The British Novel Since The Thirties An Introduction

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Modernist Fiction - Randall Stevenson 1992-09-24
To many writers of the early twentieth century, modernism meant not only the reshaping or abandonment of tradition but also an interest in psychology and in new concepts of space, time, art, and language. Randall Stevenson’s important new analysis of the genre presents a lucid, comprehensive introduction to modernist fiction, covering a wide range of writers and works. Drawing on narrative theory and cultural history, Stevenson offers fresh insights into the work of such important modernists as Henry James, Joseph Conrad, Ford Madox Ford, D.H. Lawrence, Wyndham Lewis, Dorothy Richardson, May Sinclair, Virginia Woolf, and James Joyce. In addition he discusses the work of Marcel Proust, an important figure in the development of modernism in Europe. This illuminating book places the new imagination of the modernist age in its historical context and looks at how and why the pressures of early twentieth century life led to the development of this distinctive and influential literary form. This accessible account of modernism, modernity, and the novel will be welcomed by students, scholars, and general readers alike.

Post-War British Women Novelists and the Canon - Nick Turner 2011-11-03
With the increasing number of books on contemporary fiction, there is a need for a work that examines whom we value, and why. These questions lie at the heart of this book which, by focusing on four novelists, literary and popular, interrogates the canon over the last fifty years. The argument unfolds to demonstrate that academic trends increasingly control canonicity, as do the demands of genre, the increasing commercialisation of literature, and the power of the literary prize. Turner argues that literary excellence, demonstrated by style and imaginative power, is often missing in many works that have become modern classics and makes a case for the value of the ‘universal’ in literature. Written in a jargon-free style, with reference to many supporting writers, the book raises a number of significant cultural questions about the arts, fashions and literary reputations, of interest to readers in contemporary literary studies.

Literature and Culture in Modern Britain: Volume 1 - Clive Bloom 2014-07-22
The first in a three-volume sequence, this book covers the period between 1900 and 1929, providing a perceptive and thorough analysis of British literature within its historical, cultural and artistic context. It identifies the crucial, interwoven relationships between literature and the visual arts, modern poetry, popular fiction, journalism, cinema, music and radio. Much factual detail and a literary chronology guide the reader through the text.

The Dialogic Novels of Malcolm Bradbury and David Lodge - Robert A. Morace 1989
Discusses the overlooked works of Bradbury and Lodge in terms of their critical reception, Bakhtin’s theory of the dialogical novel, and their relation to British literature and contemporary literature in general. Annotation copyright Book News, Inc. Portland, Or.

Paradise Pursued - Alice Crawford 1995
Paradise Pursued reinterprets the fiction of one of England’s most important mid-century novelists. Knowledgeably yet accessibly written, it demonstrates the recurring obsession with paradisal pursuit that runs through all twenty-three of Rose Macaulay’s richly varied fictions.

Father and Son - Gavin Keulks 2003
An innovative study of two of England’s most popular, controversial, and influential writers, Father and Son
Intrinsically Good Or Evil, And Of The Good And Evil Combining To Make The World What It Is. These Divided

A Prominent Experience Of The Post-War European Generation Was The Acute Inquiry About Whether Life Was

Construction of Good and Evil in Iris Murdoch's Discourse - Margaret L. Pachuau 2007-06-09
A Prominent Experience Of The Post-War European Generation Was The Acute Inquiry About Whether Life Was Intrinsically Good Or Evil, And Of The Good And Evil Combining To Make The World What It Is. These Divided
Moral Forces Figure Distinctively In The Fiction Of Iris Murdoch, One Of The Most Prolific And Serious Contemporary Novelists. She Examines The Nature Of, And The Relations Between Good And Evil, Innocence And Experience, God And The Devil. This Book Explores The Concepts Of Good And Evil As Presented By Murdoch In Relation To The Structure Of Christian Theology Pertaining To The Same Concepts. Murdoch S World Is Not An Isolated World And It Is One That Is Open To Humane And Communal Fraternity. She Questions The Relationships That Humans Have With The World Along With The Centrality Of Many Of Our Human Assumptions. She Recognizes At The Same Time The Deep Human Need To Be Continually Reseeking And Redefining The Center. She Also Denotes Several Themes In Her Text. These Include Elements Of Comedy, Love, Myth, Magic And The Supernatural. The Present Book Attempts To Delve Into The Experiences Of The Post-War European Mind And The Dilemma Between Good And Evil Through Texts Of Iris Murdoch. Beginning With An Introduction To Murdoch As A Novelist And Her Contribution To Literature, The Book Elucidates And Validates The Concepts Of Good And Evil In The Backdrop Of Christian Religion In Her Selected Texts. In Addition, It Analyses The Greek And Hebrew Traditions As Well As Language Content Of The Characters. The Book Will Undoubtedly Prove Useful To Students, Teachers And Researchers Of English Literature.

**Reading the Novel in English 1950 - 2000** - Brian W. Shafer

Written in clear, jargon-free prose, this introductory text charts the variety of novel writing in English in the second half of the twentieth century. An engaging introduction to the English-language novel from 1950-2000 (exclusive of the US). Provides students both with strategies for interpretation and with fresh readings of selected seminal texts. Maps out the most important contexts and concepts for understanding this fiction. Features readings of ten influential English-language novels including Margaret Atwood's *The Handmaid's Tale*, Kazuo Ishiguro's *Remains of the Day* and Chinua Achebe's *Things Fall Apart*.

**British Culture and Society in the 1970s** - Laurel Forster

This collection of essays highlights the variety of 1970s culture, and shows how it responded to the transformations that were taking place in that most elusive of decades. The 1970s was a period of extraordinary change on the social, sexual and political fronts. Moreover, the culture of the period was revolutionary in a number of ways; it was sometimes florid, innovative, risk-taking and occasionally awkward and inconsistent. The essays collected here reflect this diversity and analyse many cultural forms of the 1970s. The book includes articles on literature, politics, drama, architecture, film, television, youth cultures, interior design, journalism, and countercultural “happenings”. Its coverage ranges across phenomena as diverse as the Wombles and Woman’s Own. The volume offers an interdisciplinary account of a fascinating period in British cultural history. This book makes an important intervention in the field of 1970s history. It is edited and introduced by Laurel Forster and Sue Harper, both experienced writers, and the book comprises work by both established and emerging scholars. Overall it makes an exciting interpretation of a momentous and colourful period in recent culture.

**British Sources of Information** - P. Jackson

This comprehensive and versatile reference source will be a most important tool for anyone wishing to seek out information on virtually any aspect of British affairs, life and culture. The resources of a detailed bibliography, directory and journals listing are combined in this single volume, forming a unique guide to a multitude of diverse topics - British politics, government, society, literature, thought, arts, economics, history and geography. Academic subjects as taught in British colleges and universities are covered, with extensive reading lists of books and journals and sources of information for each discipline, making this an invaluable manual.

**The Fiction of Doris Lessing** - Ratna Raman

Doris Lessing (1919–2013), a prolific contemporary author, was awarded the Nobel Prize in Literature in 2007 for her life work. Examining five decades of Lessing’s unique life, narrative strategies, and the literary traditions that she drew upon and improvised, this book highlights her extraordinary significance as a writer of our times and for our times. Lessing’s fiction and non-fiction provide a seminal understanding of the key issues that shaped the twentieth century. Autodidactic and keenly interested in the world around her, Lessing flagged the problems of racism in Africa; the inequity of class in modern England; the limitations of white, middle-class women’s movements that overlooked the rights of women across race and class; the marginalisation of individuals; the horror of nuclear war and the need for disarmament; and the hazardous global expansion in the face of unrelenting technological progress. Further, she raised the concern of the atomisation of modern families, violence and the urgent need for alternate modes of viewing, voicing anxieties decades ahead of other contemporary writers. Making futuristic projections through innumerable genres of writing, such as realistic narratives, memoirs, diaries and science fiction, Lessing examines myth, psychoanalysis and Marxist perspectives, engaging with a gamut of experiences that have defined modernity, and sets up feminist blueprints that challenge atrophying patriarchal hegemonies.

The novel is the major literary phenomenon of the twentieth century, and its development in Britain since 1900 has reflected the tumultuous changes that have characterized modern society. Randall Stevenson now presents an accessible and authoritative guide to the work of the century's leading novelists as well as many of its lesser known writers. In this stimulating and wide-ranging account, Stevenson locates the work of individual writers, from Conrad to Jeanette Winterson, within an evolving literary history and the wider context of social, political, and cultural change. Included are British writers working in exile and writers with origins elsewhere, such as James and Rushdie, who have chosen to work in Britain. Women novelists are accorded their rightful prominence. This clear and lively survey deals with a broad range of movements, including modernism and postmodernism, as well as the influence of other world literatures and the impact of two world wars. An ideal text, this is a 'guide' in the best sense—concise and lucid, well-informed and perceptive. Readers new to the field will appreciate Stevenson's clear direction, while the experienced will be delighted by newly revealed connections and fresh perspectives.

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.

Seeking a Role - Brian Harrison 2009-03-26

In this, the first of two self-standing volumes bringing The New Oxford History of England up to the present, Brian Harrison begins in 1951 with much of the empire intact and with Britain enjoying high prestige in Europe. The United Kingdom could still then claim to be a great power, whose welfare state exemplified compromise between Soviet planning and the USA's free market. When the volume ends in 1970, no such claims carried conviction. The empire had gone, central planning was in trouble, and even the British political system had become controversial. In an unusually wide-ranging, yet impressively detailed volume, Harrison approaches the period from unfamiliar directions. He explains how British politicians in the 1950s and 1960s responded to this transition by pursuing successive roles for Britain: worldwide as champion of freedom, and in Europe as exemplar of parliamentary government, the multi-racial society, and economic planning. His main focus, though, rests not on the politicians but on the decisions the British people made largely for themselves: on their environment, social structure and attitudes, race relations, family patterns, economic framework, and cultural opportunities. By 1970 the consumer society had supplanted postwar austerity, the socialist vision was fading, and 'the sixties' (the theme of his penultimate chapter) had introduced new and even exotic themes and values. Having lost an empire, Britain was still resourcefully seeking a role: it had yet to find it.

Immigrant Fictions - Rebecca Walkowitz 2010-03-01

Immigrant Fictions is a groundbreaking collection that brings together studies of world literature, book history, narrative theory, and the contemporary novel to challenge methods of critical reading based on national models of literary culture. Contributors suggest that contemporary novels by immigrant writers need to be read across several geographies of production, circulation, and translation. Analyzing work by David Peace, George Lamming, Caryl Phillips, Iva Pekarkova, Yan Geling, Theresa Hak Kyung Cha, Anchee Min, and Monica Ali, these essays take up a range of critical topics, including the transnational book and the migrant writer, the comparative reception history of postcolonial fiction, transnational criticism and Asian-American literature in the U.S., mobility and feminism in translation, linguistic mediation and immigrant fictions, migration and the politics of narrative form.

Changing the Story - Gayle Greene 1992-01-22

"... Changing the Story... gives an excellent and well-informed account of the differences between the American, Canadian, British, and French attitudes towards feminism and feminist fiction and literary theory.... a very readable book... which reminds us that literature can change us, and that through it we can change ourselves." - Margaret Drabble

"A distinctive contribution -- clear, elegant, precise, and well-read -- to the feminist discussion of narrative, of Anglo/Canadian/white North American novelists, and to contemporary fiction. Greene tracks how
Feminist novelists draw upon, and negotiate with traditional narrative patterns, and how their critical approach implicates, and provokes, social change. The book brings us to an intelligent post-humanism which does not scant the social meanings of metafictional critique. And, in addition, this book remembers hope.” -- Rachel Blau DuPlessis

“Changing the Story is an invaluable guide to the feminist classics of the last three decades. This is cultural criticism at its best: engaged, re-visionary, and politically astute.” -- Nancy K. Miller

“Greene tells a very good tale about how feminist fiction emerged, developed, made changes in the world, and now threatens to wane.” -- The Women’s Review of Books

“Her probing analysis... should captivate general readers as well as academics.” -- WLW Journal

“Changing the Story is an important work of feminist criticism certain to spark controversy within the feminist community.” -- American Literature

The feminist fiction movement of the 1960s--1980s was and is as significant a movement as Modernism. Gayle Greene focuses on the works of Doris Lessing, Margaret Drabble, Margaret Atwood, and Margaret Laurence to trace the roots of this feminist literary explosion. She also speculates on the future of feminist fiction in the current regressive period of “post feminism.”

Doris Lessing - Gayle Greene 1994

In this readable and theoretically informed study, Gayle Greene sheds new light on the work of Doris Lessing, a complex and crucially important novelist whose works provide a chronicle of our age. Although Lessing is difficult to categorize, her work is always concerned with a search for “something new” against “the nightmare repetition” of history. Lessing’s novel The Golden Notebook, together with such works as The Second Sex and The Feminine Mystique, raised the consciousness of a generation of women readers and played a major part in engendering the second wave of feminism. It is the power of Lessing’s novels to change people’s lives - the effect she had raising the consciousness of a generation of women and the impact she continues to have on young readers - that is the subject of Greene’s book. The author brings a variety of approaches to Lessing’s work, including psychoanalytic, Marxist, biographical, historical, intertextual, formalist, feminist. Greene’s analysis is eclectic and essentially feminist, for she believes that Lessing is a feminist writer - feminist not in offering strong female role models who climb to the top of existing social structures but in envisioning, and indeed helping to bring about, a transformation of those structures.

The British Novel Since the Thirties - Randall Stevenson 1986

David Lodge and the Art-and-Reality Novel - Daniel Ammann 2020-03-31

Two distinctive views emerge concerning the presumed battle between Lodge’s creative and critical work. One holds that Lodge’s fiction is antimodernist and therefore lags behind his criticism, which displays a theoretical interest in the modernist and - though to a lesser extent - in the postmodernist text. According to the opposite view, time and again there have been strong elements of modernism and postmodernism in Lodge’s novels. In order to bring together the two lines of Lodge’s work, this study shall focus on some aspects in his fiction that are also discussed in his criticism. Given this interdependence, his declared interest in what he calls the ‘art-and-reality novel’ can be regarded as a major starting-point. The emphasis falls on various forms of interplay in the fields of literature, criticism and reality. Accordingly, it should be possible to apply Lodge the theorist to Lodge the novelist and thus bridge or at least explain the alleged division in his work.

Migrant Modernism - J. Dillon Brown 2013

In Migrant Modernism, J. Dillon Brown examines the intersection between British literary modernism and the foundational West Indian novels that emerged in London after World War II. By emphasizing the location in which anglophone Caribbean writers such as George Lamming, V. S. Naipaul, and Samuel Selvon produced and published their work, Brown reveals a dynamic convergence between modernism and postcolonial literature that has often been ignored. Modernist techniques not only provided a way for these writers to mark their difference from the aggressively English, literalist aesthetic that dominated postwar literature in London but also served as a self-critical medium through which to treat themes of nationalism, cultural inheritance, and identity.

Sixties Britain - Mark Donnelly 2014-01-14

Sixties Britain provides a more nuanced and engaging history of Britain. This book analyses the main social, political, cultural and economic changes Britain undertook as well as focusing on the ‘silent majority’ who were just as important as the rebellious students, the residents if Soho and the icons of popular culture. Sixties Britain engages the reader without losing sight of the fact that the 1960s were a vibrant, fascinating and controversial time in British History.

Isherwood on Writing - Christopher Isherwood 2022-10-25

Isherwood’s lectures on writing and writers, now all available for the first time In the 1960s, Christopher Isherwood gave an unprecedented series of lectures at California universities about his life and work. During this time Isherwood, who would liberate the memoir and become the founding father of modern gay writing, spoke openly
For the first time about his craft—on writing for film, theater, and novels—and spirituality. Isherwood on Writing brings these free-flowing, wide-ranging public addresses together to reveal a distinctly American Isherwood at the top of his form. This updated edition contains the long-lost conclusion to the second lecture, published here for the first time, including its discussion of A Single Man, his greatest novel, and A Meeting by the River, his final novel.

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 recreational 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 cliché do, meta-textual, and uneventful aspects of his fiction.

Lawrence Durrell, Postmodernism and the Ethics of Alterity - Stefan Herbrechter 1999

This book is of interest for any reader wishing to explore the interface between literature, and critical and cultural theory. It investigates the notions of alterity which underlie the work of Lawrence Durrell and postmodernist theory. Grass (Irmgard Elsner Hunt).

A Convergence of the Creative and the Critical - Patrick MacDermott 2009

Literary modernism and its aftermath saw fewer 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.

Faithful Fictions - Thomas Woodman 2022-02-25

Catholic writers have made a rich contribution to British fiction, despite their minority status. Evelyn Waugh, Graham Greene, and Muriel Spark are well-known examples, but there are many other significant novelists whose work has a Catholic aspect. This is the first book to survey the whole range of this material and examine whether valid generalizations can be made about it. In charting such fiction from its development in the Victorian period through to the work of contemporaries such as David Lodge, the author analyses its complex relationships with changes in British society and the international Church. There is more than one way of being a Catholic, as Woodman shows, but he also demonstrates that many of these writers share common themes and a distinctive perspective. They often wish in particular to use their religion as a weapon against what they portray as a complacent Protestant or secular society. Their consciousness of writing in the midst of such a society gives a special edge to their treatments of the perennial Catholic themes of suffering, sin and sex. It also has implications for literary form and relates to what has been seen as the extremist mode of Catholic fiction. The final question that Woodman puts is whether the changes in the Church since the Second Vatican Council must inevitably lead to the loss of this distinctive Catholic contribution to the novel.

Finding a Role? - Brian Harrison 2010-02-25

Seven analytic chapters in this book pursue the massive changes wrought in Britain between 1970 and 1990. They look in detail at the changes in international relations, landscape and townscape, social framework, family and...

A Companion to the British and Irish Novel 1945-2000 serves as an extended introduction and reference guide to the British and Irish novel between the close of World War II and the turn of the millennium. Covers a wide range of authors from Samuel Beckett to Salman Rushdie Provides readings of key novels, including Graham Greene’s ‘Heart of the Matter’, Jean Rhys’s ‘Wide Sargasso Sea’ and Kazuo Ishiguro’s ‘The Remains of the Day’ Considers particular subgenres, such as the feminist novel and the postcolonial novel Discusses overarching cultural, political and literary trends, such as screen adaptations and the literary prize phenomenon Gives readers a sense of the richness and diversity of the novel during this period and of the vitality with which it continues to be discussed

Graham Greene’s Thrillers and the 1930s - Brian Diemert 1996

In Graham Greene’s Thrillers and the 1930s Brian Diemert examines the first and most prolific phase of Graham Greene’s career, demonstrating the close relationship between Greene’s fiction and the political, economic, social, and literary contexts of the period. Situating Greene alongside other young writers who responded to the worsening political climate of the 1930s by promoting social and political reform, Diemert argues that Greene believed literature could not be divorced from its social and political milieu and saw popular forms of writing as the best way to inform a wide audience. Diemert traces Greene’s adaptation of nineteenth-century romance thrillers and classical detective stories into modern political thrillers as a means of presenting serious concerns in an engaging fashion. He argues that Greene’s popular thrillers were in part a reaction to the high modernism of writers such as James Joyce, Gertrude Stein, and Virginia Woolf, whose esoteric experiments with language were disengaged from immediate social concerns and inaccessible to a large segment of the reading public.

Modern British Women Writers - Vicki K. Janik 2002-11-30

A-Z entries analyze works, assess achievements, and list primary and secondary sources for 58 British women writers of the 20th century.

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.

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

**Intrigue** - Allan Hepburn 2008-10-01

‘Intrigue’ examines the tradition of the spy narrative in the 20th century, setting the historical contexts for the main themes of the genre, such as the Cambridge spy ring & the Profumo Affair. Hepburn offers a systematic theory of the conventions & attractions of espionage fiction.

**Scarecrows of Chivalry** - Praseeda Gopinath 2013

Exploring the fate of the ideal of the English gentleman once the empire he was meant to embody declined, Praseeda Gopinath argues that the stylization of English masculinity became the central theme, focus, and conceit for many literary texts that represented the “condition of Britain” in the 1930s and the immediate postwar era. From the early writings of George Orwell and Evelyn Waugh to works by poets and novelists such as Philip Larkin, Ian Fleming, Barbara Pym, and A. S. Byatt, the author shows how Englishmen trafficking in the images of self-restraint, governance, decency, and detachment in the absence of a structuring imperial ethos became what the poet Larkin called “scarecrows of chivalry.” Gopinath’s study of this masculine ideal under duress reveals the ways in which issues of race, class, and sexuality constructed a gendered narrative of the nation.