

REWRITING THE GOOD FIGHT



CRITICAL ESSAYS ON THE LITERATURE OF THE SPANISH CIVIL WAR

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Rewriting The Good Fight

Eugenio Suárez-Galbán



Rewriting The Good Fight:

The Canon and the Archive Wadda C. Ríos-Font, 2004 Ríos-Font re reads nineteenth and twentieth century Spanish texts and authors that have tested the boundary between high and low repositioning them within Spanish critical tradition Through these self reflexive readings the book explores how the definition of literature has changed in more than two centuries of modernity in Spain and the institutional and cultural negotiations behind this change Jacket

The Last Good Land Eugenio Suárez-Galbán, 2011-01-01 Books studying the presence of Spain in American literature and the possible influence of Spain and its literature on American authors are still rare In 1955 appeared a pioneer work in this field Stanley T Williams *The Spanish Background of American Literature* But that book went no further than W D Howells *Familiar Spanish Travels* published in 1913 *The Last Good Land* covers most of the twentieth century including such groups as the Lost Generation and African American writers and exiles It also considers then recent revolution in Spanish cultural and historical thought introduced by Américo Castro which several American writers discussed in this volume may be said to have anticipated Recent studies have expanded on Williams volumes but in the majority of cases these works limit their scope to a single period the nineteenth century the Spanish Civil War a movement predominantly Romanticism or authors known for their interest in Spain Irving Hemingway The result is often a lack of continuum or the exclusion of such authors as Saul Bellow William Gaddis or Richard Wright Within American literature itself *The Last Good Land* contains revisions of traditional interpretations of certain writers including Hemingway The variety of authors treated both in respect to ethnicity and gender guarantees a varied and global view of Spanish culture by American writers

Inhabiting the In-Between Sarah Thomas, 2019-05-09 Although children have proliferated in Spain's cinema since its inception nowhere are they privileged and complicated in quite the same way as in the films of the 1970s and early 1980s a period of radical political and cultural change for the nation as it emerged from almost four decades of repressive dictatorship under the rule of General Francisco Franco In *Inhabiting the In Between Childhood and Cinema in Spain's Long Transition* Sarah Thomas analyses the cinematic child within this complex historical conjuncture of a nation looking back on decades of authoritarian rule and forward to an uncertain future Examining films from several genres by four key directors of the Transition Carlos Saura Antonio Mercero Víctor Erice and Jaime de Armiñán Thomas explores how the child is represented as both subject and object and self and other and consistently cast in a position between categories or binary poles She demonstrates how the cinematic child that materializes in this period is a fundamentally shifting oscillating ambivalent figure that points toward the impossibility of fully comprehending the historical past and the figure of the other while inviting an ethical engagement with each

War in Ernest Hemingway's *For Whom the Bell Tolls* Gary Wiener, 2013-01-24 Ernest Hemingway's depiction of war in his novel *For Whom the Bell Tolls* is one without clear ideological or moral imperatives The story wrestles with themes of wartime and violence as readers follow Robert Jordan an American teacher who volunteers to lead an ill disciplined band of

guerrillas during the Spanish Civil War This illuminating volume explores themes surrounding war as they relate to Hemingway's *For Whom the Bell Tolls* A series of essays focus on topics such as the distinction between a war novel and a propaganda novel about war the war against civilians in Spain and civil wars being waged in the Middle East today **Into the Heart of the Fire** James K. Hopkins, 1998 This book examines the experience of the British volunteers in the Spanish Civil War and places them in a broad intellectual political social and cultural framework *Me the People, Or, One Man's Selfless Quest to Rewrite the Constitution of the United States of America* Kevin Bleyer, 2012 Presents an offbeat revision of the U S Constitution that reflects twenty first century realities and addresses unresolved questions while describing the author's research into ancient Greece's early practices of democracy **Ernest Hemingway** Satyabrata Das, 1996 This Study Endeavours To Trace Out Some Of The Missing Dimensions Of Ernest Hemingway's Writings And The Search Brings This Author To Spain Not The Usual Hemingway's Spain Of Corrida De Toros Bullfighting But The Spain In Flames During Its Terrible Civil War What Hemingway's Protagonists Were Striving To Realize All Their Lives Come True In The Smoke And Fire Of The Spanish Civil War Hereafter Hemingway Was A Different Personality A Different Artist With A Strikingly Different Artist With A Strikingly Different Approach To Life And Situations That Was Visible On The Thematic As Well As Stylistic Level Of His Latter Post Spanish Civil War Writings This Book Spans The Entire Stretch Of Hemingway's Writings And Highlights The Transformation In The Process *The Extinct Scene* Thomas S. Davis, 2015-12-08 In 1935 the English writer Stephen Spender wrote that the historical pressures of his era should turn the reader's and writer's attention outwards from himself to the world Combining historical formalist and archival approaches Thomas S Davis examines late modernism's decisive turn toward everyday life locating in the heightened scrutiny of details textures and experiences an intimate attempt to conceptualize geopolitical disorder *The Extinct Scene* reads a range of mid century texts films and phenomena that reflect the decline of the British Empire and seismic shifts in the global political order Davis follows the rise of documentary film culture and the British Documentary Film Movement especially the work of John Grierson Humphrey Jennings and Basil Wright He then considers the influence of late modernist periodical culture on social attitudes and customs and presents original analyses of novels by Virginia Woolf Christopher Isherwood and Colin MacInnes the interwar travel narratives of W H Auden Christopher Isherwood and George Orwell the wartime gothic fiction of Elizabeth Bowen the poetry of H D the sketches of Henry Moore and the postimperial Anglophone Caribbean works of Vic Reid Sam Selvon and George Lamming By considering this group of writers and artists Davis recasts late modernism as an art of scale by detailing the particulars of everyday life these figures could better project large scale geopolitical events and crises **The Communist Experience in America** Harvey Klehr, Arguments about whether distinctive features of American society culture political structure economic system or population account for the relative weakness of American radicalism have engaged historians sociologists and political scientists for decades Influential concepts such as frontier theory have been

linked with the absence of class conflict in America Other analysts have attributed the failure of the American Left to fierce repression giving red scares and the McCarthy era as illustrations Some have linked the American Left's failure to American immigration winner take all elections and the cultural values of individualism The Communist Party one of America's largest and longest lasting radical groups offers many lessons about how radical political groups can take advantage of or squander their opportunities Klehr focuses on the theme of American exceptionalism and problems that America's capitalist society raised for Marxism and other radical groups The Communist Experience in America deals with dissident communist formulations Such groups included a number of talented men who went on to a variety of political and literary careers Klehr also deals with fellow travelers some of whom wrote fascinating essays on American exceptionalism and the decline of political extremism In part Klehr hopes to inspire the same moral outrage about Communism that fuels those dedicated to ensuring that Nazi crimes are never forgotten or obfuscated Communism in practice everywhere in the world also came at enormous human cost Regardless of their other virtues or qualities those who supported or defended Communism from the safety of the United States must be called to account This work does just that in detail and depth Harvey Klehr is Andrew W Mellon Professor of Politics and History at Emory University He is the author of numerous articles and books most recently *Early Cold War Spies The Espionage Trials that Shaped American Politics Communism Espionage and The Cold War A Curriculum Unit of Study for Grades 9 12 and In Denial Historians Communism and Espionage Making Something Happen* Michael Thurston, 2003-01-14 Poetry makes nothing happen wrote W H Auden in 1939 expressing a belief that came to dominate American literary institutions in the late 1940s the idea that good poetry cannot and should not be politically engaged By contrast Michael Thurston here looks back to the 1920s and 1930s to a generation of poets who wrote with the precise hope and the deep conviction that they would move their audiences to action He offers an engaging new look at the political poetry of Edwin Rolfe Langston Hughes Ezra Pound and Muriel Rukeyser Thurston combines close textual reading of the poems with research into their historical context to reveal how these four poets deployed the resources of tradition and experimentation to contest and redefine political common sense In the process he demonstrates that the aesthetic censure under which much partisan writing has labored needs dramatic revision Although each of these poets worked with different forms and toward different ends Thurston shows that their strategies succeed as poetry He argues that partisan poetry demands reflection not only on how we evaluate poems but also on what we value in poems and therefore which poems we elevate

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