



# SENTIMENTAL MODERNISM

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W O R D



Suzanne Clark



# Sentimental Moderism Women Writers And The Revolution Of The World

**Justus Nieland**



## **Sentimental Modernism Women Writers And The Revolution Of The World:**

**Modernist Women Writers and American Social Engagement** Jody Cardinal, Deirdre E. Egan-Ryan, Julia Lisella, 2019-03-15 *Modernist Women Writers and American Social Engagement* explores the role of social and political engagement by women writers in the development of American modernism Examining a diverse array of genres by both canonical modernists and underrepresented writers this collection uncovers an obscured strain of modernist activism Each chapter provides a detailed cultural and literary analysis revealing the ways in which modernists politically and socially engaged interventions shaped their writing Considering issues such as working class women s advocacy educational reform political radicalism and the global implications for American literary production this book examines the complexity of the relationship between creating art and fostering social change Ultimately this collection redefines the parameters of modernism while also broadening the conception of social engagement to include both readily acknowledged social movements as well as less recognizable forms of advocacy for social change

**Modernist Women Writers and War** Julie Goodspeed-Chadwick, 2011-01-01 In *Modernist Women Writers and War* Julie Goodspeed Chadwick examines important avant garde writings by three American women authors and shows that during World Wars I and II a new kind of war literature emerged one in which feminist investigation of war and trauma effectively counters the paradigmatic war experience long narrated by men In the past Goodspeed Chadwick explains scholars have not considered writings by women as part of war literature They have limited war writing to works by men such as William Butler Yeats s poem *An Irish Airman Foresees His Death* 1919 which relies on a male perspective a pilot contemplates his forthcoming flight his duty to his country and his life in combat But works by Djuna Barnes H D and Gertrude Stein set in wartime reveal experiences and views of war markedly different from those of male writers They write women and their bodies into their texts thus creating space for female war writing insisting on female presence in wartime and perhaps most significantly critiquing war and patriarchal politics often in devastating fashion Goodspeed Chadwick begins with Barnes who in her surrealist novel *Nightwood* 1936 emphasizes the actual perversity of war by placing it in contrast to the purported perverse and deviant behavior of her main characters In her epic poem *Trilogy* 1944 1946 H D validates female suffering and projects a feminist spiritual worldview that fosters healing from the ravages of war Stein for her part in her experimental novel *Mrs Reynolds* 1952 and her long love poem *Lifting Belly* 1953 captures her experience of the everyday reality of war on the home front within the domestic economy of her household In these works the female body stands as the primary textual marker or symbol of female identity an insistence on women s presence in both the text and in the world outside the book The strategies employed by Barnes H D and Stein in these texts serve to produce a new kind of writing Goodspeed Chadwick reveals one that ineluctably constructs a female identity within and authorship of the war narrative

**The Oxford Handbook of Global Modernisms** Mark Wollaeger, Matt Eatough, 2013-10 *The Oxford Handbook of Global Modernisms*

expands the scope of modernism beyond its traditional focus on English and Irish literature to explore the contributions of artists from countries and regions like the US Cuba Spain the Balkans China Japan India Vietnam and Nigeria

**Sentimental Modernism** Suzanne Clark,1991      **The Feminine Middlebrow Novel, 1920s to 1950s** Nicola Humble,2004 Humble presents a study of the novels by and for middle class women that dominated the publishing market in the first half of the 20th century She studies the work of authors such as Agatha Christie alongside cultural products such as cookery books      **The Calvinist Roots of the Modern Era** Aliko Barnstone,Michael Tomasek Manson,Carol J. Singley,1997 This collection of essays traces Calvinism s presence in twentieth century literature and demonstrates its impact as psychological construct cultural institution and socio political model      *Modern Sentimentalism* Lisa Mendelman,2019-12-17 Modern Sentimentalism examines how American female novelists reinvented sentimentalism in the modernist period Just as the birth of the modern woman has long been imagined as the death of sentimental feeling modernist literary innovation has been understood to reject sentimental aesthetics Modern Sentimentalism reframes these perceptions of cultural evolution Taking up icons such as the New Woman the flapper the free lover the New Negro woman and the divorc e this book argues that these figures embody aspects of a traditional sentimentality while also recognizing sentiment as incompatible with ideals of modern selfhood These double binds equally beleaguer the protagonists and shape the styles of writers like Willa Cather Edith Wharton Anita Loos and Jessie Fauset Modern sentimentalism thus translates nineteenth century conventions of sincerity and emotional fulfillment into the skeptical self conscious modes of interwar cultural production Reading canonical and under examined novels in concert with legal briefs scientific treatises and other transatlantic period discourse and combining traditional and quantitative methods of archival research Modern Sentimentalism demonstrates that feminine feeling far from being peripheral to twentieth century modernism animates its central principles and preoccupations

*Catholic Women Writers* Mary Reichardt,2001-07-30 Women have been writing in the Catholic tradition since early medieval times yet no single volume has brought together critical evaluations of their works until now The first reference of its kind Catholic Women Writers provides entries on 64 Catholic women writers from around the world and across the centuries Each of the entries is written by an expert contributor and includes a biography of the author a critical discussion of her works especially her Catholic and women s themes an overview of her critical reception and a bibliography of primary and secondary sources Authors writing in all genres including fiction autobiography poetry children s literature and essays are represented The entries give special attention to the authors use of Catholic themes structures traditions culture and spirituality The writers surveyed range from Doctors of the Church to mystics and visionaries to those who employ Catholic themes primarily in historical and cultural contexts to those who critique the tradition An introductory essay places the writers within the historical and literary contexts of women s writing in the Catholic tradition and the volume closes with a selected general bibliography      *Modernism, Satire and the Novel* Jonathan Greenberg,2011-09-15 In this groundbreaking

study Jonathan Greenberg locates a satiric sensibility at the heart of the modern By promoting an antisentimental education modernism denied the authority of emotion to guarantee moral and literary value Instead it fostered sophisticated detached and apparently cruel attitudes toward pain and suffering This sensibility challenged the novel s humanistic tradition set ethics and aesthetics into conflict and fundamentally altered the ways that we know and feel Through lively and original readings of works by Evelyn Waugh Stella Gibbons Nathanael West Djuna Barnes Samuel Beckett and others this book analyzes a body of literature late modernist satire that can appear by turns aloof sadistic hilarious ironic and poignant but which continually questions inherited modes of feeling By recognizing the centrality of satire to modernist aesthetics Greenberg offers not only a new chapter in the history of satire but a persuasive new idea of what made modernism modern

**Anti-Imperialist Modernism** Benjamin Balthaser, 2021-03-11 Anti Imperialist Modernism excavates how U S cross border multi ethnic anti imperialist movements at mid century shaped what we understand as cultural modernism and the historical period of the Great Depression The book demonstrates how U S multiethnic cultural movements located in political parties small journals labor unions and struggles for racial liberation helped construct a common sense of international solidarity that critiqued ideas of nationalism and essentialized racial identity The book thus moves beyond accounts that have tended to view the pre war Popular Front through tropes of national belonging or an abandonment of the cosmopolitanism of previous decades Impressive archival research brings to light the ways in which a transnational vision of modernism and modernity was fashioned through anti colonial networks of North South solidarity Chapters examine farmworker photographers in California s central valley a Nez Perce intellectual traveling to the Soviet Union imaginations of the Haitian Revolution the memory of the U S Mexico War and U S radical writers traveling to Cuba The last chapter examines how the Cold War foreclosed these movements within a nationalist framework when activists and intellectuals had to suppress the transnational nature of their movements often rewriting the cultural past to conform to a patriotic narrative of national belonging

**Women Artists and Writers** B. J. Elliott, Jo-Ann Wallace, 2014-06-03 In this beautifully illustrated and provocative study Bridget Elliott and Jo Ann Wallace reappraise women s literary and artistic contribution to Modernism Through comparative case studies including Natalie Barney Virginia Woolf Vanessa Bell and Gertrude Stein the authors examine the ways in which women responded to Modernism and created their artistic identity and how their work has been positioned in relation to that of men Bringing together women s studies visual arts and literature Women Writers and Artists makes an important contribution to 20th century cultural history It puts forward a powerful case against the academic division of cultural production into departments of Art History and English Studies which has served to marginalize the work of female Modernists

**Front-Page Girls** Jean Marie Lutes, 2018-09-05 The first study of the role of the newspaperwoman in American literary culture at the turn of the twentieth century this book recaptures the imaginative exchange between real life reporters like Nellie Bly and Ida B Wells and fictional characters like Henrietta Stackpole the lady correspondent in

Henry James's *Portrait of a Lady* It chronicles the exploits of a neglected group of American women writers and uncovers an alternative reporter novelist tradition that runs counter to the more familiar story of gritty realism generated in male dominated newsrooms Taking up actual newspaper accounts written by women fictional portrayals of female journalists and the work of reporters turned novelists such as Willa Cather and Djuna Barnes Jean Marie Lutes finds in women's journalism a rich and complex source for modern American fiction Female journalists cast as both standard bearers and scapegoats of an emergent mass culture created fictions of themselves that far outlasted the fleeting news value of the stories they covered *Front Page Girls* revives the spectacular stories of now forgotten newspaperwomen who were not afraid of becoming the news themselves the defiant few who wrote for the city desks of mainstream newspapers and resisted the growing demand to fill women's columns with fashion news and household hints It also examines for the first time how women's journalism shaped the path from news to novels for women writers

*A Companion to American Literature* Susan Belasco, Theresa Strouth Gaul, Linck Johnson, Michael Soto, 2020-04-03 A comprehensive chronological overview of American literature in three scholarly and authoritative volumes *A Companion to American Literature* traces the history and development of American literature from its early origins in Native American oral tradition to 21st century digital literature This comprehensive three volume set brings together contributions from a diverse international team of accomplished young scholars and established figures in the field Contributors explore a broad range of topics in historical cultural political geographic and technological contexts engaging the work of both well known and non canonical writers of every period Volume One is an inclusive and geographically expansive examination of early American literature applying a range of cultural and historical approaches and theoretical models to a dramatically expanded canon of texts Volume Two covers American literature between 1820 and 1914 focusing on the development of print culture and the literary marketplace the emergence of various literary movements and the impact of social and historical events on writers and writings of the period Spanning the 20th and early 21st centuries Volume Three studies traditional areas of American literature as well as the literature from previously marginalized groups and contemporary writers often overlooked by scholars This inclusive and comprehensive study of American literature Examines the influences of race ethnicity gender class and disability on American literature Discusses the role of technology in book production and circulation the rise of literacy and changing reading practices and literary forms Explores a wide range of writings in multiple genres including novels short stories dramas and a variety of poetic forms as well as autobiographies essays lectures diaries journals letters sermons histories and graphic narratives Provides a thematic index that groups chapters by contexts and illustrates their links across different traditional chronological boundaries *A Companion to American Literature* is a valuable resource for students coming to the subject for the first time or preparing for field examinations instructors in American literature courses and scholars with more specialized interests in specific authors genres movements or periods

**Amy Lowell, Diva Poet** Melissa Bradshaw, 2016-12-05 In her reassessment of Amy Lowell

as a major figure in the modern American poetry movement Melissa Bradshaw uses theories of the diva and female celebrity to account for Lowell's extraordinary literary influence in the early twentieth century and her equally extraordinary disappearance from American letters after her death Recognizing Amy Lowell as a literary diva Bradshaw shows accounts for her commitment to her art her extravagant self promotion and self presentation and her fame which was of a kind no longer associated with poets It also explains the devaluation of Lowell's poetry and criticism since a woman's diva status is always short lived and the accomplishments of celebrity women are typically dismissed and trivialized In restoring Lowell to her place within the American poetic renaissance of the nineteenth and twentieth centuries Bradshaw also recovers a vibrant moment in popular culture when poetry enjoyed mainstream popularity audiences packed poetry readings and readers avidly followed the honors exploits and feuds of their favorite poets in the literary columns of daily newspapers Drawing on a rich array of letters memoirs newspapers and periodicals but eschewing the biographical interpretations of her poetry that have often characterized criticism on Lowell Bradshaw gives us an Amy Lowell who could not be further removed from the lonely victim of ill health and obesity who appears in earlier book length studies Amy Lowell as diva poet takes her rightful place as a powerful writer of modernist verse who achieved her personal and professional goals without capitulating to heteronormative ideals of how a woman should act think or appear

**False Starts** David M. Ball, 2014-11-30 From Herman Melville's claim that failure is the true test of greatness to Henry Adams's self identification with the mortifying failure in his long education and William Faulkner's eagerness to be judged by his splendid failure to do the impossible the rhetoric of failure has served as a master trope of modernist American literary expression David Ball's magisterial study addresses the fundamental questions of language meaning and authority that run counter to well rehearsed claims of American innocence and positivity beginning with the American Renaissance and extending into modernist and contemporary literature The rhetoric of failure was used at various times to engage artistic ambition the arrival of advanced capitalism and a rapidly changing culture not to mention sheer exhaustion False Starts locates a lively narrative running through American literature that consequently queries assumptions about the development of modernism in the United States

**Women, Modernism and British Poetry, 1910-1939** Jane Dowson, 2017-03-02 Primarily a literary history Women Modernism and British Poetry 1910-1939 provides a timely discussion of individual women poets who have become or are becoming well known as their works are reprinted but about whom little has yet been written This volume recognizes the contributions overlooked previously of such British poets as Anna Wickham Nancy Cunard Edith Sitwell Mina Loy Charlotte Mew May Sinclair Vita Sackville West and Sylvia Townsend Warner and the impact of such American poets as H D Amy Lowell Edna St Vincent Millay Marianne Moore and Laura Riding on literary practice in Britain This book primarily maps the poetry scene in Britain but identifies the significance of the network of writers between London New York and Paris It assesses women's participation in the diversity of modernist developments which include avant garde experiments quiet but subtly challenging formalism and assertive new

woman voices It not only chronicles women s poetry but also their publications and involvement in running presses bookshops and writing criticism Although historically situated it is written from the perspective of contemporary debates concerning the interface of gender and modernism The author argues that a cohering aesthetic of the poetry is a denial of femininity through various evasions of gendered identity such as masking male and female impersonations and the rupturing of realist modes *Feminism Beyond Modernism* Elizabeth A. Flynn,2002 **The Lure of the Modern** Shu-mei Shih,2001-04-20 Shu mei Shih s study is the first book in English to offer a comprehensive account of Chinese literary modernism from Republican China In *The Lure of the Modern* Shih argues for the contextualization of Chinese modernism in the semicolonial cultural and political formation of the time Engaging critically with theories of modernism postcoloniality and global and local cultural studies Shih analyzes pivotal issues such as psychoanalysis decadence Orientalism Occidentalism semicolonial subjectivity cosmopolitanism and urbanism that were mediated by Japanese as well as Western modernisms *Feeling Modern* Justus Nieland,2008 A new look at modernism s relationship to human feeling and the public sphere **In Search of Russian Modernism** Leonid Livak,2018-11-30 A critical reexamination of Russian modernist cultural historiography Winner of the Aldo and Jeanne Scaglione Prize for Studies in Slavic Languages and Literatures by the Modern Language Association The writing and teaching of Russian literary and cultural history have changed little since the 1980s In *In Search of Russian Modernism* challenges the basic premises of Russian modernist studies removing the aura of certainty surrounding the analytical tools at our disposal and suggesting audacious alternatives to the conventional ways of thinking and speaking about Russian and transnational modernism Drawing on methodological breakthroughs in Anglo American new modernist studies Leonid Livak explores Russian and transnational modernism as a story of a self identified and self conscious interpretive community that bestows a range of meanings on human experience Livak s approach opens modernist studies to integrative and interdisciplinary analysis including the extension of scholarly inquiry beyond traditional artistic media in order to account for modernism s socioeconomic and institutional history Writing with a student audience in mind Livak presents Russian modernism as a minority culture coexisting with other cultural formations while addressing thorny issues that regularly come up when discussing modernist artifacts Aiming to open an overdue debate about the academic fields of Russian and transnational modernist studies this book is also intended for an audience of scholars in comparative literary and cultural studies specialists in Russian and transnational modernism and researchers engaged with European cultural historiography



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## **Table of Contents Sentimental Moderism Women Writers And The Revolution Of The World**

1. Understanding the eBook Sentimental Moderism Women Writers And The Revolution Of The World
  - The Rise of Digital Reading Sentimental Moderism Women Writers And The Revolution Of The World
  - Advantages of eBooks Over Traditional Books
2. Identifying Sentimental Moderism Women Writers And The Revolution Of The World
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Sentimental Moderism Women Writers And The Revolution Of The World
  - User-Friendly Interface
4. Exploring eBook Recommendations from Sentimental Moderism Women Writers And The Revolution Of The World
  - Personalized Recommendations
  - Sentimental Moderism Women Writers And The Revolution Of The World User Reviews and Ratings
  - Sentimental Moderism Women Writers And The Revolution Of The World and Bestseller Lists
5. Accessing Sentimental Moderism Women Writers And The Revolution Of The World Free and Paid eBooks
  - Sentimental Moderism Women Writers And The Revolution Of The World Public Domain eBooks
  - Sentimental Moderism Women Writers And The Revolution Of The World eBook Subscription Services
  - Sentimental Moderism Women Writers And The Revolution Of The World Budget-Friendly Options

6. Navigating Sentimental Moderism Women Writers And The Revolution Of The World eBook Formats
  - ePub, PDF, MOBI, and More
  - Sentimental Moderism Women Writers And The Revolution Of The World Compatibility with Devices
  - Sentimental Moderism Women Writers And The Revolution Of The World Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Sentimental Moderism Women Writers And The Revolution Of The World
  - Highlighting and Note-Taking Sentimental Moderism Women Writers And The Revolution Of The World
  - Interactive Elements Sentimental Moderism Women Writers And The Revolution Of The World
8. Staying Engaged with Sentimental Moderism Women Writers And The Revolution Of The World
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Sentimental Moderism Women Writers And The Revolution Of The World
9. Balancing eBooks and Physical Books Sentimental Moderism Women Writers And The Revolution Of The World
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Sentimental Moderism Women Writers And The Revolution Of The World
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Sentimental Moderism Women Writers And The Revolution Of The World
  - Setting Reading Goals Sentimental Moderism Women Writers And The Revolution Of The World
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Sentimental Moderism Women Writers And The Revolution Of The World
  - Fact-Checking eBook Content of Sentimental Moderism Women Writers And The Revolution Of The World
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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