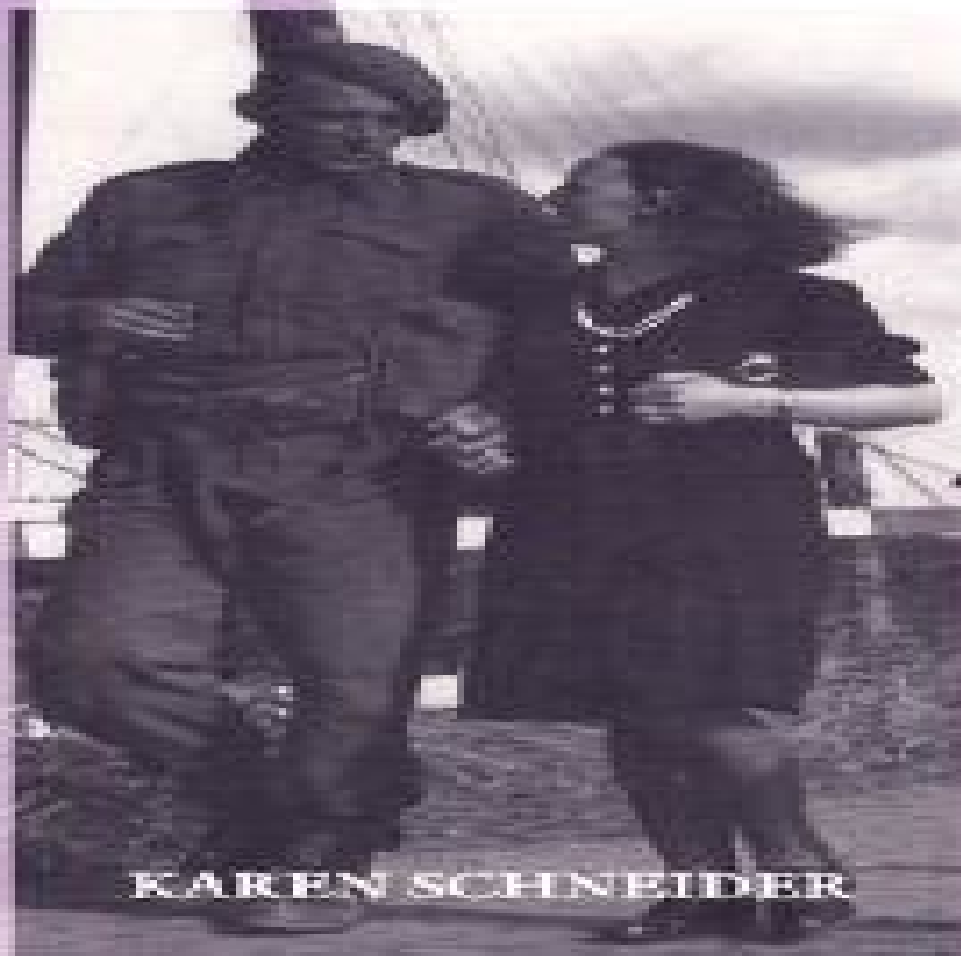


# *Loving Arms*

— British Women Writing the Second World War —



KAREN SCHNEIDER

# Loving Arms British Women Writing The Second World War

**Brian W. Shaffer**



## **Loving Arms British Women Writing The Second World War:**

Loving Arms Karen Schneider, 1997-01-01 Loving Arms examines the war related writings of five British women whose words explore the connections among gender war and story telling While not the first study to relate the subjects of gender and war it is the first within a growing body of criticism to focus specifically on British culture during and after World War II How a story is narrated and by whom are matters of no small importance As widely defined and accepted war stories are men's stories If we are to hear another story of war then we must listen to the stories women tell Many of the war stories written by women insist that war is not the condition of men but rather the condition of humanity beginning with relations between the sexes For the five women whose work is examined in Loving Arms Stevie Smith Katharine Burdekin Virginia Woolf Elizabeth Bowen and Doris Lessing this last point was particularly relevant Their positions as women within a patriarchal militarist culture that was externally threatened by an overtly fascist one led to an acute ambivalence says Schneider Though all five women perceived the war from substantially different perspectives each in her own way exposed and critiqued the seductive power of war and war stories with their densely interwoven tropes of masculinity and nationalism Yet these writers conflicting impulses of loyalty to England and resistance to the war betray their ambivalence

**Loving Arms** Karen Schneider, 2021-09-15 Loving Arms examines the war related writings of five British women whose works explore the connections among gender war and story telling While not the first study to relate the subjects of gender and war it is the first within a growing body of criticism to focus specifically on British culture during and after World War II Evoking the famous St Crispin's Day speech from Henry V and then her own father's account of being moved to tears on V J Day because he had been too young to fight Karen Schneider posits that the war story has a far reaching potency She admits perhaps for all of us that such stories had powerfully shaped my consciousness in ways I could not completely resist How a story is narrated and by whom are matters of no small importance As widely defined and accepted war stories are men's stories If we are to hear another story of war then we must listen to the stories women tell Many of the war stories written by women insist that war is not the condition of men but rather the condition of humanity beginning with relations between the sexes For the five women whose work is examined in Loving Arms Stevie Smith Katharine Burdekin Virginia Woolf Elizabeth Bowen and Doris Lessing this latter point was particularly relevant Their positions as women within a patriarchal militarist culture that was externally threatened by an overtly fascist one led to an acute ambivalence says Schneider Though all five women perceived the war from substantially different perspectives each in her own way exposed and critiqued the seductive power of war and war stories with their densely interwoven tropes of masculinity and nationalism Yet these writers conflicting impulses of loyalty to England and resistance to the war betray their ambivalence Loving Arms will interest students of twentieth century British literature and culture gender studies and narratology Even today we maintain an unabated love affair with the war story But unless we listen to what the women had to say fifty years ago we are doomed to hear only the

same old story      **The History of British Women's Writing, 1945-1975** Clare Hanson, Susan Watkins, 2017-09-14 This volume reshapes our understanding of British literary culture from 1945-1975 by exploring the richness and diversity of women's writing of this period. Essays by leading scholars reveal the range and intensity of women writers' engagement with post-war transformations including the founding of the Welfare State, the gradual liberalization of attitudes to gender and sexuality and the reconfiguration of Britain and the empire in the context of the Cold War. Attending closely to the politics of form, the sixteen essays range across literary middlebrow and popular genres including espionage thrillers and historical fiction, children's literature and science fiction as well as poetry, drama and journalism. They examine issues including realism and experimentalism, education, class and politics, the emergence of second-wave feminism, responses to the Holocaust and mass migration and diaspora. The volume offers an exciting reassessment of women's writing at a time of radical social change and rapid cultural expansion.

**The History of British Women's Writing, 1920-1945** M. Joannou, 2016-01-03 Featuring sixteen contributions from recognized authorities in their respective fields, this superb new mapping of women's writing ranges from feminine middlebrow novels to Virginia Woolf's modernist aesthetics, from women's literary journalism to crime fiction and from West End drama to the literature of Scotland, Ireland and Wales.

**Encyclopedia of British Women's Writing 1900-1950** Ashlie Sponenberg, 2015-12-23 This study provides a comprehensive and wide-ranging resource which includes information on many previously neglected British women writers, novelists, poets, dramatists, autobiographers and topics. It provides contextualizing material with concise introductions to related topics including organizations, movements, genres and publications.

[The Cambridge Companion to the Literature of World War II](#) Marina MacKay, 2009-01-22 An overview of writing about the war from a global perspective aimed at students of modern literature.

[Modernism, War, and Violence](#) Marina MacKay, 2017-05-18 The modernist period was an era of world war and violent revolution. Covering a wide range of authors from Joseph Conrad and Thomas Hardy at the beginning of the period to Elizabeth Bowen and Samuel Beckett at the end, this book situates modernism's extraordinary literary achievements in their contexts of historical violence while surveying the ways in which the relationships between modernism and conflict have been understood by readers and critics over the past fifty years. Ranging from the colonial conflicts of the late 19th century to the world wars and the civil wars in between and concluding with the institutionalization of modernism in the Cold War, *Modernism, War, and Violence* provides a starting point for readers who are new to these topics and offers a comprehensive and up-to-date survey of the field for a more advanced audience.

[George Orwell and the Radical Eccentrics](#) K. Bluemel, 2016-04-30 *George Orwell and the Radical Eccentrics* celebrates the lives, literature and politics of a group of four radical eccentrics: the Tory anarchist poet Stevie Smith, the Marxist Indian nationalist Mulk Raj Anand, and the glamour girl turned socialist Inez Holden, who formed a friendly circle around the famously radical and eccentric George Orwell. Demonstrating that Smith, Anand and Holden matter for literary history just as they mattered for Orwell, George Orwell and

the Radical Eccentrics gives name and shape to a neglected movement within interwar and wartime English writing. It focuses on the lives and texts of Smith, Anand and Holden in order to argue that these three writers throw into question limiting assumptions about art and politics about standard relations between literary form and sex, gender, race, class and empire in ways that their group's most influential radical, Orwell, cannot. Embarking upon a kind of biographical, political, cultural, literary criticism, this book brings the radical eccentrics' vital, potentially transformative conversation to the attention of scholars of English literature for the first time, suggesting fascinating new approaches to the study of literary London during the thirties and forties.

**The Encyclopedia of Twentieth-Century Fiction, 3 Volume Set** Brian W. Shaffer, 2011-01-18

This Encyclopedia offers an indispensable reference guide to twentieth century fiction in the English language. With nearly 500 contributors and over one 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 three 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 Ngũgĩ Wa Thiong'o and their key works. Examines 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 such as censorship, globalization, modernist fiction, fiction and the film industry and the fiction of migration, diaspora and exile.

**British Women's Writing, 1930 to 1960** Sue Kennedy, Jane Thomas, 2020

This book contributes to recuperative work on mid twentieth century women's writing, too often dismissed as middlebrow. Its feminist sensibility is reflected in a new descriptive term, interfeminism, bridging and forging links between two waves of feminism in the context of the build-up to and aftermath of the Second World War.

**Modernism and World War II** Marina MacKay, 2007-01-18

World War II marked the beginning of the end of literary modernism in Britain. However, this late period of modernism and its response to the war have not yet received the scholarly attention they deserve. In this full-length study of modernism and World War II, Marina MacKay offers historical readings of Virginia Woolf, Rebecca West, T.S. Eliot, Henry Green and Evelyn Waugh set against the dramatic background of national struggle and transformation. In recovering how these major authors engaged with other texts of their time, political discourses, mass and middlebrow culture, this study reveals how World War II brought to the surface the underlying politics of modernism's aesthetic practices. Through close analyses of the revisions made to modernist thinking after 1939, MacKay establishes the significance of this persistently neglected phase of modern literature as a watershed moment in twentieth century literary history.

**Emergency Writing** Anna Teekell, 2018-06-15

Taking seriously Ireland's euphemism for World War II, the Emergency, Anna Teekell's *Emergency Writing* asks both what happens to

literature written during a state of emergency and what it means for writing to be a response to an emergency Anchored in close textual analysis of works by Samuel Beckett Elizabeth Bowen Flann O'Brien Louis MacNeice Denis Devlin and Patrick Kavanagh and supported by archival material and historical research *Emergency Writing* shows how Irish late modernism was a response to the sociopolitical conditions of a newly independent Irish Free State and to a fully emerged modernism in literature and art What emerges in Irish writing in the wake of Independence of the Gaelic Revival of Yeats and of Joyce is a body of work that invokes modernism as a set of discursive practices with which to counter the Free State's political pieties *Emergency Writing* provides a new approach to literary modernism and to the literature of conflict considering the ethical dilemma of performing neutrality emotionally politically and rhetorically in a world at war **Culture in Camouflage**

Patrick Deer, 2009-03-26 Examines how literary writers including Ford Madox Ford Siegfried Sassoon Wilfred Owen James Hanley Evelyn Waugh Graham Greene and others countered the war culture promoted by mass media war planners and military historians *Intermodernism* Kristin Bluemel, 2011-05-27 This collection of original critical essays newly available in paperback launches an ambitious long term project marking out a new period and style in twentieth century literary history

History's Queer Stories Natalie Marena Nobitz, 2018-10-04 Critical analysis of the dramatisation of homosexuality in British fiction about the Second World War is noticeable only by its relative absence from the field Whereas feminist literary criticism has broadened the canon of war fiction to include narratives by and about women queer scholars have seldom focused on literary representations of homosexuality during the war Natalie Marena Nobitz closes a glaring gap in the critical attention of four novels dealing with the disruption of gender roles and institutionalised heteronormativity Walter Baxter's *Look Down in Mercy* 1951 Mary Renault's *The Charioteer* 1953 Sarah Waters' *The Night Watch* 2006 and Adam Fitzroy's *Make Do and Mend* 2012 **Literature of the 1940s: War, Postwar and 'Peace'** Gill Plain, 2013-09-10 A

groundbreaking re-reading of the literary response to a decade of trauma and transformation This study undoes the customary division of the 1940s into the Second World War and after Instead it focuses on the thematic preoccupations that emerged from writers' immersion in and resistance to the conflict Through seven chapters Documenting Desiring Killing Escaping Grieving Adjusting and Atomising the book sets middlebrow and popular writers alongside residual modernists and new voices to reconstruct the literary landscape of the period Detailed case studies of fiction drama and poetry provide fresh critical perspectives on writers as diverse as Margery Allingham Alexander Baron Elizabeth Bowen Keith Douglas Henry Green Graham Greene Georgette Heyer Alun Lewis Nancy Mitford George Orwell Mervyn Peake J.B. Priestley Terence Rattigan Mary Renault Stevie Smith Dylan Thomas and Evelyn Waugh Key Features Detailed and theoretically informed case studies of canonical writers such as Bowen Orwell Greene and Waugh Case studies and critical re-evaluations of popular genre writers and forgotten writers **Mid-century women's writing** Melissa Dinsman, Megan Faragher, Ravenel

Richardson, 2024-07-09 The traditional narrative of the mid-century 1930s-60s is that of a wave of expansion and constriction

with the swelling of economic and political freedoms for women in the 1930s the cresting of women in the public sphere during the Second World War and the resulting break as employment and political opportunities for women dwindled in the 1950s when men returned home from the front But as the burgeoning field of interwar and mid century women s writing has demonstrated this narrative is in desperate need of re examination Mid century women s writing Disrupting the public private divide aims to revivify studies of female writers journalists broadcasters and public intellectuals living or working in Britain or under British rule during the mid century while also complicating extant narratives about the divisions between domesticity and politics

Myth, Memory and the Middlebrow I. Habermann, 2010-05-19 This study explores Englishness as a symbolic form from the 1920s to the 1940s Two case studies focused on J B Priestley and Daphne du Maurier explore crucial ways in which popular middlebrow authors imagine and shape the nation providing an innovative approach to literary negotiations of cultural identity

**British Literature of the Blitz** K. Miller, 2008-12-18 British Literature of the Blitz interrogates the patriotic utopian ideal of the People s War by analyzing conflicted representations of class and gender in literature and film Its subtitle Fighting the People s War describes how British citizens both united to fight Nazi Germany and questioned the nationalist ideology binding them together

**And in Our Time** Antony Shuttleworth, 2003 This book brings together essays which in diverse ways not only revise existing views on thirties writing but also provide ways of accounting for its critical neglect The essays examine from a variety of theoretical and critical perspectives a body of work that reflects the true diversity of the literary and cultural contexts of the thirties and includes studies on the work of Louis MacNeice Frank Sheed Christopher Dawson Alick West Christopher Caudwell Stevie Smith Storm Jameson Phyllis Bottome Ivy Compton Burnett Graham Greene Eric Ambler George Orwell Christina Stead Randall Swingler and Ralph Fox

## Reviewing **Loving Arms British Women Writing The Second World War**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Loving Arms British Women Writing The Second World War**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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