

Virginia Woolf And The Real World Alex Zwerdling

Virginia Woolf and the Real World The Waves Tense Future Virginia Woolf, Jean Rhys, and the Aesthetics of Trauma Virginia Woolf and the Great War Backgazing: Reverse Time in Modernist Culture The Oxford Handbook of Virginia Woolf Modern Age Virginia Woolf Woolf Across Cultures Faith & Reason Tolstoy Studies Journal Feminist Bookstore News Virginia Woolf Miscellany Encounter Encounter The Future of Nineteen Eighty-four Two Stories Mourning, Modernism, Postmodernism Transformations of Language in Modern Dystopias Alex Zwerdling Virginia Woolf Paul K. Saint-Amour P. Moran Karen L. Levenback Paul Giles Anne E. Fernald Russell Kirk Eleanor Jane McNees Natalya Reinhold Stephen Spender Ejner J. Jensen Susan Hudson Fox Tammy Clewell David W. Sisk

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the finest critical book on virginia woolf to date alex zwerdling's large and subtle study places virginia woolf's world of class politics feminism and the family into firm historical perspective the book leaves us with renewed appreciation for woolf's work and for her mind elaine showalter princeton university buried beneath piles of criticism virginia woolf has at last been dug out by alex zwerdling virginia woolf and the real world is the most enlightened account of the real woman to appear for years noel annan the observer a relief from the bloomsbury fan dub penetrating learned wide ranging appreciation of virginia woolf in her social and political context documenting what muscle and thought there was in her allegedly gossamer work richard mayne encounter a well written book that deals with a field of woolf studies that badly needs dear thinking and dear expression i think it a most useful work and in every way first rate quentin bell

i who would wish to feel close over me the protective waves of the ordinary catch with the tail of my eye some far horizon intensely visionary yet absorbed with the everyday experimental daring and challenging the waves is regarded by many as virginia woolf's greatest achievement it follows a set of six friends from childhood to middle age as they experience the world around them and explore who they are and what it means to be alive as the contours of their lives are revealed a unique novel is slowly unveiled enfolded within woolf's lyrical and mysterious language the mundane takes on a startling new significance while distant pasts are no less in play than the clamorous sounds and kaleidoscopic sights of the modern city yet precisely where the alluringly enigmatic pages of the waves are leading and what deeper meanings are held within its undulant chapters and shimmering interludes are questions that have never ceased to enthrall readers and critics alike in this new

edition david bradshaw considers the spellbinding oddness and originality of the waves helping the reader to negotiate a way though this most poetic and haunting of novels features a new edition of woolf s novel regarded by many as her greatest achievement edited by david bradshaw a distinguished woolf scholar and editor of acclaimed editions of mrs dalloway to the lighthouse the mark on the wall and other stories and woolf s selected essays draws on the latest scholarship for the introduction and notes which help to orient the reader through the novel s complexity up to date bibliography full and helpful chronology biographical preface by frank kermode new to this edition introduction by david bradshaw revised and updated select bibliography fuller chronology new and expanded notes re set text for improved appearance edited by david bradshaw university of oxford publisher s note

tense future falls into two parts the first develops a critical account of total war discourse and addresses the resistant potential of acts including acts of writing before a future that looks barred or predetermined by war part two shifts the focus to long interwar narratives that pit both their scale and their formal turbulence against total war s portrait of the social totality producing both ripostes and alternatives to that portrait in the practice of literary encyclopedism the book s introduction grounds both parts in the claim that industrialized warfare particularly the aerial bombing of cities intensifies an under examined form of collective traumatization a pretraumatic syndrome in which the anticipation of future conditional violence induces psychic wounds situating this claim in relation to other scholarship on critical futurities saint amour discusses its ramifications for trauma studies historical narratives generally and the historiography of the interwar period in particular the introduction ends with an account of the weak theory of modernism now structuring the field of modernist studies and of weak theory s special suitability for opposing total war that strongest of strong theories

this is a study of modernism sexuality and subjectivity in the work of two leading women modernists each confronted the aspects of her culture and personal history that resulted in a degraded sense of female sexuality and explored how traumatic childhood sexual experiences informed their relationship to female corporeality and fiction writing

virginia woolf was a civilian a noncombatant during the great war unlike the war poet wilfred owen she had not seen god through mud yet although she was remembered by her husband as the least political animal since aristotle invented the definition and called an instinctive pacifist by alex zwerdling her experience and memory of the war became a touchstone against which life itself was measured virginia woolf and the great war focuses on woolf s war consciousness and how her sensitivity to representations of war in the popular press and authorized histories affected both the development of characters in her fiction and her nonfictional and personal writings as the seamless history of the prewar world had been replaced by the realities of modern war woolf herself understood there was no immunity from its ravages even for civilians karen l levenback s readings of mrs dalloway to the lighthouse and the years in particular together with her understanding of civilian immunity the operation of memory in the postwar period and lexical resistance to accurate representations of war are profoundly convincing in securing woolf s position as a war novelist and thinker whose insights and writings anticipate our most current progressive theories on war s social effects and continuing presence

this volume trace ways in which time is represented in reverse forms throughout modernist culture from the beginning of the twentieth century until the decade after world war ii though modernism is often associated with revolutionary or futurist directions this book argues instead that a retrograde dimension is embedded within it by juxtaposing the literature of europe and north america with that of australia and new zealand it suggests how this antipodean context serves to defamiliarize and reconceptualize normative modernist understandings of temporal progression backgazing thus moves beyond the treatment of a specific geographical periphery as another margin on the expanding field of new modernist studies instead it offers

a systematic investigation of the transformative effect of retrograde dimensions on our understanding of canonical modernist texts the title backgazing is taken from australian poet robert g fitzgerald s 1938 poem essay on memory and it epitomizes how the cultural history of modernism can be restructured according to a radically different discursive map backgazing intellectually reconfigures us and european modernism within a planetary orbit in which the literature of australia and the southern hemisphere far from being merely an annexed margin can be seen substantively to change the directional compass of modernism more generally by reading canonical modernists such as james joyce and t s eliot alongside marginalized writers such as nancy cunard and others and relatively neglected authors from australia and new zealand this book offers a revisionist cultural history of modernist time one framed by a recognition of how its measurement is modulated across geographical space

a handbook on woolf s achievements as an innovative novelist and pioneering feminist theorist it studies her life her works her relationships with other writers her professional career and themes in her work including among others feminism sexuality education and class

first published in 1994 routledge is an imprint of taylor francis an informa company

22 papers from an international symposium in moscow 2003 that drew speakers from several countries to discuss virginia woolf in a global context translation issues and woolf as a world writer this is an unprecedented look at a major writer in an international context this unique volume is based on presentations from the virginia woolf across cultures symposium held at russian state university for the humanities moscow and leo tolstoy estate museum yasnya polyana tula region on june 27 29 2003 thirty scholars from britain canada japan korea the netherlands portugal russia and the united states explore woolf s work from a wide variety of cross cultural and language contexts with a particular emphasis on translation

examines collaboration between katherine mansfield and john middleton murry and between virginia and leonard woolf and the response of each writer to the other partner s literary strategies

mourning modernism postmodernism illuminates the emergence of a fundamentally new way of thinking and writing about loss in the twentieth century novel one that spurns consolation and the conventional aim of closure inaugurated in the modernist novel the rejection of consolation manages to promote a politically progressive politics of mourning the modernist novel established as well the terms of a new mourning practice terms whose democratizing aims would be challenged in the late modernist period but ultimately reanimated and reworked by postmodern writers in challenging the familiar view of modernist aesthetics as removed from social concerns and of postmodernist aesthetics as a self reflexive language game incapable of representing affirmative content mourning modernism postmodernism demonstrates how novelists of some of the most experimental fiction of the century engage the open ended aspects of loss to imagine new forms of identity and social change

as the 20th century has progressed dystopian fiction has gained power as utopian fiction has become increasingly irrelevant as an overtly didactic genre dystopia extrapolates terrifying near futures from disturbing current trends in order to quickly

create an atmosphere that is at once plausible and terrifying dystopian writers almost universally turn to an idea certain to generate both fear and sympathy in the reader the dual concept of language as the primary tool by which repressive societies stifle dissent and simultaneously as the primary weapon used by rebels bent on understanding resisting and countering such oppression this volume traces the evolution of language s centrality in 20th century dystopias in english including brave new world 1984 a clockwork orange the handmaid s tale native tongue the judas rose and riddley walker the brilliance of orwell s 1984 has led to a backlash many critics have smugly asserted that as the year 1984 has passed without taking the shape of his fiction orwell s novel and the dystopia in general have lost their affective power and relevance but as the 20th century progresses dystopian fiction has gained power as utopian fiction has become increasingly irrelevant as an overtly didactic genre dystopia extrapolates terrifying near futures from disturbing current trends in order to quickly create an atmosphere that is at once plausible and terrifying dystopian writers almost universally turn to an idea certain to generate both fear and sympathy in the reader the dual concept of language as the primary tool by which repressive societies stifle dissent and simultaneously as the primary weapon used by rebels bent on understanding resisting and countering such oppression this volume traces the evolution of language s centrality in 20th century dystopias in english beginning with huxley s brave new world r and orwell s 1984 r as dystopian fiction has branched out to embrace multiple viewpoints and agendas the emphasis on language has remained at the center of the dystopian impulse these include the first person narrative dystopia such as anthony burgess s a clockwork orange r the feminist dystopia such as margaret atwood s the handmaid s tale r and suzette elgin s native tongue r and the judas rose r and the post apocalyptic mythic dystopia such as russell hoban s riddley walker r while other scholars have often alluded to the importance of language within specific literary dystopias this book transcends earlier studies by presenting a generic model of dystopian language use

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