



# RECHARTING THE HISTORY OF ECONOMIC THOUGHT

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# Recharting The Thirties

**Rosina Ehmann**



## Recharting The Thirties:

Recharting the Thirties Patrick J. Quinn, 1996 The aim of *Recharting the Thirties* is to revitalize the awareness of the reading public with regard to eighteen writers whose books have been largely ignored by publishers and scholars since their major works first appeared in the thirties The selection is not based on a political agenda but encompasses a wide and divergent range of philosophies clearly the contrasts between Empson and Upward or between Powell and Slater indicated the wide ranging vision of the period Women writers of the period have largely been marginalized and the writings of Sackville West and Burdekin for example not only present distinct feminine voices of the period but also illuminate how much good literature has been forgotten

Rewriting the Thirties Keith Williams, Steven Matthews, 2014-09-25 *Rewriting the Thirties* questions the myth of the anti modernist decade Conversely the editors argue it is a symptomatic transitional phase between modern and post modern writing and politics at a time of cultural and technological change The text reconsiders some of the leading writers of the period in the light of recent theoretical developments through essays on the ambivalent assimilation of Modernist influences among proletarian and canonical novelists including James Barke and George Orwell and among poets including Auden MacNeice Swingler and Bunting and in the work of feminist writers Vera Brittain and Winifred Holtby In this substantial remapping the complexity and scope of literary critical debate at the time is discussed in relation to theatrical innovation audience attitudes to the mass medium of modernity cinema the poetics of suburbia consumerism and national ideology as well as the discursive strategies of British and American documentarism

English Fiction in the 1930s Chris Hopkins, 2006-12-07 This study approaches the fiction of the 1930s through critical debates about genre language and history setting these in their original context and discussing the generic forms most favoured by novelists at the time Chris Hopkins uses a series of case studies of texts to draw on develop or explore the boundaries contemporary usefulness and complexities of particular prose genres Generic debates and the political aesthetic effects of different kinds of representation were live issues as discursive struggles and negotiations took place between modernist and realist modes between high middle and lowbrow categorisations of culture between literature and mass culture and between different conceptions of the role of the writer politics and nationality sexuality and gender identities Chris Hopkins draws both on well known texts and on novels which have only recently begun to be discussed by critics of the thirties particularly those by women writers whose work has still not been related very clearly to the literary and political debates of the period Organised in five sections each focusing on major genres he takes a wide range of novels as case studies and discusses their uses of generic forms relating them to other examples and to their historical political and cultural contexts

*The Cambridge Companion to British Literature of the 1930s* James Smith, 2019-12-19 Explores 1930s authors genres and contexts giving fresh attention to well known authors and bringing new writers and approaches to the fore

*The Queer Cultures of 1930s Prose* Charlotte Charteris, 2019-01-04 Offering a radical reassessment of 1930s British literature this

volume questions the temporal limits of the literary decade and broadens the scope of queer literary studies to consider literary historical responses to a variety of behaviours encompassed by the term queer in its many senses Whilst it is informed by the history of sexuality in twentieth century Europe it is also profoundly concerned with what Christopher Isherwood termed the market value of the Odd Drawing for its methodology on the work of Raymond Williams it traces the impact of the Great War on the development of language examining the use of ten keywords in the prose of Christopher Isherwood Evelyn Waugh and Patrick Hamilton and that of their respective literary milieux in order to establish how queer lives and modern sub cultural identities were forged collaboratively within the fictional realm By utilizing contemporary perspectives on performativity in conjunction with detailed close readings it repositions these authors as self conscious agents actively producing their own queer masculinities through calculated acts of linguistic transgression The Oxford Critical and Cultural History of Modernist Magazines Peter Brooker, Andrew Thacker, 2009-03-26 The first of three volumes charting the history of the Modernist Magazine in Britain North America and Europe this collection offers the first comprehensive study of the wide and varied range of little magazines which were so instrumental in introducing the new writing and ideas that came to constitute literary and artistic modernism in the UK and Ireland In thirty seven chapters covering over eighty magazines expert contributors investigate the inner dynamics and economic and intellectual conditions that governed the life of these fugitive but vibrant publications We learn of the role of editors and sponsors the relation of the arts to contemporary philosophy and politics the effects of war and economic depression and of the survival in hard times of radical ideas and a belief in innovation The chapters are arranged according to historical themes with accompanying contextual introductions and include studies of the New Age Blast the Egoist and the Criterion New Writing New Verse and Scrutiny as well as of lesser known magazines such as the Evergreen Coterie the Bermondsey Book the Mask Welsh Review the Modern Scot and the Bell To return to the pages of these magazines returns us a world where the material constraints of costs and anxieties over censorship and declining readerships ran alongside the excitement of a new poem or manifesto This collection therefore confirms the value of magazine culture to the field of modernist studies it provides a rich and hitherto under examined resource which both brings to light the debate and dialogue out of which modernism evolved and helps us recover the vitality and potential of that earlier discussion Audio Drama Modernism Tim Crook, 2020-11-19 Audio Drama and Modernism traces the development of political and modernist sound drama during the first 40 years of the 20th Century It demonstrates how pioneers in the phonograph age made significant innovative contributions to sound fiction before during and after the Great War In stunning detail Tim Crook examines prominent British modernist radio writers and auteurs revealing how they negotiated their agitational contemporaneity against the forces of Institutional containment and dramatic censorship The book tells the story of key figures such as Russell Hunting who after being jailed for making sound pornography in the USA travelled to Britain to pioneer sound comedy and montage in the pre Radio age Reginald Berkeley

who wrote the first full length anti war play for the BBC in 1925 and D G Bridson Olive Shapley and Joan Littlewood who all struggled to give a Marxist voice to the working classes on British radio      **Richard Aldington** Vivien Whelpton,2019-07-25

The story of Richard Aldington outstanding Imagist poet and author of the bestselling war novel *Death of a Hero* 1929 takes place against the backdrop of some of the most turbulent and creative years of the twentieth century Vivien Whelpton provides a remarkably detailed and sensitive portrayal of the writer from the age of thirty eight to his death from a heart attack in 1962 The first volume *Richard Aldington Poet Soldier and Lover* described Aldington s life as a stalwart of the pre war London literary scene his experience as an infantryman on the Western Front and his postwar personal and creative crises this second volume seeks to balance the stories of Aldington s subsequent public and private lives through a careful reading of his novels poems and letters with his circle of acquaintances The ways in which Aldington s dysfunctional childhood and survivor s guilt continued to haunt him through the inter war years and beyond are masterfully untangled by an author with gifted psychological insight into her subject Volume Two covers Aldington s personal and public lives as he transformed himself from poet to novelist and from novelist to biographer and explores his debacles and triumphs particularly in the wake of his hugely controversial attack on the reputation of T E Lawrence This authoritative biography recounts the life of one of the most underrated writers of the last century      **Micromodernism** Tim Armstrong,2025

What is wrong with literary modernism as a paradigm One answer is that it is over written a kind of winner s history with a relatively narrow canon of innovative works even including recent additions Another is that it is a retrospective construction rather than a term much used in its period This book seeks to return to the scene of literary renewal and to examine representative small groupings struggling in the wake of the High Modernism of the 1920s to articulate their own avant garde ambitions in terms of politics personal values aesthetic categories or continued allegiances to writers like Lawrence In looking at microhistories at literary beginnings and even at failure we are forced to reexamine our mapping of modernism

*Elizabeth Bowen and the Writing of Trauma* Jessica Gildersleeve,2014-02-15 Elizabeth Bowen and the Writing of Trauma analyses the treatment of memory and the past in Bowen s writing through the lens of trauma theory It draws on the theories of Jacques Derrida H l ne Cixous Julia Kristeva Sigmund Freud and Cathy Caruth to propose that Bowen s work is best understood through the psychological narratological and linguistic effects of trauma in her fiction Bowen s writing complicates existing deconstructive and psychoanalytic models of trauma and literature and testifies to the responsibility of survival and the ethics of bearing witness      *The 1920s* Tamás Bényei,Shene Boskani,Nick Hubble,2025-07-24 The particularity of 1920s British fiction has become obscured by an academic focus on modernism This book takes a fresh approach to the decade by examining both canonical writers such as Virginia Woolf and E M Forster as well as less widely studied writers such as A A Milne and Naomi Mitchison From the aftermath of First World War to the Great Depression of 1929 and its political consequences the 1920s were a decade marked by radical social change Internationally there was an

ongoing shift of global power and nationally Britain was adjusting to the aftermath of First World War to no longer being the dominant imperial power in the world and to the introduction of universal male suffrage and votes for women over thirty which was extended to those over twenty one in 1928 This volume relates the British fiction of the decade to these contexts in order to reassess and explain trends of the period such as war books fantastic romance literary modernism and new expressions of gender and sexuality A major critical re evaluation of the decade the book covers such writers as Agatha Christie E M Forster Ethel Mannin Somerset Maugham R H Mottram D H Lawrence Wyndham Lewis A A Milne Hope Mirrlees Naomi Mitchison Dorothy Richardson and Virginia Woolf among others illustrating how their key themes and concerns fit within the social and political circumstances of the decade **Lesbian Configurations** Renée C.

Hoogland,1997 Library Journal **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 **Remembering the Great War** Ian Andrew Isherwood,2017-02-28 The horrors and tragedies of the First World War produced some of the finest literature of the century including Memoirs of an Infantry Officer Goodbye to All That the poetry of Wilfred Owen and Edward Thomas and the novels of Ford Madox Ford Collectively detailing every campaign and action together with the emotions and motives of the men on the ground these war books are the most important set of sources on the Great War that we have Through looking at the war poems memoirs and accounts published after the First World War Ian Andrew Isherwood addresses the key issues of wartime historiography patriotism cowardice publishers and their motives readers and their motives masculinity and propaganda He also analyses the culture society and politics of the world left behind Remembering the Great War is a valuable fascinating and stirring addition to our knowledge of the experiences of WWI **Benjamin Britten in Context** Vicki P Stroehrer,Justin Vickers,2022-04-21 A thematically organised overview of the musical social and cultural contexts for the multi faceted career of this pivotal British composer

**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     *Jean Rhys* Erica Johnson, 2015-06-21 Presents new critical perspectives on Jean Rhys in relation to modernism postcolonialism and theories of affect Jean Rhys 1890 1979 is the author of five novels and over seventy short stories She has played a major figure in debates attempting to establish the parameters of postcolonial and particularly Caribbean studies and although she has long been seen as a modernist writer she has also been marginalized as one who is not quite in yet not quite out either The 10 newly commissioned essays and introduction collected in this volume demonstrate Jean Rhys's centrality to modernism and to postcolonial literature alike by addressing her stories and novels from the 1920s and 1930s including *Voyage in the Dark* *Quartet* *After Leaving Mr Mackenzie* and *Good Morning Midnight* as well as her later bestseller *Wide Sargasso Sea* 1966 The volume establishes Rhys as a major author with relevance to a number of different critical discourses and includes a path breaking section on affect theory that shows how contemporary interest in Rhys correlates with the recent affective turn in the social sciences and humanities As this collection shows strangely haunting and deeply unsettling Rhys's portraits of dispossessed women living in the early and late twentieth century continue to trouble easy conceptualisations and critical categories Key Features New and original work on Jean Rhys's fiction and short stories highlighting key areas of her work Contributors area leading scholars on Jean Rhys from the US the UK and Australia including Mary Lou Emery Elaine Savory John J Su Maroula Joannou H Adlai Murdoch Rishona Zimring Carine Mardorossian Patricia Moran Erica L Johnson and Sue Thomas Organised around 3 important themes Rhys and modernism postcolonial Rhys and affective Rhys Patricia Moran is the author of *Word of Mouth* *Body Language* in Katherine Mansfield and Virginia Woolf *Virginia Woolf Jean Rhys and the Aesthetics of Trauma* and co editor of *Scenes of the Apple* *Food and the Female Body* in 19th and 20th Century Women's Writing and *The Female Face of Shame* Formerly Professor of English at the University of California Davis she is now Lecturer in English at the University of Limerick Erica L Johnson is an Associate Professor of English at Pace University in New York She is the author of *Caribbean Ghostwriting* 2009 and *Home Maison Casa The Politics of Location* in Works by Jean Rhys Marguerite Duras and Erminia Dell'Oro 2003 and is the co editor with Patricia Moran of *The Female Face of Shame* 2013     British Boarding Houses in Interwar Women's Literature Terri Mullholland, 2016-10-04 Embraced for the dramatic opportunities afforded by a house full of strangers the British boarding house emerged as a setting for novels published during the interwar period by a diverse range of women writers from Stella Gibbons to Virginia Woolf To use the single room in the boarding house or bedsit Terri Mullholland argues is to foreground a particular experience While the single room represents the freedoms of independent living available to women in the early twentieth century it also marks the precariousness of unmarried women's lives By placing their characters in this transient space women writers could explore women's changing social roles and complex experiences amateur prostitution lesbian relationships extra marital affairs and abortion outside traditional domestic narrative concerns Mullholland presents new readings of works by canonical and non

canonical writers including Stella Gibbons Winifred Holtby Storm Jameson Rosamond Lehmann Dorothy Richardson Jean Rhys and Virginia Woolf A hybrid of the modernist and realist domestic fiction written and read by women the literature of the single room merges modernism's interest in interior psychological states with the realism of precisely documented exterior spaces offering a new mode of engagement with the two forms of interiority [Encyclopedia of Life Writing](#) Margaretta Jolly, 2013-12-04 First published in 2001 This is the first substantial reference work in English on the various forms that constitute life writing As this term suggests the Encyclopedia explores not only autobiography and biography proper but also letters diaries memoirs family histories case histories and other ways in which individual lives have been recorded and structured It includes entries on genres and subgenres national and regional traditions from around the world and important auto biographical writers as well as articles on related areas such as oral history anthropology testimonies and the representation of life stories in non verbal art forms **Home in British Working-Class Fiction** Nicola Wilson, 2016-03-09 Home in British Working Class Fiction offers a fresh take on British working class writing that turns away from a masculinist work based understanding of class in favour of home gender domestic labour and the family kitchen As Nicola Wilson shows the history of the British working classes has often been written from the outside with observers looking into the world of the inhabitants Here Wilson engages with the long cultural history of this gaze and asks how home is represented in the writing of authors who come from a working class background Her book explores the depiction of home as a key emotional and material site in working class writing from the Edwardian period through to the early 1990s Wilson presents new readings of classic texts including The Ragged Trousered Philanthropists Love on the Dole and Saturday Night and Sunday Morning analyzing them alongside works by authors including James Hanley Walter Brierley Lewis Grassie Gibbon Buchi Emecheta Pat Barker James Kelman and the rediscovered ex mill girl novelist Ethel Carnie Holdsworth Wilson's broad understanding of working class writing allows her to incorporate figures typically ignored in this context as she demonstrates the importance of home's role in the making and expression of class feeling and identity



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