

Rebecca West Heroism Rebellion And The Female Epic 1st Edition

Vols. for 1969- include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969- Rebecca West**Heroism, Rebellion, and the Female Epic****Praeget**

This book addresses the multiple meanings of nostalgia in the literature of the period. Whether depicted as an emotion, remembrance, or fixation, these essays demonstrate that the nostalgic impulse reveals how deeply rooted in the damaged, the old, and the vanishing, were the variety of efforts to imagine and produce the new—the distinctly modern.

Epic has long been regarded as the exclusive domain of the male literary genius and as an incarnation of patriarchal values. This provocative collection of essays challenges such a hegemonic stereotype by demonstrating the ways in which women writers have successfully adapted the masculine epic tradition to suit their own aesthetic needs and to express their own heroic literary, social, and historical visions. Bringing the female epic out of the shadows, the contributors rethink generic boundaries to illuminate this heretofore hidden literary practice. The essays range from Mary Tighe to Rebecca West from Elizabeth Barrett Browning to Gwendolyn Brooks, and from Frances Burney to Virginia Woolf. Bernard Schweizer's introduction, titled 'Muses with Pens,' connects the trajectory of ideas and influences in the individual essays to demonstrate how each participates in reclaiming for women writers a place in the development of a female epic tradition. The volume will be an invaluable resource for scholars working on issues related to genre, canon formation, and the evolution of female literary authority.

Adventures Abroad
Bodies, Locations, Aesthetics

Dangerous Ambition

A Companion to the British and Irish Novel, 1945 - 2000

Security as Practice

Adrienne Rich

1911-41

Bringing new insights from genre theory to bear on the work of the journalist and novelist Rebecca West, this study explores how West's use of and combinations of multiple genres (often in single works) was informed and furthered by her subversive feminist goals. Rebecca West's Subversive Use of Hybrid Genres analyzes West's sense of genres as dynamic and strategic processes with transgressive political ends rather than as fixed and reflexionaries, a radical new approach at the time that is now mirrored in much contemporary theory. Surveying her oeuvre from this point of view, the book goes on to examine systematically West's writing from 1911-1941, including her early journalism and criticism, such novels as *The Return of the Soldier* and her controversial multi-genre epic *Black Lamb and Grey Falcon*.

This handbook is a pioneering edited volume, exploring either - understood in the broad sense of "an absence of belief in the existence of a God or gods" - in its historical and contemporary expressions. It probes the varied manifestations and implications of unbelief from an array of disciplinary perspectives and in a range of global contexts.

A Companion to the British and Irish Novel 1945-2000 serves as an extended introduction and reference guide to the British and Irish novel between the close of World War II and the turn of the millennium. Covers a wide range of authors from Samuel Beckett to Salman Rushdie Provides readings of key novels, including Graham Greene's 'Heart of the Matter', Jean Rhys's 'Wide Sargasso Sea' and Kazuo Ishiguro's 'The Remains of the Day'

Considers particular subgenres, such as the feminist novel and the postcolonial novel Discusses overarching cultural, political and literary trends, such as screen adaptations and the literary prize phenomenon Gives readers a sense of the richness and diversity of the novel during this period and of the vitality with which it continues to be discussed

Examines seven idealistic women writers from England, France, Germany, and ancient Greece and their confrontation with the threat of war.

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures

A Journal for the Comparative Study of Literature

Tulsa Studies in Women's Literature

Silent Voices

Rebecca West's Subversive Use of Hybrid Genres

Modernism and Historical Narrative

The Untold Story of Misotheism

Travel and Home in Homer's *Odyssey* and Contemporary Literature brings Homer's *Odyssey* together with contemporary literary texts ranging from Rebecca West's *The Return of the Soldier* to Marilynne Robinson's *Housekeeping* and Cormac McCarthy's *The Road* to produce new readings that reframe, reorient, and ultimately revise aspects of Homer's iconic story of travel and home. While some novels share with the *Odyssey* a celebration of the creative process of improvisation to rethink the relationship between home and travel, others draw upon nostalgia - our complicated longing for home - to unsettle the inevitability of return.

Rather than offering an explicit retelling of Homer's poem, each of these novels prompts us to revisit the relationship between travel and home that *Odysseus* and *Penelope* embody to ask new questions of that well-read text. Does travel reinforce or destabilize our notion of home? Are mobility and domesticity irrevocably gendered, or can we imagine a world in which *Penelope* travels and *Odysseus* stays home? Just as *Odysseus* continually reinvents his own identity with each new encounter, both abroad and at home, so too we, as readers, participate in an improvisatory interpretive experiment of our own. This volume sets out a new model for reading ancient and contemporary texts together - one that challenges the conventional chronological assumptions inherent in many works of classical reception. No longer a stable text to which we as readers return time and again to find it the same, the *Odyssey*, together with the novels with which it engages, changes and adapts with each new literary encounter.

This book contends that the haptic sense - combining touch, kinaesthesia and proprioception - was first fully conceptualised and explored in the modernist period, in response to radical new bodily experiences brought about by scientific, technological and Sappho, in the words of poet Algeorn Charles Swinburne (1837-1909), was “simply nothing less – as she is certainly nothing more – than the greatest poet who ever was at all.” Born over 2,600 years ago on the Greek island of Lesbos, Sappho, the namesake lesbian, wrote amorously of men and women alike, exhibiting both masculine and feminine tendencies in her poetry and life. What’s left of her writing, and what we know of her, is fragmentary, and thus ever subject to speculation and study. The *Shipwreck Sea* highlights the love poetry of the soulful Sappho, the impassioned Ibycus, and the playful Anacreon, among other Greek lyric poets of the age (7th to 5th centuries BC), with verse translations into English by author Jeffrey Duban. The book also features selected Latin poets who wrote on erotic themes – Catullus, Lucretius, Horace, and Petronius – and poems by Charles Baudelaire, with his milestone rejoinder to lesbian love (“Lesbos”) and, in the same stanzatic meter, a turn to the consoling power of memory in love’s more frequently tormented recall (“Le Balcon”). Duban also translates selected Carmina Burana of Carl Orff, the poems frequently Anacreontic in spirit. The book’s essays include a comprehensive analysis with a new translation of Horace’s famed Odes 1.5 (“To Pyrrha”), in which the theme of (love’s) shipwreck predominates, and an opening treatise-length argument – exploring painting, sculpture, literature, and other Western art forms – on the irrelevance of gender to artistic creation. (No, Homer was not a woman, and it would make no difference if she were.) Twenty full-color artwork reproductions, masterpieces in their own right, illustrate and bring Duban’s argument to life. Finally, Duban presents a selection of his own love poems, imitations and pastiches written over a lifetime – these composed in the “classical mode”, which is the leitmotif of this volume. The *Shipwreck Sea* is a delightful and continually thought-provoking companion to *The Lesbian Lyre*, both books vividly demonstrating that classicism yet thrives in our time, despite the modernism marshaled against it.

Heresy studies is a new interdisciplinary, supra-religious, and humanist field of study that focuses on borderlands of dogma, probes the intersections between orthodox and heterodox, and explores the realms of dissent in religion, art, and literature. Free from confessional agendas and tolerant of both religious and non-religious perspectives, heresy studies fills an important gap in scholarly inquiry and artistic production. Divided into four parts, the volume explores intersections between heresy and modern literature, it discusses intricacies of medieval heresies, it analyzes issues of heresy in contemporary theology, and it demonstrates how heresy operates as an artistic stimulant. Rather than treating matters of heresy, blasphemy, unbelief, dissent, and non-conformism as subjects to be shunned or naively championed, the essays in this collection chart a middle course, energized by the dynamics of heterodoxy, dissent, and provocation, yet shining a critical light on both the challenges and the revelations of disruptive kinds of thinking and acting.

Charitable Words

Women's Vision in Western Literature

The Shipwreck Sea

Haptic Modernism

American Book Publishing Record

The Oxford Handbook of Atheism

Critical Encounters and Nostalgic Returns

In the period between the Civil War and World War I, German universities provided North American women with opportunities in graduate and professional training that were not readily available to them at home. This study provides accounts of the incredible barriers encountered by these first women students in Europe. This collection of stories from women across disciplines makes it possible to assess the remarkable contributions to higher education and research in North America and Europe.

As the study of travel writing has grown in recent years, scholars have largely ignored the literature of modernist writers. *Modernist Travel Writing: Intellectuals Abroad*, by David Farley, addresses this gap by examining the ways in which a number of writers employed the techniques and stylistic innovations of modernism in their travel narratives to variously engage the political, social, and cultural milieu of the years between the world wars. *Modernist Travel Writing* argues that the travel book is a crucial genre for understanding the development of modernism in the years between the wars, despite the established view that travel writing during the interwar period was largely an escapist genre—one in which writers hearkened back to the realism of nineteenth-century literature in order to avoid interwar anxiety. Farley analyzes works that exist on the margins of modernism, generically and geographically, works that have yet to receive the critical attention they deserve, partly due to their classification as travel narratives and partly because of their complex modernist styles. The book begins by examining the ways that travel and the emergent travel regulations in the wake of the First World War helped shape Ezra Pound’s *Cantos*. From there, it goes on to examine E. E. Cummings’s frustrated attempts to navigate the “unworld” of Soviet Russia in his book *Elm*,Wyndham Lewis’s satiric journey through colonial Morocco in *Fillibusters in Barbary*, and Rebecca West’s urgent efforts to make sense of the fractious Balkan states in *Black Lamb and Grey Falcon*. These modernist writers traveled to countries that experienced most directly the tumult of revolution, the effects of empire, and the upheaval of war during the years between World War I and World War II. Farley’s study focuses on the question of what constitutes “evidence” for Pound, Lewis, Cummings, and West as they establish their authority as eyewitnesses, translate what they see for an audience back home, and attempt to make sense of a transformed and transforming modern world. *Modernist Travel Writing* makes an original contribution to the study of literary modernism while taking a distinctive look at a unique subset within the growing field of travel writing studies. David Farley’s work will be of interest to students and teachers in both of these fields as well as to early-twentieth-century literary historians and general enthusiasts of modernist studies.

This Encyclopedia is an indispensable reference guide to twentieth-century fiction in the English-language. With nearly 500 contributors and over 1 million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language. Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose, by an international cast of leading scholars Arranged in 3 volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field Entries cover major writers (such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S Byatt, Samuel Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice Munro, Chinua Achebe, J.M. Coetzee, and Ngugi Wa Thiong'o) and their key works Covers the genres and sub-genres of fiction in English across the twentieth century (including crime fiction, sci fi, chick lit, the noir novel, and the avant-garde novel) as well as the major movements, debates, and rubrics within the field (censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of migration, Diaspora, and exile) Some of the greatest English novels were written during the Victorian era, and many are still widely read and taught today. But many others written during that period have been neglected by scholars and modern readers alike. With the increasing interest in revising Victorian history and gender scholarship, especially through the rediscovery of lost texts written by women, this book is a timely and much needed study. The expert contributors discuss novels by such Victorian women writers as Grace Aguilar, Catherine Crover, Charlotte Elizabeth Tonna, Annie E. Holdsworth, Ella Hepworth Dixon, Flora Annie Steel, Anne Thackeray, Sarah Grand, Marie Corelli, and others. These novels reveal perspectives of 19th-century British culture not present in canonized works and therefore revise our understanding of Victorian life and attitudes.

A Journal of Criticism and Theory

Reading Heresy

Rebecca West and Dorothy Thompson: New Women in Search of Love and Power

Interdisciplinary Literary Studies

Automatic

A vida e a arte de Sylvia Plath

NWSA Journal

With its specific focus on the connections between politics, travel, and travel writing, *Not So Innocent Abroad* offers a fresh approach to the study of travel literature. The authors make clear that travel and travel writing are never an *à oëinnocentã* enterprise; rather, journeying always occurs within political systems, and travel writing either reflects the traveler’s (TM)s political stance, includes political aspects of foreign cultures, or directly or indirectly influences political decisions. In contrast to most scholarly publications that primarily focus on travel literature of former colonial nations, this volume includes a broader range of travelogues depicting cultures worldwide, spanning from the eighteenth to the twenty-first century. It thus offers with its comparative approach not only a geographically wide selection but also an historical dimension to the political aspects of travel writing. Although most travel literature generally has followed the Horatian principle to instruct and delight the armchair traveler, the authors of this volume clearly address the broader political implications of travel and travel writing within networks of *à oenakedã* politics, such as international or interior conflicts, emigration laws, or national propaganda. They also reveal how insidiously political messages are disseminated through travel writing.

"Reconstructing a vast archive of writing about reflex behaviors, this book demonstrates the ways in which a "politics of reflex" came to shape the intellectual and cultural life of the modernist era"--

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Philanthropy and Early Twentieth-Century British Literature explores the relationship between British literature and philanthropy at the end of the nineteenth and early twentieth centuries, examining the works of E. M. Forster, Rebecca West, W. B. Yeats, Roger Fry, Wyndham Lewis, Virginia Woolf, and Vita Sackville-West. This book considers how writers in the modernist period drew on the liberal welfare reforms, the adoption of scientific methods in charity, the Cambridge tradition of public service, the Irish nationalist movement, and the influence of the Victorian woman philanthropist in order to advocate for an individualist art, revolutionize their aesthetics, redefine ideals of hospitality and beneficence, and affirm the national, social, and economic liberation of the modern subject. Contrary to popular interpretations presenting modernism as a break with Victorian values, Dr. Radeva-Gostello argues philanthropic engagements are at the heart of early twentieth-century literature. The writers discussed in this book had a sophisticated knowledge of the philanthropy debates and of their power to transform twentieth-century notions about how to govern, how to conceive of national, class, and gender boundaries, and how to market the work of the professional artist in the real world. In keeping with the strong archival and historicizing approach of the

"New Modernist Studies" of recent years, this book also analyses the rich contextual detail of early modernist magazines, contemporary and archival periodicals, and government publications.

Religion and Dissent in Literature and Art

Love Poems and Essays in a Classical Mode

Travel and Home in Homer's *Odyssey* and Contemporary Literature

A Publication of the National Women's Studies Association

English Literature in Transition, 1880-1920

Excursions Into Modernism

Apparatus to the American Female Epic, 1621982

Both in the 1890s on opposite sides of the Atlantic, friends for more than forty years. Dorothy Thompson and Rebecca West lived strikingly parallel lives that placed them at the center of the social and historical upheavals of the twentieth century. In Dangerous Ambition*, Susan Hertog chronicles the separate but intertwined journeys of these two remarkable women writers, who achieved unprecedented fame and influence at tremendous personal cost. American Dorothy Thompson was the first female head of a European news bureau, a columnist and commentator with a tremendous following whom* Time *magazine once ranked alongside Eleanor Roosevelt as the most influential woman in America. Rebecca West, an Englishwoman at home wherever genius was spoken, blazed a trail for herself as a journalist, literary critic, novelist, and historian. In a preeminist era when speaking truth to power could get anyone—of either gender—ostracized, blacklisted, or worse, these two smart, self-made women were among the first to warn the world about the dangers posed by fascism, communism, and appeasement. But there was a price to be paid. Hertog shows, for any woman aspiring to such greatness. As much as they sought voice and power in the public forum of opinion and ideas, and the independence of mind and money that came with them, Thompson and West craved the comforts of marriage and home. Torn between convention and the opportunities of the new postwar global world, they were drawn to men who were as ambitious and hungry for love as themselves: Thompson to the brilliant, volatile, and alcoholic Nobel Prize winner Sinclair Lewis; West to her longtime lover H. G. Wells, the lusty literary eminence whose sexual and emotional demands doomed any chance they may have had at love. Tragically, both arrangements produced troubled sons, whose anger and jealousy at their mothers' iconic fame eroded their sense of personal success. Brimming with fresh insights obtained from previously sealed archives, this penetrating dual biography is a story of twinned lives caught up in the crosscurrents of world events and affairs of the heart—and of the unique trans-Atlantic friendship forged by two of the most creative and complex women of their time.*

In the modern era, children experiencing grief were encouraged to dry their tears and 'be good soldiers.' How was this phenomenon interrogated and deconstructed in the period's literature? Be a Good Soldier *initiates conversation on the figure of the child in modernist novels, investigating the demand for emotional suppression as manifested later in cruelty and aggression in adulthood. Jennifer Margaret Fraser provides sophisticated close readings of key works by Joseph Conrad, Virginia Woolf, and James Joyce, among others who share striking concerns about the concept of infancy — both as a collection of infants, and as foot soldiers of war. A phenomenon associated traditionally with Freud, Fraser instead uses a unique, Derridean theoretical prism to provide new ways of understanding modernist concerns with power dynamics, knowledge, and meaning.* Be a Good Soldier *establishes a pioneering, nuanced vocabulary for further historical and cultural inquiries into modernist childhood.*

A vida e a obra de Sylvia Plath assumiam proporções lendárias. Educada na Smith College, uma faculdade particular de artes para mulheres, a escritora norte-americana manteve um relacionamento conflituoso com a mãe, Aurelia, e, após o casamento com o poeta Ted Hughes, foi absorvida pelo redemoinho da consagração literária. Seus poemas foram disputados, rejeitados, aceitos e, por fim, aclamados por leitores de todo o mundo. Although best known as a poet, Adrienne Rich is a versatile critic and a gifted writer of nonfiction and critical theory. One of America's most outspoken literary figures, her courage in speaking out against injustice in the United States and worldwide has earned her the kind of international political following few American poets enjoy. This book is a much-needed comprehensive study of her life and career. It covers the full progression of her poetry from the beginning through her most recent work. In doing so, it clarifies her entire poetic output and illuminates her concepts of nation, the female body, power, and women's sexuality. Philanthropy and Early Twentieth-Century British Literature

Discourse Analysis and the Bosnian War

Moonlighting

Rebecca West

Mosaic

Hailing God

Not So Innocent Abroad

This important text offers a full and detailed account of how to use discourse analysis to study foreign policy. It provides a poststructuralist theory of the relationship between identity and foreign policy and an in-depth discussion of the methodology of discourse analysis. Part I offers a detailed discussion of the concept of identity, the intertextual relationship between official foreign policy discourse and oppositional and media discourses and of the importance of genres for authors' ability to establish themselves as having authority and knowledge. Lene Hansen devotes particular attention to methodology and provides explicit directions for how to build discourse analytical research designs Part II applies discourse analytical theory and methodology in a detailed analysis of the Western debate on the Bosnian war. This analysis includes a historical genealogy of the Western construction of the Balkans as well as readings of the official British and American policies, the debate in the House of Commons and the US Senate, Western media representations, academic debates and travel writing and autobiography. Providing an introduction to discourse analysis and critical perspectives on international relations, this book will be essential reading for students and scholars of international relations, discourse analysis and research methodology.

A travelogue and historical exploration of Mexico from one of the twentieth century's greatest travel writers Dame Rebecca West travels through Mexico and explores its people, history, religion, and culture in her unfinished work *Survivors in Mexico*, carefully stitched together by Bernard Schweizer in this posthumously published edition. West tackles the country's broad historical legacy—the Spanish conquest and Mexican revolution, the muralist movement, race relations, and contemporary life—and delves into the personal, intimate lives of key figures such as Hernán Cortés, Montezuma, Dr. Atl, Diego Rivera, and Leon Trotsky. Conceived as a companion to West's masterful classic *Black Lamb and Grey Falcon*, this book showcases the complexity of West's character, addresses the paradoxes inherent in her work, and allows for a mature understanding of her ideology. This ebook features an illustrated biography of Rebecca West featuring rare photos and never-before-seen documents from the Department of Special Collections and University Archives, McFarlin Library, at the University of Tulsa.

How and why did the life and music of Ludwig van Beethoven (1770-1827) matter to experimental writers in the early twentieth century? Previous answers to this question have tended to focus on structural analogies between musical works and literary texts, charting the many different ways in which poetry and prose resemble Beethoven's compositions. This book takes a different approach. It focuses on how early twentieth-century writers—chief among them E. M. Foster, Aldous Huxley, Wyndham Lewis, Dorothy Richardson, Rebecca West, and Virginia Woolf—profited from the representational conventions associated in the nineteenth century and beyond with Beethovenian culture. The emphasis of Moonlighting falls for the most part on how modernist writers made use of Beethovenian legend. It is concerned neither with formal similarities between Beethoven's music and modernist writing nor with the music of Beethoven per se, but with certain ways of understanding Beethoven's music which had long before 1900 taken shape as habit, myth, cliché, and fantasy, and with the influence they had on experimental writing up to 1930. Moonlighting suggests that the modernists drew knowingly and creatively on the conventional. It proposes that many of the most experimental works of modernist literature were shaped by a knowing reliance on Beethovenian consensus; in short, that the literary modernists knew Beethovenian legend when they saw it, and that they were eager to use it.

Positioned at a crossroads between feminist geographies and modernist studies, *Excursions into Modernism* considers transnational modernist fiction in tandem with more rarely explored travel narratives by women of the period who felt increasingly free to journey abroad and redefine themselves through travel. In an era when Western artists, writers, and musicians sought 'primitive' ideas for artistic renewal, Joyce E. Kelley locates a key similarity between fiction and travel writing in the way women authors use foreign experiences to inspire innovations with written expression and self-articulation. She focuses on the paing of outward journeys with more inward, introspective ones made possible through reconceptualizing and mobilizing elements of women's traditional corporeal and domestic geographies: the skin, the ill body, the womb, and the piano. In texts ranging from Jean Rhys's *Voyage in the Dark* to Virginia Woolf's *The Voyage Out* and from Evelyn Scott's *Escapade* to Dorothy Richardson's *Pilgrimage*, Kelley explores how interactions between geographic movement, identity formation, and imaginative excursions produce modernist experimentation. Drawing on fascinating supplementary and archival materials such as letters, diaries, newspaper articles, photographs, and unpublished drafts, Kelley's book cuts across national and geographic borders to offer rich and often revisionary interpretations of both canonical and lesser-known works.

Children's Grief in English Modernist Novels

Making History New

The Moment of Change

The Empathic Community

Women, Philanthropy, and the Language of Charity in Nineteenth-century Dublin

The Encyclopedia of Twentieth-Century Fiction

Be a Good Soldier

Rebecca West (1892-1983) was a prominent English critic, journalist, and novelist. She contributed to feminist and socialist magazines, had a lengthy relationship with H. G. Wells, and was named Dame of the British Empire in 1959. Her literary reputation declined after 1970 and was revived in the mid-1980s, with the posthumous publication of three novels and a memoir, as well as the reissue of several earlier works. With the violent disintegration of Yugoslavia in the 1990s, West's *Black Lamb and Grey Falcon* catapulted her into the limelight and brought her wide critical attention. This book offers a much-needed assessment of her literary career. Schweizer's volume analyzes West's spiritual and philosophical ideas, asserting that her novels and travel writings betray an epic impulse and therefore reinvent epic heroism in feminist terms. The first part of this study examines her fiction, including, *The Judge* and the trilogy of novels about the Aubrey family. Philosophical and conceptual elements in her fictional and nonfictional prose are explored, relating her ideas to other thinkers. The volume closes with a look at West's reworking of epic conventions in her travel writings, including her unfinished *Survivors in Mexico*.

Guided by Ezra Pound's dictum --"Make it new"--a generation of writers set out to create fiction and poetry that was unlike anything that came before it. However, as Seamus O'Malley shows, historical narrative was a key site for modernist experimentation. Taking three of literary modernism's major figures--Joseph Conrad, Ford Madox Ford, and Rebecca West--Making History New demonstrates how the movement's literature not only engaged with history but also transformed traditional approaches to its telling in unique ways. Informed by Paul Ricoeur's belief that narrative is necessary to comprehend historical processes, the study closely examines four major modernist historical novels. Conrad's *Nostromo* interrogates the very term "history," as it relates the political tumult of a fictitious Latin American country, while Ford's *The Good Soldier* mirrors the cyclical nature of historiography with a protagonist who returns repeatedly to intense periods of his own past to better comprehend them. Two epochal World War I novels--*The Return of the Soldier* and *Parade's End*--depict shell-shocked veterans that illustrate the paradox of an accurate historical rendering achieved through the process of amnesia. These novels, in O'Malley's view, lead to the high point of what he terms "modernist historiography": Rebecca West's innovative 1941 travelogue *Black Lamb and Grey Falcon* and its preoccupation with "history's impossibility." The monograph concludes with a brief consideration of how historians since World War II have adopted some of the approaches to narrative inaugurated by literary modernists while wrestling with how to relate unthinkable atrocities such as genocide. Ultimately, Making History New foregrounds narrative's essential role as a bridge between fiction and history, as it explores the process by which collective human experience becomes historical narrative.

While atheists such as Richard Dawkins have now become public figures, there is another and perhaps darker strain of religious rebellion that has remained out of sight--people who hate God. In this revealing book, Bernard Schweizer looks at men and women who do not question God's existence, but deny that He is merciful, competent, or good. Sifting through a wide range of literary and historical works, Schweizer finds that people hate God for a variety of reasons. Some are motivated by social injustice, human suffering, or natural catastrophes that God does not prevent. Some blame God for their personal tragedies. Schweizer concludes that, despite their blasphemous thoughts, these people tend to be creative and moral individuals, and include such literary lights as Friedrich Nietzsche, Mark Twain, Zora Neale Hurston, Rebecca West, Elie Wiesel, and Philip Pullman. Schweizer shows that literature is a fertile ground for God haters. Many authors, who dare not voice their negative attitude to God openly, turn to fiction to give vent to it. Indeed, Schweizer provides many new and startling readings of literary masterpieces, highlighting the unacknowledged hatred for God. Moreover, by probing the deeper mainsprings that cause sensible, rational, and moral beings to turn against God, Schweizer offers answers to some of the most vexing questions that beset human relationships with the divine.

In the 19th-century, Dublin lacked sufficient industrial development to provide adequate employment. Charitable workers attempted to improve the lives of the thousands who flocked to the city in search of relief. Notions of race, class, and religion influenced how Ireland's philanthropists thought of and related to the poor. As a means to examining the hidden incentives of charity, the author offers a discussion of the language of charity as practiced in this setting. Preston suggests that the Irish upper classes, in seeking to gain equal footing with the British elite, adopted the same language to describe the poor.

Intellectuals Abroad

Beethoven and Literary Modernism

Heroism, Rebellion, and the Female Epic

Modernist Travel Writing

Choice

Literary Modernism and the Politics of Reflex

The Politics of Travel and Travel Writing