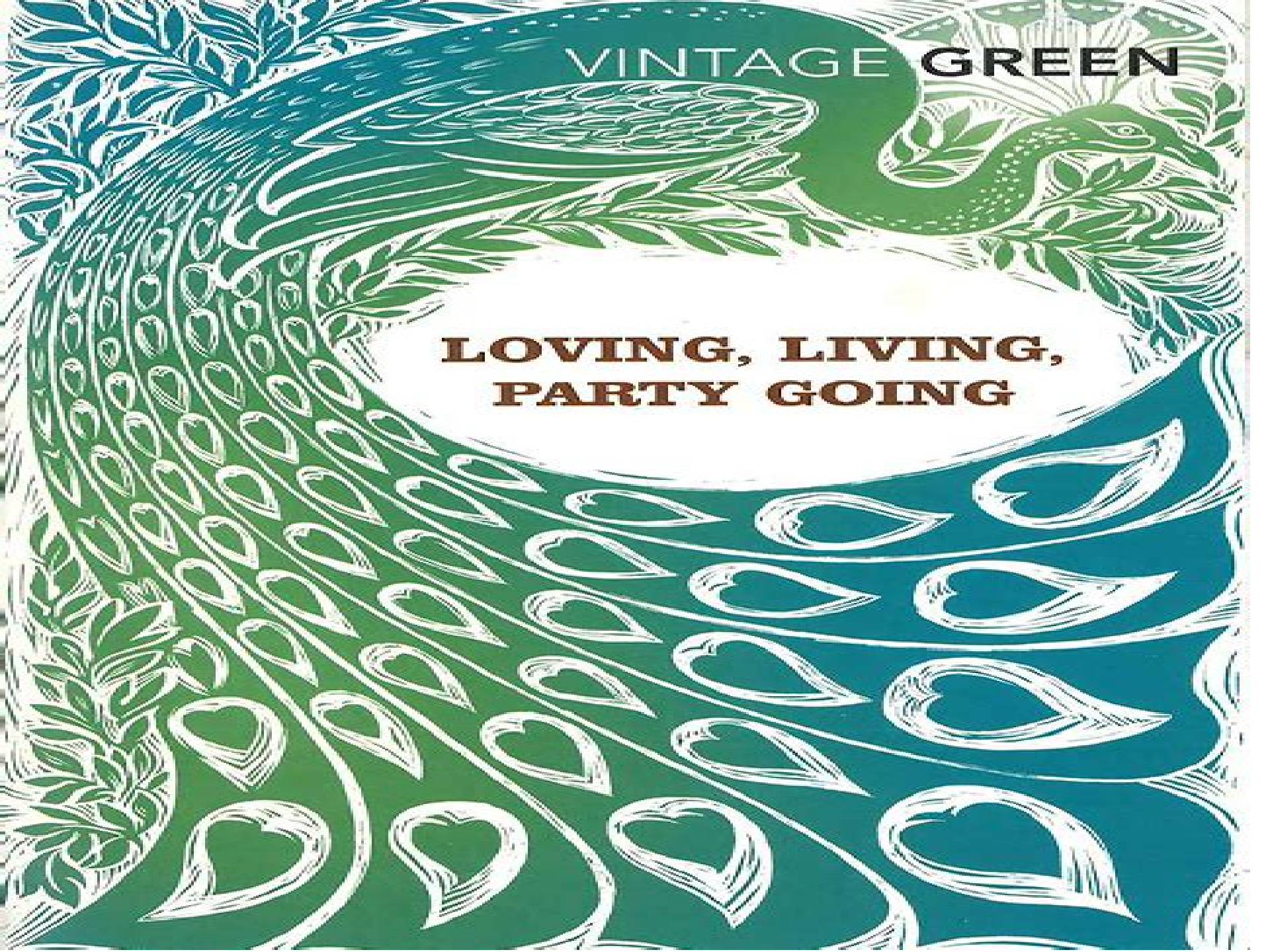


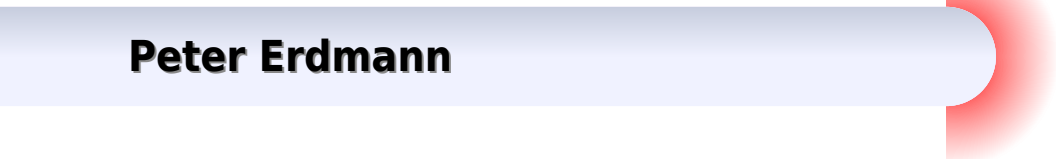
The book cover features a vibrant, stylized illustration. A large green peacock is the central focus, its tail feathers fanned out in a large, sweeping arc that frames the central text. The feathers are detailed with white outlines and green shading. The peacock's head is at the top right, facing left. The background is a deep teal color, and the entire design is framed by a white border with a repeating leaf pattern. The text is centered within the white space created by the peacock's tail.

VINTAGE GREEN

**LOVING, LIVING,
PARTY GOING**

Loving Living Party Going

Peter Erdmann



Loving Living Party Going:

Loving ; Living ; Party Going Henry Green,1978 Class distinction is the common theme between masters and servants in an Irish castle owners and workers in a foundry and the wealthy and working class in a railway station **Loving, Living, Party Going** Henry Green,2009-07-02 WITH AN INTRODUCTION BY SEBASTIAN FAULKS Henry Green whom W H Auden called the finest living English novelist is the most neglected writer of the last century and the one most deserving of rediscovery by a new generation This volume brings together three of Henry Green s intensely original novels *Loving* explored class distinctions through the medium of love and brilliantly contrasts the lives of servants and masters in an Irish castle during World War Two *Living* of workers and owners in a Birmingham iron foundry *Party Going* is a brilliant comedy of manners presenting a party of wealthy travellers stranded by fog in a London railway hotel while throngs of workers await trains in the station below *Henry Green* Nick Shepley,2016-07-29 Henry Green *Class Style and the Everyday* offers a critical prism through which Green s fiction from his earliest published short stories as an Eton schoolboy through to his last dialogic novels of the 1950s can be seen as a coherent subtle and humorous critique of the tension between class style and realism in the first half of the twentieth century The study extends on going critical recognition that Green s work is central to the development of the novel from the twenties to the fifties acting as a vital bridge between late modernist inter war post war and postmodernist fiction The overarching contention is that the shifting and destabilizing nature of Green s oeuvre sets up a predicament similar to that confronted by theorists of the everyday Consequently each chapter acknowledges the indeterminacy of the writing whether it be the non singular functioning or malfunctioning of the name the open ended purposefully ambiguous nature of its symbols the shifting cinematic nature of Green s prose style the sensitive but resolutely unsentimental depictions of the working classes and the aristocracy in the inter war period the impact of war and its inconsistent irruptions into daily life or the ways in which moments or events are rapidly subsumed back into the flux of the everyday their impact left uncertain Critics have historically offered up singular readings of Green s work or focused on the poetic or recreative qualities of certain works particularly those of the 1940s Green s writing is undoubtedly poetic and extraordinary but this book also pays attention to the clichéd meta textual and uneventful aspects of his fiction **Discourse and Grammar** Peter Erdmann,2013-07-31 No detailed description available for *Discourse and Grammar* **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

Selected Letters of John Updike John Updike, 2025-10-21 The arc of literary giant John Updike's life emerges in these luminous daily letters to family friends editors and lovers a remarkable outpouring over six decades from his earliest consciousness as a writer to his final days As James Schiff writes in the introduction to this volume of the writer who would eventually express himself in written form as copiously and as elegantly as any American writer before him Updike needed to write the way the rest of us need to breathe or eat With his stunning rhetorical gifts enabling him to thrive in both short fiction and the novel criticism as well as poetry Updike was also a consummate letter writer When barely a teenager he began submitting poems and cartoons to national magazines and soliciting famous cartoonists with flattering requests for a drawing His letter writing only increased when he left the family farm in Pennsylvania for Harvard where he composed more than 150 witty substantive letters to his parents The summer after he graduated The New Yorker began accepting his work and his exchanges with editors publishers and writers would stretch into a correspondence that Schiff notes figures not as an adjunct to but rather an integral part of his astonishing literary output The intimacy and lucidity of these letters brings to the fore all manner of subjects and situations notably the ardent feelings for his first love and wife Mary and later the heartbreaking but honestly accounted breakup of their marriage the uncensored passion for other women including his Ipswich neighbor Martha who became his second wife the concern for his children's path to adulthood and the conversations with many literary peers from Joyce Carol Oates to Philip Roth as well as his Knopf and New Yorker editors critics translators and others in the lit business Filled with comic observations opinions and personal news told in the fluid first person voice of the writer himself these missives taken together create a page turning life in letters like no other

Letters from Wales Sam Adams, 2023-04-07 Letters from Wales stands alone as an invaluable guide to Welsh writing Sam Young Wales Arts Review In these columns as impressive for their depth as they are for their intellectual breadth Adams analyses the work of acclaimed Welsh writers with scholarly panache Joshua Rees Buzz Magazine illuminating and entertaining Jon Gower Nation Cymru Since 1996 Sam Adams's Letter from Wales column has been appearing in PN Review one of the most highly regarded UK poetry magazines offering insight and appreciation of Welsh writing culture and history This landmark volume collects these letters a quarter century of work and offers one of the most unique independent and passionate critical voices on the writing and cultural output of Wales during this period Here you will find erudite appreciations of the work of a wide range of recent and contemporary Welsh writers from Gillian Clarke to Roland Mathias RS Thomas to Rhian Edwards Alongside this Adams offers us lyric essays to Welsh history and clear eyed examinations of the institutions of Welsh culture Collected for the first time in this volume the letters are among the most significant and sustained attempts during this period to present Welsh writing to an audience throughout the UK and beyond

The Origins of Dislike Amit Chaudhuri, 2018-09-20 Strategic

thinking for a writer articulates itself as dislike and as allegiance In this wonderfully rich and diverse collection of essays Amit Chaudhuri explores the way in which writers understand and promote their own work in antithesis to writers and movements that have gone before Chaudhuri's criticism disproves and questions several assumptions that a serious and original artist cannot think critically in a way that matters that criticism can't be imaginative and creative work contain radical argumentation that a writer reflecting on their own position and practice cannot be more than a testimony of their work but open up how we think of literary history and reading Illuminating new ways of thinking about Western and non Western traditions prejudices and preconceptions Chaudhuri shows us again that he takes nothing as a given literary tradition the prevalent definitions of writing and culture and the way the market determines the way culture and language express themselves He asks us to look again at what we mean by the modern and how it might be possible to think of the literary today

A Short Media History of English Literature Ingo Berensmeyer, 2022-08-01 This book explores the history of literature as a history of changing media and modes of communication from manuscript to print from the codex to the computer and from paper to digital platforms It argues that literature has evolved and continues to evolve in sync with material forms and formats that engage our senses in multiple ways Because literary experiences are embedded in and enabled by media the book focuses on literature as a changing combination of material and immaterial features The principal agents of this history are no longer genres authors and texts but configurations of media and technologies In telling the story of these combinations from prehistory to the present Ingo Berensmeyer distinguishes between three successive dominants of media usage that have shaped literary history performance representation and connection Using English literature as a test case for a long view of media history this book combines an unusual bird's eye view across periods with illuminating readings of key texts It will prove an invaluable resource for teaching and for independent study in English or comparative literature and media studies

A Short History of English Literature Harry Blamires, 2013-02-28 First published in 2012 This work of introduction is designed to escort the reader through some six centuries of English literature It begins in the fourteenth century at the point at which the language written in our country is recognizably our own and ends in the 1950s It is a compact survey summing up the substance and quality of the individual achievements that make up our literature The aim is to leave the reader informed about each writer's main output sensitive to the special character of his gifts and aware of his place in the story of our literature as a whole

A Convergence of the Creative and the Critical Patrick MacDermott, 2009 Literary modernism and its aftermath saw few more enigmatic practitioners than Henry Green Green was a remarkably innovative and experimental novelist while also being a keenly perceptive observer of the turbulent times in which he wrote With his writing spanning the high point of modernism in the 1920s the turn towards greater social and political engagement in the 1930s and the search for new beginnings in the post war period Green's texts reflect some of the most important literary developments of the twentieth century This book takes a fresh approach to Green one that places his

work firmly in its contemporary critical context By exploring the insights of two of the most formative critics of the period T S Eliot and F R Leavis the book explores how Green was able to bring about creative tension between the competing claims of formal innovation and social engagement Through new explanations and evaluations of the texts the author demonstrates the depth and originality of Green s achievement in tangible and specific form The book also explores the particularly productive relationship between creative and critical endeavours that flourished in this landmark literary period *Modernism and the Aristocracy* Adam Parkes,2023-06-14 During a modern age that saw the expansion of its democracy the fading of its empire and two world wars Britain s hereditary aristocracy was pushed from the centre to the margins of the nation s affairs Widely remarked on by commentators at the time this radical redrawing of the social and political map provoked a newly intensified fascination with the aristocracy among modern writers Undone by history the British aristocracy and its Anglo Irish cousins were remade by literary modernism *Modernism and the Aristocracy* Monsters of English Privilege is about the results of that remaking The book traces the literary consequences of the modernist preoccupation with aristocracy in the works of Elizabeth Bowen Ford Madox Ford Aldous Huxley D H Lawrence Evelyn Waugh Rebecca West and others writing in Britain and Ireland in the first half of the twentieth century Combining an historical focus on the decades between the two world wars with close attention to the verbal textures and formal structures of literary texts Adam Parkes asks What did the decline of the British aristocracy do for modernist writers What imaginative and creative opportunities did the historical fate of the aristocracy precipitate in writers of the new democratic age Exploring a range of feelings affects and attitudes that modernist authors associated with the aristocracy in the interwar period from stupidity boredom and nostalgia to sophistication cruelty and kindness the book also asks what impact this subject matter has on the form and style of modernist texts and why the results have appealed to readers then and now In tackling such questions Parkes argues for a reawakening of curiosity about connections between class status and literature in the modernist period **The Politics of 1930s British Literature** Natasha Periyar,2018-06-14 Winner of the 2018 International Standing Conference for the History of Education s First Book Award Drawing on a rich array of archival sources and historical detail *The Politics of 1930s British Literature* tells the story of a school minded decade and illuminates new readings of the politics and aesthetics of 1930s literature In a period of shifting political claims educational policy shaped writers social and gender ideals This book explores how a wide array of writers including Virginia Woolf W H Auden George Orwell Winifred Holtby and Graham Greene were informed by their pedagogic work It considers the ways in which education influenced writers analysis of literary style and their conception of future literary forms *The Politics of 1930s British Literature* argues that to those perennial symbols of the 1930s the loudspeaker and the gramophone should be added the textbook and the blackboard **Hell and Back** Tim Parks,2012-02-07 In this brilliant collection of essays Tim Parks a celebrated novelist and master of the essay form offers a wide range of wonderfully challenging and always provocative reflections on literature and the art of writing Parks turns his

attention to classic authors such as Dante Leopardi Borges Beckett and Christina Stead contemporary writers including Vikram Seth and Salman Rushdie and the late W G Sebald and Jos Saramago along with a dozen others The lead essay on Dante sets the tone for the entire collection erudite contemplative witty and meticulous it constantly offers new insights into The Inferno that most celebrated of all poems In Hell and Back Tim Parks reminds us just how exciting the essay form can be

Translating Style Tim Parks,2014-06-03 Arising from a dissatisfaction with blandly general or abstrusely theoretical approaches to translation this book sets out to show through detailed and lively analysis what it really means to translate literary style Combining linguistic and lit crit approaches it proceeds through a series of interconnected chapters to analyse translations of the works of D H Lawrence Virginia Woolf James Joyce Samuel Beckett Henry Green and Barbara Pym Each chapter thus becomes an illuminating critical essay on the author concerned showing how divergences between original and translation tend to be of a different kind for each author depending on the nature of his or her inspiration This new and thoroughly revised edition introduces a system of back translation that now makes Tim Parks highly praised book reader friendly even for those with little or no Italian An entirely new final chapter considers the profound effects that globalization and the search for an immediate international readership is having on both literary translation and literature itself

Literature and Film, Dispositioned Alice Gavin,2014-09-23 Literature and Film Dispositioned looks to twentieth century literature s encounter with film as a means to thinking about the locations of thought in literature and literature s location in the world It includes readings of works by James Joyce Henry James and Samuel Beckett whose Film 1965 forms a concluding focus The Big House in Ireland Jacqueline Genet,1991-01-01 The Big House has been an element of tragedy in the course of Ireland s history and it is considered such by contemporary novelists such as Aidan Higgins and Jennifer Johnson It has been the crucible in which two civilizations failed to melt and yet became inseparably bound together from the Introduction by Guy Fehlmann Contents Introduction An Historical Survey Guy Fehlmann The Big House in Western Ireland Breand n MacAodha Cast a Cold Eye A Sociological Approach Joy Rudd Distribution Function and Architecture Breand n MacAodha The Beginnings of Big House Fiction Maria Edgeworth Castle Rackrent Bernard Legros Irish Homes in the Work of C R Maturin Claude Fi robe Historical Glimpses John Banim Bernard EscarbeGerald Griffin Michel Flot Le Fanu s Houses Jean Lozes The Golden Age George Moore s Big House Novel A Drama in Muslin Jean No l Joyce Cary Castle Corner A Big House Novel Jacques Emprin Interior and Exterior The Big House and the Irish Landscape in the Work of Elizabeth Bowen Gear id Cronin Elizabeth Bowen s A World of Love Josette Leray The Big House in Se n O Faol in s Fiction Denis Sampson Molly Keane Maurice Elliot Jennifer Johnston Mark Mortimer John Banville and the Subversion of the Big House Novel Gear id Cronin A View from Outside A Shadowless Castle of Treasures Kinalty Castle in Henry Green s Loving Fiona MacPhail Major and Majestic J G Farrell s Troubles Fiona MacPhail Through the Poets Eyes Yeats and the Big Houses Jacqueline Genet The Big House by Paul Muldoon The Approach of the Satirist Dominique Gauthier The Image of the Big House in the Poetry

of Derek Mahon and Tom Paulin Caroline MacDonough **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.

Colonial Odysseys David Adams, 2018-08-06 Works such as Joseph Conrad's *Heart of Darkness* and Lord Jim, Virginia Woolf's *The Voyage Out*, E. M. Forster's *A Passage to India*, and Evelyn Waugh's *A Handful of Dust* explore the relationship between Britain and its colonies when the British Empire was at its height. David Adams observes that because of their structure and specific literary allusions, they also demand to be read in relation to the epic tradition. The elegantly written and powerfully argued *Colonial Odysseys* focuses on narratives published in English between 1890 and 1940 in which protagonists journey from the familiar world of Europe to alien colonial worlds. The underlying concerns of these narratives, Adams discovers, are often less political or literary than metaphysical: in each of these fictions, a major character dies as a result of the journey, inviting reflection on the negation of existence. Repeatedly, imaginative encounters with distant, uncanny colonies produce familiar, insular presentations of life as an odyssey, with death as the home port. Expanding postcolonial and Marxist theories by drawing on the philosophy of Hans Blumenberg, Adams finds in this preoccupation with mortality a symptom of the failure of secular culture to give meaning to death. This concern, in his view, shapes the ways modernist narratives reinforce or critique imperial culture: the authors project onto British imperial experience their anxieties about the individual's relation to the absolute.

In(ter)discipline Gillian Beer, Beate Perrey, Malcom Bowie, 2017-12-02 Interdisciplinarity has dynamised the Modern Humanities like no other recent academic trend. Yet this presents serious challenges involving both translation and affect: how can we transmit facts and interpretations, sense and sensations between disciplines, between different artistic media, between cultures, between the private and the public sphere? What are the advantages, the difficulties, and the risks? Another challenge concerns language: if single disciplines have produced their own technologies of reading and writing, this book

examines and breaks the routine to propose alternative languages. Some of the most distinctive voices in criticism, both established and upcoming, from literature, music, the visual arts, psychoanalysis, and philosophy amongst others, show here their commitment to comparative thinking. The challenge has been to reach beyond the jargon and the epistemological constraints of individual disciplines while remaining coherent and incisive. The outcome successfully reveals new links between different forms of cultural expression.

Gillian Beer, English Literature Science Writing
Malcolm Bowie, French Literature Psychoanalysis
and Beate Perrey, Music Poetry Psychoanalysis

are the instigators of the interdisciplinary research project *New Languages for Criticism: Cross Currents and Resistances*, which since 2002 has been under the auspices of CRASSH, the Centre for Research in the Arts, Social Sciences and Humanities at the University of Cambridge.

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