodic runs like a golden thread throughout the texture of her essays short stories and novels as satire does more generally throughout modernism I have chosen Virginia Woolf's third novel Jacob's Room 1922 as the focus of my study of Woolf's modernism It is not her best known novel as most critical acclaim is reserved for Mrs Dalloway 1925 or To the Lighthouse 1927 She started writing fiction in 1915 just as the First World War started and for four reasons I believe that Jacob's Room is the perfect starting point from which to survey Woolf's particular contribution to the Modernist Movement Firstly the social catastrophe associated with the First World War is widely considered to be the decisive historic event in the collective consciousness of early twentieth century Europe its effects reverberating throughout the literary and visual arts in the 1920s Secondly Jacob's Room was published in a year which falls nicely within the boundaries of the period of High Modernism which culminated in the decades between 1910 and 1930 Indeed the year of 1922 marks the publication

of two other seminal modernist works T S Eliot's *Wasteland* and James Joyce's *Ulysses* Thirdly *Jacob's Room* is commonly regarded as Virginia Woolf's first experimental novel in which she in her own phrase *Virginia Woolf: Writing the World* Pamela L. Caughie, Diana L. Swanson, 2015-06-12 Addresses such themes as the creation of worlds through literary writing Woolf's reception as a world writer world wars and the centenary of the First World War and natural worlds in Woolf's writings

Mapping the Modern Mind: Virginia Woolf's Parodic Approach to the Art of Fiction in "Jacob's Room" Lindy van Rooyen, 2012-05 In this study the author conducts a close reading of Virginia Woolf's first experimental novel *Jacob's Room* 1922 Her reading is based on the fundamental premise that the novel is an exploration of fictional form rather than an exposition of any preconceived idea *Jacob's Room* is an essentially modernist text and is characterised by extensive genre mixing typical of the art of fiction in the early 20th century Throughout her study the author analyses the extent to which the novel transgresses the boundaries of the novelistic genre She explores the generic interface between the novel and those genres which are deemed to be innate to Virginia Woolf's sensibility i.e. the journalistic essay biography and impressionist painting The premise of this study leads the author to read the novel on two levels of significance On the narrative surface level of the novel Woolf constructs the tragic life of a promising young Englishman Jacob Flanders who dies in the First World War Simultaneously on the metafictional level of significance Woolf through her garrulous narrator mocks and evaluates the actions of her characters experimenting with various points of view in an attempt to define the character of her protagonist *Jacob's Room* is thus conceived as a mental space in which a modern writer's mind is mapped The central aesthetic question which is debated in this room or forum relates to the essential art of modern fiction in general and the efficiency of characterisation in fiction in particular It is argued that Virginia Woolf probes into the epistemic question of the essence of modern man and in an attempt to capture the essence of her protagonist speculates on the corresponding literary question how and to what extent the soul of man can be represented in fiction The author uses this generic approach to the novel as a broad structuring principle for her study of *Jacob's Room* After discussing the socio-political context of modernism in the early 20th century including the impact of the First World War on modernist writing she focuses her study on those aspects of Woolf's fiction which are deemed fundamental to the narrative strategy in *Jacob's Room* i.e. the role and nature of Woolf's humour within the context of modernism the nodes or clusters of metaphors and symbols recurring in the text the role of the narrator as toastmaster of the debate on character and fiction in *Jacob's Room* the extent to which the novel parodies the new biography of the early twentieth century and the extent to which Woolf transvaluates the tools of impressionist painting into modernist fiction

Modernist Literatures Sarah Davison, 2017-09-16 This Readers Guide offers a stimulating and accessible introduction to the key criticism which surrounds the diverse range of literatures of the modernist period Sarah Davison explores a variety of critical works from initial pronouncements to recent studies which have shaped the way that Anglo-American modernism is understood and theorized today

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