

## Race And The Modernist Imagination

The Great War, The Waste Land and the Modernist Long Poem Chinese Capitalism and the Modernist Vision Social Dance and the Modernist Imagination in Interwar Britain Race and the Modernist Imagination George Nakashima and the Modernist Moment Latino Fiction and the Modernist Imagination The Modernist World Conversions; Literature and the Modernist Deviation The End of the Modernist Era in Arts and Academia The Modernist The Modernist Modernism and the Ideology of History Conversions; Literature and the Modernist Deviation The Modernist City Athanasius, the Modernist Modernism and the Vatican The Modernist Papers Putting Modernism Together Katherine Mansfield and the Origins of Modernist Fiction The Modernist Oliver Tearle Satyananda Gabriel Rishona Zimring Urmila Seshagiri George Nakashima John Sutherland Christie Allana Lindgren George P. Elliott Bruce Fleming Joseph Rickaby Louise Blakeney Williams George P. Elliott James Holston Sydney Herbert Mellone Adam John Loeppert Fredric Jameson Daniel Albright Sydney Janet Kaplan Francis Deming Hoyt

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the great war the waste land and the modernist long poem explores how cultural responses to the trauma of the first world war found expression in the form of the modernist long poem beginning with t s eliot s the waste land oliver tearle reads that most famous example of the genre in comparison with lesser known long poems such as hope mirrlees s paris a poem richard aldington s a fool i the forest and nancy cunard s parallax as well as presenting a new history of this neglected genre the book examines the ways in which the modernist long poem represented the seminal literary form for grappling with the crises of european modernity in the wake of world war i

china s economy is now comfortably among the world s elite in terms of size this book examines the contemporary chinese economy focusing on

the production appropriation and distribution of surplus value

arguing that social dance haunted the interwar imagination zimring reveals the powerful figurative importance of music and dance both in the aftermath of war and during britain's entrance into cosmopolitan modernity and the modernization of gender relations analysing paintings films memoirs ballet documentary texts and writings by modernist authors zimring illuminates the ubiquitous presence of social dance in the british imagination during a time of cultural transition and recuperation

in addition to her readings of a fascinating array of works the picture of dorian gray heart of darkness

a reevaluation of the designer from a european perspective using the works of finn juhl carlo mollino alexandre noll charlotte perriand gio ponti and jean prové p 8

the modernist world is an accessible yet cutting edge volume which redraws the boundaries and connections among interdisciplinary and transnational modernisms the 61 new essays address literature visual arts theatre dance architecture music film and intellectual currents the book also examines modernist histories and practices around the globe including east and southeast asia south asia sub saharan africa australia and oceania europe latin america the middle east and the arab world as well as the united states and canada a detailed introduction provides an overview of the scholarly terrain and highlights different themes and concerns that emerge in the volume the modernist world is essential reading for those new to the subject as well as more advanced scholars in the area offering clear introductions alongside new and refreshing insights

this book identifies the now moribund modernist spirit of the twentieth century with its make it new attitude in the arts and its tendency towards abstraction and the scientific process as the impetus behind the academic structures of universities and museums together with the development of discrete scholarly disciplines such as literary theory sociology and art history based on quasi scientific principles arguing that the modernist project is approaching exhaustion and that the insights that it has left to yield are approaching triviality it explores the modernist links between the arts and academic pursuits of the west and their relationship with street protests in the long twentieth century considering what might follow this modernist era an examination of the broad cultural and intellectual and now political trends of our age and their decline the end of the modernist era in arts and academia will appeal to scholars and students of social theory philosophy literary studies and cultural studies

louise williams explores the nature of historical memory in the work of five major modernists yeats pound hulme ford and lawrence these

modernists williams argues started their careers with historical assumptions derived from the nineteenth century but their views on the universal structure of history on the abandonment of progress and the adoption of a cyclical sense of the past were the result of important conflicts and changes within the modernist period williams focuses on the period immediately before world war i and shows in detail how modernism developed and why it is considered a unique intellectual movement she also revisits the theory that the edwardian age was a difficult period of transition to the modern world finally she illuminates the contribution of non western culture to the literature and thought of the period this wide ranging and inter disciplinary study is essential reading for literary and cultural historians of the modernist period

the modernist papers is a tour de force of analysis and criticism in which jameson brings his dynamic and acute thought to bear on the modernist literature of the nineteenth and twentieth centuries jameson discusses modernist poetics including the work of baudelaire rimbaud mallarm wallace stevens joyce proust and thomas mann he explores the peculiarities of the american literary field taking in william carlos williams and the american epic and examines the language theories of gertrude stein refusing to see modernism as simply a western phenomenon he also pays close attention to its japanese expression while the complexities of a late modernist representation of twentieth century politics are articulated in a concluding section on peter weiss s novel the aesthetics of resistance challenging our previous understandings of the literature of this period this monumental work will come to be regarded as the classic study of modernism

a powerful introduction to modernism and the creative arts it inspired how do you rationally connect the diverse literature music and painting of an age throughout the modernist era which began roughly in 1872 with the franco prussian war climaxed with the great war and ended with a third catastrophe the great depression there was a special belligerence to this question it was a cultural period that envisioned many different models of itself to the cubists it looked like a vast jigsaw puzzle to the expressionists it resembled a convulsive body to the dadaists it brought to mind a heap of junk following an explosion in putting modernism together daniel albright searches for the center of the modernist movement by assessing these various artistic models exploring how they generated a stunning range of creative work that was nonetheless wound together aesthetically and sorting out the cultural assumptions that made each philosophical system attractive emerging from albright s lectures for a popular harvard university course of the same name the book investigates different methodologies for comparing the evolution and congruence of artistic movements by studying simultaneous developments that occurred during particularly key modernist years what does it mean albright asks that joseph conrad s heart of darkness published in 1899 appeared at the same time as claude debussy s nocturnes beyond the fact that the word impressionist has been used to describe each work why in 1912 did the composer arnold schoenberg and the painter vassily kandinsky feel such striking artistic kinship and how can we make sense of a movement fragmented by isms that looked for value in all sorts of under or ill valued places including evil baudelaire dung heaps chekhov noise russolo obscenity lawrence and triviality satie throughout putting modernism together albright argues that human culture can best be understood as a growth pattern or ramifying of artistic intellectual and political action going beyond merely explaining how the artists in these genres achieved their peculiar effects he presents challenging new analyses of telling

craft details which help students and scholars come to know more fully this bold age of aesthetic extremism

in opposition to traditional interpretations of the period kaplan english u of washington asserts that women writers were at the center rather than on the margins of british modernism she examines mansfield s contribution to modernist fiction her struggles as a writer during the era of modernist experimentation and such issues as the problematics of genre the encoding of sexuality and the critical debate over impersonality annotation copyrighted by book news inc portland or

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