

## Modernism In A Global Context New Modernisms

Initially created to counteract broadcasts from Nazi Germany, the BBC's Eastern Service became a cauldron of global modernism and an unlikely nexus of artistic exchange. Directed at an educated Indian audience, its programming provided remarkable moments: Listeners in India heard James Joyce reading from *Finnegans Wake* on the eve of independence, as well as the literary criticism of E. M. Forster and the works of Indian writers living in London. In *Radio Empire*, Daniel Ryan Morse demonstrates the significance of the Eastern Service for global Anglophone literature and literary broadcasting. He traces how modernist writers used radio to experiment with form and introduce postcolonial literature to global audiences. While innovative authors consciously sought to incorporate radio's formal features into the novel, literature also exerted a reciprocal and profound influence on twentieth-century broadcasting. Reading Joyce and Forster alongside Attia Hosain, Mulk Raj Anand, and Venu Chitale, Morse demonstrates how the need to appeal to listeners at the edges of the empire pushed the boundaries of literary work in London, inspired high-cultural broadcasting in England, and formed an invisible but influential global network. Adding a transnational perspective to scholarship on radio modernism, *Radio Empire* demonstrates how the history of broadcasting outside of Western Europe offers a new understanding of the relationship between colonial center and periphery.

This important new study reevaluates British art writing and the rise of formalism in the visual arts from 1900 to 1939. Taking Roger Fry as his starting point, Sam Rose rethinks how ideas about form influenced modernist culture and the movement's significance to art history today. In the context of modernism, formalist critics are often thought to be interested in art rather than life, a stance exemplified in their support for abstract works that exclude the world outside. But through careful attention to early twentieth-century connoisseurship, aesthetics, art education, design, and art in colonial Nigeria and India, Rose builds an expanded account of form based on its engagement with the social world. *Art and Form* thus opens discussions on a range of urgent topics in art writing, from its history and the constructions of high and low culture to the idea of global modernism. Rose demonstrates the true breadth of formalism and shows how it lends a new richness to thought about art and visual culture in the early to mid-twentieth century. Accessibly written and analytically sophisticated, *Art and Form* opens exciting new paths of inquiry into the meaning and lasting importance of formalism and its ties to modernism. It will be invaluable for scholars and enthusiasts of art history and visual culture.

Africa -- Asia -- The Caribbean -- Ireland -- Australia/New Zealand -- Canada

This book takes its cue from the *annus mirabilis* for French culture to outline French modernism and to situate it on the map of global modernism. Essays on specific works in various media present the first narrative of French modernism as a critical category and establish its position in the thriving field of modernist studies.

From cinema and radio broadcasting to the growth of new communication technologies, *Modernism and Its Media* is the first critical guide to key issues and debates on the changing media contexts of modernist writing. Topics covered include: · Key thinkers, including Walter Benjamin, Theodor Adorno, and Marshall McLuhan · Modernist film – from Eisenstein to the French New Wave cinema · Modernism and mass culture · The history of modernist media and communication technologies · Modernism's legacies for contemporary new media art With case studies covering such topics as the film writings of Joyce, Woolf and Eliot, popular art and kitsch, the Frankfurt School and the rise of the gramophone, this is an essential guide for students and scholars researching the relationship between modernism and mass media.

Robert Cummings Neville has been a consistent advocate for the necessity of global theology. Early in his career, he realized that the philosophical framework of the West alone was inadequate for a truly global theology. Since then, he has sought to develop theology creatively and responsibly within the world context. The original essays in this volume, written in his honour by fellow theologians, participate in and model the kind of dialogical, global theology embodied in Neville's work.

*Modernism and Its Environments* surveys new developments in modernist studies inspired by ecocriticism and the environmental humanities. Taking a fresh view of familiar topics in modernist studies such as the city, this book also introduces new topics and perspectives on modernism, such as: nature and wilderness; conservation and preservation; energy and fuel; waste and pollution; the animal and the human; and weather and climate. Ecocritical and environmentalist approaches have fundamentally altered our understanding of both modernism and the field of modernist studies. This book accounts for the transformation, and offers readers a host of resources with which to continue exploring and rethinking. Covering a wide range of writers and artists including Edvard Munch, Paul Valéry, Robert Musil, A.A. Milne, Virginia Woolf, James Joyce, T.S. Eliot, J.R.R. Tolkien, Richard Wright, Elizabeth Bishop, Ralph Ellison, Olafur Eliasson, Zadie Smith, and Kate Tempest,

This book is first to historicise and theorise the significance of the early twentieth-century little art colony as a uniquely modern social formation within a global network of modernist activity and production.

Exploring the transnational dimension of literary modernism and its increasing centrality to our understanding of 20th-century literary culture, *Modernism in a Global Context* surveys the key issues and debates central to the 'global turn' in contemporary Modernist Studies. Topics covered include: - Transnational exchanges between Western and non-Western literary cultures - Imperialism and the Modernism - Cosmopolitanism and postcolonial literatures - Global literary institutions - from the *Little Magazine* to the Nobel Prize - Mass media - photography, cinema, and radio broadcasting in the modernist age Exploring the work of writers such as T.S. Eliot, Virginia Woolf, Jean Rhys, Wole Soyinka, Salman Rushdie and critics such as Edward Said, Pascale Casanova, Paul Gilroy, and Gayatri Spivak amongst many others, the book also includes a comprehensive annotated guide to further reading and online resources.

Bringing together works by writers from sub-Saharan Africa, Turkey, central Europe, the Muslim world, Asia, South America and Australia – many translated into English for the first time – this is the first collection of statements on modernism by writers, artists and practitioners from across the world. Annotated throughout, the texts are supported by critical essays from leading modernist scholars exploring major issues in the contemporary study of global modernism. *Global Modernists on Modernism* is an essential resource for students and scholars of modernism and world literature and one that opens up a dazzling new array of perspectives on the field.

The first book specifically devoted to the history and prospects of the new modernist studies.

Exploring critical legal issues and cases of the period-from Oscar Wilde's prosecution for gross indecency to legal bans on such publications as D.H. Lawrence's *Lady Chatterley's Lover*, Radclyffe Hall's *The Well of Loneliness*, and James Joyce's *Ulysses*-*Modernism and the Law* is the first book to survey the legal contexts of transatlantic Anglo-American modernist culture. Written by one of the leading authorities on the subject, the book covers such topics as: · Obscenity laws and censorship · Copyrights, moral

rights, and the public domain · Patronage and literary piracy · Privacy, defamation, publicity, and blackmail Including an annotated list of relevant statutes, treaties, and cases, this is an essential read for scholars and students coming to the subject for the first time as well as for experienced scholars.

From quantum physics and genetics to psychology and the social sciences, from the development of atomic weapons to the growing mass media of film and radio, the early 20th century was a period of intense scientific and technological change. *Modernism, Science, and Technology* surveys the scientific contexts of writers from H.G. Wells and Gertrude Stein to James Joyce and Virginia Woolf and the ways in which modernist writers responded to these paradigm shifts. Introducing key concepts from science studies and their implications for the study of modernist literature, the book includes chapters covering the physical sciences, mathematics, life sciences, social sciences and 'pseudosciences'. Including a timeline of key developments and guides to further reading, this is an essential guide to students and researchers studying the topic at all levels.

"The contentious relationship between modernism and realism has powerfully influenced literary history throughout the twentieth century and into the present. In 1930s Korea, at a formative moment in these debates, a "crisis of representation" stemming from the loss of faith in language as a vehicle of meaningful reference to the world became a central concern of literary modernists as they operated under Japanese colonial rule. Christopher P. Hanscom examines the critical and literary production of three prose authors central to 1930s literary circles—Pak T'aewon, Kim Yujong, and Yi T'aejun—whose works confront this crisis by critiquing the concept of transparent or "empiricist" language that formed the basis for both a nationalist literary movement and the legitimizing discourse of assimilatory colonization. Bridging literary and colonial studies, this re-reading of modernist fiction within the imperial context illuminates links between literary practice and colonial discourse and questions anew the relationship between aesthetics and politics. *The Real Modern* challenges Eurocentric and nativist perspectives on the derivative particularity of non-Western literatures, opens global modernist studies to the similarities and differences of the colonial Korean case, and argues for decolonization of the ways in which non-Western literatures are read in both local and global contexts."

*Literary History: Towards a Global Perspective* is a research project funded by the Swedish Research Council (Vetenskapsrådet). Initiated in 1996 and launched in 1999, it aims at finding suitable methods and approaches for studying and analysing literature globally, emphasizing the comparative and intercultural aspect. Even though we nowadays have fast and easy access to any kind of information on literature and literary history, we encounter, more than ever, the difficulty of finding a credible overall perspective on world literary history. Until today, literary cultures and traditions have usually been studied separately, each field using its own principles and methods. Even the conceptual basis itself varies from section to section and the genre concepts employed are not mutually compatible. As a consequence, it is very difficult, if not impossible, for the interested layperson as well as for the professional student, to gain a clear and fair perspective both on the literary traditions of other peoples and on one's own traditions. The project can be considered as a contribution to gradually removing this problem and helping to gain a better understanding of literature and literary history by means of a concerted empirical research and deeper conceptual reflection. The contributions to the four volumes are written in English by specialists from a large number of disciplines, primarily from the fields of comparative literature, Oriental studies and African studies in Sweden. All of the literary texts discussed in the articles are in the original language. Each one of the four volumes is devoted to a special research topic.

This anthology collects developing scholarship that outlines a new decentred history of global modernism in architecture using postcolonial and other related theoretical frameworks. By both revisiting the canons of modernism and seeking to decolonize and globalize those canons, the volume explores what a genuinely "global" history of architectural modernism might begin to look like. Its chapters explore the historiography and weaknesses of modernism's normative interpretations and propose alternatives to them. The collection offers essays that interrogate transnationalism in new ways, reconsiders the agency of the subaltern and the roles played by infrastructures, materials, and global institutions in propagating a diversity of modernisms internationally. Issues such as colonial modernism, architectural pedagogy, cultural imperialism, and spirituality are engaged. With essays from both established scholars and up-and-coming researchers, this is an important reference for a new understanding of this crucial and developing topic. Introduces students to a wide range of modernist writers and critical debates in modernism studies. Discussing canonical modernist writers such as James Joyce and T. S. Eliot alongside less familiar writers such as Mina Loy and Djuna Barnes, the guide takes students through a wide-ranging modernist literary landscape. It considers how the publishing networks and collaborative projects which connected writers in the period were central to the creation of English-language modernism. It also introduces students to recent critical debates in modernism studies, with separate chapters on modernism and the writing of geography and exile, the relationship between modernism, obscenity and literary censorship, and modernism and mass culture - with a particular focus on the modernist interest in film - and modernism and politics. The book also considers the changing meaning of the word modernism through twentieth and twenty-first century criticism.

Bringing together leading critics and literary scholars, *A New Vocabulary for Global Modernism* argues for new ways of understanding the nature and development of twentieth-century literature and culture. Scholars have largely understood modernism as an American and European phenomenon. Those parameters have expanded in recent decades, but the incorporation of multiple origins and influences has often been tied to older conceptual frameworks that make it difficult to think of modernism globally. Providing alternative approaches, *A New Vocabulary for Global Modernism* introduces pathways through global archives and new frameworks that offer a richer, more representative set of concepts for the analysis of literary and cultural works. In separate essays each inspired by a critical term, this collection explores what happens to the foundational concepts of modernism and the methods we bring to modernist studies when we approach the field as a global phenomenon. Their work transforms the intellectual paradigms we have long associated with modernism, such as tradition, antiquity, style, and translation. New paradigms, such as context, slum, copy, pantomime, and puppets emerge as the archive extends beyond its European center. In bringing together and reexamining the familiar as well as the

emergent, the contributors to this volume offer an invaluable and original approach to studying the intersection of world literature and modernist studies.

This innovative volume puts modernist literature in its cultural, intellectual, and global context, within the framework of the year 1913. This significant year was marked by many critical events and happenings, such as the first international recognition of non-Western writers when the Nobel Prize in literature was awarded to Rabindranath Tagore; it was also the last year of peace before the eruption of the First World War. 1913 examines the wide range of diverse artistic, literary, and political endeavours undertaken in this one year. For example, while Yeats and Pound were collaborating at Stone Cottage and discovering Japanese culture, Joyce was completing his autobiographical novel in Trieste, Du Bois was creating his Ethiopian pageant in New York, and Paris was resounding with the scandal caused by Stravinsky's contested Rite of Spring. The book also explores and compares Apollinaire's *Alcools* and Rilke's Spanish Trilogy with Pound's *Personae*, and Edith Wharton's *The Custom of the Country* with Proust's *Swann's Way*. Engaging and insightful, this volume will encourage the reader to appreciate the breadth of activity that took place in this pivotal year, and its lasting influence.

Bringing together an international group of scholars, this collection offers a fresh assessment of Kazuo Ishiguro's evolving significance as a contemporary world author. The contributors take on a range of the aesthetic and philosophical themes that characterize Ishiguro's work, including his exploration of the self, family, and community; his narrative constructions of time and space; and his assessments of the continuous and discontinuous forces of history, art, human psychology, and cultural formations. Significantly, the volume attends to Ishiguro's own self-identification as an international writer who has at times expressed his uneasiness with being grouped together with British novelists of his generation. Taken together, these rich considerations of Ishiguro's work attest to his stature as a writer who continues to fascinate cultural and textual critics from around the world.

When *Discovering Modernism* was first published, it shed new and welcome light on the birth of Modernism. This reissue of Menand's classic intellectual history of T.S. Eliot and the singular role he played in the rise of literary modernism features an updated Afterword by the author, as well as a detailed critical appraisal of the progression of Eliot's career as a poet and critic. The new Afterword was adapted from Menand's critically lauded essay on Eliot in *The Cambridge History of Literary Criticism, Volume Seven: Modernism and the New Criticism*. Menand shows how Eliot's early views on literary value and authenticity, and his later repudiation of those views, reflect the profound changes regarding the understanding of literature and its significance that occurred in the early part of the twentieth century. It will prove an eye-opening study for readers with an interest in the writings of T.S. Eliot and other luminaries of the Modernist era.

The devastation of World War II left the Yugoslavian capital of Belgrade in ruins. Communist Party leader Josip Broz Tito saw this as a golden opportunity to recreate the city through his own vision of socialism. In *Designing Tito's Capital*, Brigitte Le Normand analyzes the unprecedented planning process called for by the new leader, and the determination of planners to create an urban environment that would benefit all citizens. Led first by architect Nikola Dobrovic and later by Miloš Somborski, planners blended the predominant school of European modernism and the socialist principles of efficient construction and space usage to produce a model for housing, green space, and working environments for the masses. A major influence was modernist Le Corbusier and his *Athens Charter* published in 1943, which called for the total reconstruction of European cities, transforming them into compact and verdant vertical cities unfettered by slumlords, private interests, and traffic congestion. As Yugoslavia transitioned toward self-management and market socialism, the functionalist district of New Belgrade and its modern living were lauded as the model city of socialist man. The glow of the utopian ideal would fade by the 1960s, when market socialism had raised expectations for living standards and the government was eager for inhabitants to finance their own housing. By 1972, a new master plan emerged under Aleksandar Đorđević, fashioned with the assistance of American experts. Espousing current theories about systems and rational process planning and using cutting edge computer technology, the new plan left behind the dream for a functionalist Belgrade and instead focused on managing growth trends. While the public resisted aspects of the new planning approach that seemed contrary to socialist values, it embraced the idea of a decentralized city connected by mass transit. Through extensive archival research and personal interviews with participants in the planning process, Le Normand's comprehensive study documents the evolution of 'New Belgrade' and its adoption and ultimate rejection of modernist principles, while also situating it within larger continental and global contexts of politics, economics, and urban planning.

In this book, Octavio R. González revisits the theme of alienation in the twentieth-century novel, identifying an alternative aesthetic centered on the experience of double exile, or marginalization from both majority and home culture. This misfit modernist aesthetic decenters the mainstream narrative of modernism—which explores alienation from a universal and existential perspective—by showing how a group of authors leveraged modernist narrative to explore minoritarian experiences of cultural nonbelonging. Tying the biography of a particular author to a close reading of one of that author's major works, González considers in turn Nella Larsen's *Quicksand*, Wallace Thurman's *The Blacker the Berry*, Jean Rhys's *Quartet*, and Christopher Isherwood's *A Single Man*. Each of these novels explores conditions of maladjustment within one of three burgeoning cultural movements that sought representation in the greater public sphere: the New Negro movement during the Harlem Renaissance, the 1920s Paris expatriate scene, and the queer expatriate scene in Los Angeles before Stonewall. Using a methodological approach that resists institutional taxonomies of knowledge, González shows that this double exile speaks profoundly through largely autobiographical narratives and that the novels' protagonists challenge the compromises made by these minoritarian groups out of an urge to assimilate into dominant social norms and values. Original and innovative, *Misfit Modernism* is a vital contribution to conversations about modernism in the contexts of sexual identity, nationality, and race. Moving beyond the debates over the intellectual legacies of intersectionality and queer theory, González shows us new ways to think about exclusion.

*Modernism, Sex, and Gender* is an up-to-date and in-depth review of how theories of gender and sexuality have shaped the way modernism has been read and interpreted from its inception to the present day. The volume explores four key aspects of modernist literature and criticism that have contributed to the new modernist studies: women's contributions to modernism; masculinities; sexuality; and the intersection of gender and sexuality with politics and law. Including brief case studies of such writers as May Sinclair and Radclyffe Hall, this book is a valuable guide for those looking to understand the history of critical thought on gender and sexuality in modernist studies today.

Providing a compact literary history of the twentieth century in England, *Cities of Affluence and Anger* studies the problematic terms of national identity during England's transition from an imperial power to its integration in the global cultural marketplace. While the countryside had been the dominant symbol of Englishness throughout the previous century, modern literature

began to turn more and more to the city to redraw the boundaries of a contemporary cultural polity. The urban class system, paradoxically, still functioned as a marker of wealth, status, and hierarchy throughout this long period of self-examination, but it also became a way to project a common culture and mitigate other forms of difference. Local class politics were transformed in such a way that enabled the English to reframe a highly provisional national unity in the context of imperial disintegration, postcolonial immigration, and, later, globalization. Kalliney plots the decline of the country-house novel through an analysis of Forster's *Howards End* and Waugh's *Brideshead Revisited*, each ruthless in its sabotage of the trope of bucolic harmony. The traditionally pastoral focus of English fiction gives way to a high-modernist urban narrative, exemplified by Woolf's *Mrs. Dalloway*, and, later, to realists such as Osborne and Sillitoe, through whose work Kalliney explores postwar urban expansion and the cultural politics of the welfare state. Offering fresh new readings of Lessing's *The Golden Notebook* and Rushdie's *The Satanic Verses*, the author considers the postwar appropriation of domesticity, the emergence of postcolonial literature, and the renovation of travel narratives in the context of globalization. Kalliney suggests that it is largely one city--London--through which national identity has been reframed. How and why this transition came about is a process that *Cities of Affluence and Anger* depicts with exceptional insight and originality.

"Quite apart from her contributions as a literary critic, Shu-mei Shih is able to historicize literary developments of the period most persuasively. Her analysis of Shanghai, the city, and the literary movement it spawned, is crafted with great sensitivity to both history and literature. In many ways, it is the most inclusive historical study of modern Chinese literature in its formative period."—Prasenjit Duara, author of *Rescuing History from the Nation* "Tracing the spectral production of 'Chinese' identity as it is disseminated globally, Shih boldly moves away from using place (ethnicity) and the body (race) to anchor Chinese identity, to argue that the visual (film) and the verbal (language and linguistics) are the most salient ones in the modern and contemporary historical formation. She succeeds brilliantly."—David Palumbo-Liu, author of *Asian/American: Historical Crossings of a Racial Frontier* "This is the most thoroughly researched study of Chinese modernism published to date. The author's theoretical interventions greatly enrich our understanding of colonial modernity and the stakes of comparison in cross-cultural studies. The book is a major contribution to modern Chinese literary studies and comparative literature."—Lydia Liu, editor of *Tokens of Exchange*

Bringing together 17 foundational texts in contemporary modernist criticism in one accessible volume, this book explores the debates that have transformed the field of modernist studies at the turn of the millennium and into the 21st century. The *New Modernist Studies Reader* features chapters covering the major topics central to the study of modernism today, including: · Feminism, gender, and sexuality · Empire and race · Print and media cultures · Theories and history of modernism Each text includes an introductory summary of its historical and intellectual contexts, with guides to further reading to help students and teachers explore the ideas further. Includes essential texts by leading critics such as: Anne Anlin Cheng, Brent Hayes Edwards, Rita Felski, Susan Stanford Friedman, Mark Goble, Miriam Bratu Hansen, Andreas Huyssen, David James, Heather K. Love, Douglas Mao, Mark S. Morrisson, Michael North, Jessica Pressman, Lawrence Rainey, Paul K. Saint-Amour, Bonnie Kime Scott, Urmila Seshagiri, Robert Spoo, and Rebecca L. Walkowitz.

*Mid-Century Modernism in Turkey* studies the unfolding of modern architecture in Turkey during the 1950s and 1960s. The book brings together scholars who have carried out extensive research on post-WWII modernism in a global context. The authors situate Turkish architectural case studies within an international framework during this period, providing a close reading of how architectural culture responded to ubiquitous post-war ideas and ideals, and how it became intertwined with politics of modernization and urbanization. This book contributes to contemporary scholarship to reconsider post-war architecture, beyond canonical explanations.

Book on Chinese cinema and literature

A Poiret dress, a Catholic shrine in France, Thomas Wallis's Hoover Factory building, an Edna Manley sculpture, the poetry of Bei Dao, the internal combustion engine- what makes such artifacts modernist? *Disciplining Modernism* explores the different ways disciplines conceive modernism and modernity, undisciplining modernist studies in the process.

This book is the first in-depth exploration of the relationship between Latin American and European modernisms during the long twentieth century. Drawing on comparative, historical, and postcolonial reading strategies (including archival research), it seeks to reenergize the study of modernism by putting the spotlight on the cultural networks and aesthetic dialogues that developed between European and non-European writers, including Pablo Neruda, James Joyce, Leonard Woolf, Virginia Woolf, Jorge Luis Borges, Victoria Ocampo, Roberto Bolaño, Julio Cortázar, Samuel Beckett, Octavio Paz, Carlos Fuentes, and Malcolm Lowry. The book explores a wide range of texts that reflect these writers' complex concerns with questions of exile, space, empire, colonization, reception, translation, human subjectivity, and modernist experimentation. By rethinking modernism comparatively and by placing this intricate web of cultural interconnections within an expansive transnational (and transcontinental) framework, this unique study opens up new perspectives that delineate the construction of a polycentric geography of modernism. It will be of interest to those studying global modernisms, as well as Latin American literature, transatlantic studies, comparative literature, world literature, translation studies, and the global south.

What exactly is "modernism"? And how and why has its definition changed over time? *Modernism: Evolution of an Idea* is the first book to trace the development of the term "modernism" from cultural debates in the early twentieth century to the dynamic contemporary field of modernist studies. Rather than assuming and recounting the contributions of modernism's chief literary and artistic figures, this book focuses on critical formulations and reception through topics such as: - The evolution of "modernism" from a pejorative term in intellectual arguments, through its condemnation by Pope Pius X in 1907, and on to its subsequent centrality to definitions of new art by T. S. Eliot, Laura Riding and Robert Graves, F. R. Leavis, Edmund Wilson, and Clement Greenberg - New Criticism and its legacies in the formation of the modernist canon in anthologies, classrooms, and literary histories - The shifting conceptions of modernism during the rise of gender and race studies, French theory, Marxist criticism, postmodernism, and more - The *New Modernist Studies* and its contemporary engagements with the politics, institutions, and many cultures of modernism internationally With a glossary of key terms and movements and a capacious critical bibliography, this is an essential survey for students and scholars working in modernist studies at all levels.

The modernist period was an era of world war and violent revolution. Covering a wide range of authors from Joseph Conrad and Thomas Hardy at the beginning of the period to Elizabeth

Bowen and Samuel Beckett at the end, this book situates modernism's extraordinary literary achievements in their contexts of historical violence, while surveying the ways in which the relationships between modernism and conflict have been understood by readers and critics over the past fifty years. Ranging from the colonial conflicts of the late 19th century to the world wars and the civil wars in between, and concluding with the institutionalization of modernism in the Cold War, *Modernism, War, and Violence* provides a starting point for readers who are new to these topics and offers a comprehensive and up-to-date survey of the field for a more advanced audience.

The print culture of the early twentieth century has become a major area of interest in contemporary Modernist Studies. *Modernism's Print Cultures* surveys the explosion of scholarship in this field and provides an incisive, well-informed guide for students and scholars alike. Surveying the key critical work of recent decades, the book explores such topics as: - Periodical publishing – from 'little magazines' such as *Rhythm* to glossy publications such as *Vanity Fair* - The material aspects of early twentieth-century publishing – small presses, typography, illustration and book design - The circulation of modernist print artefacts through the book trade, libraries, book clubs and cafes - Educational and political print initiatives Including accounts of archival material available online, targeted lists of key further reading and a survey of new trends in the field, this is an essential guide to an important area in the study of modernist literature.

This thesis seeks to map out the development of literary modernism in the 1930s and 1980s People's Republic of China (PRC). Despite the long temporal halt, these two periods are innately and historically related to each other. Much as Chinese literary modernism was a literary legacy of Western modernism, its decades-long development provided it with the conditions for a second life. When it reemerged in the 1980s, it bore unique national characteristics that, in turn, enriched the realm of global modernism. In short, the distinct historical and national context of the twentieth century China dictated that Chinese literary modernism could not be a mechanical reproduction of its Western counterpart. The importation and translation of Western modernist creative and critical works, together with the modernist practices of modern Chinese intellectuals, contributed to the formation and rise of modernist literature in the 1930s, as well as its revival in the 1980s PRC. Structurally, this thesis identifies three localities of global modernism in the works and literary theory of Fei Ming, Mu Dan, and Wang Zengqi. It argues that these writers' modernist practices and distinct writing styles not only represented the characteristics of Chinese literary modernism, but also added diversities to modernist literature in the global context. Methodologically, I pair the Chinese modernists with their Western counterparts, including Virginia Woolf and T.S. Eliot. This comparison helps to find similarities between modernist works across time and place, and to identify the unique features of Chinese literary modernism. In practice, when studying the three modernists' first encounters with literary modernism in Republican China, as well as their respective experience in the PRC, I seek to (i) present three modes of initiation of literary modernism at the beginning of the twentieth century; (ii) trace the development of literary modernism both in the republican era and its revival in the PRC; (iii) show the process of Chinese literary modernism growing its distinct characteristics and evidence its second life. In short, Chinese modernists' participation in the building of global modernism and their contributions to the enrichment of literary modernism in the global context are two foci of my thesis. In the final analysis, this thesis engages research on Chinese literary postmodernism. No matter the literary movement's status in the PRC, then and now, how and why it differs from the development of postmodernism in Western literature and culture are valuable research questions.

From Chicago to Toronto to Shanghai, cities around the world have sprouted "iconic" buildings by celebrity architects like Frank Gehry and Daniel Libeskind that compete for attention both on the skyline and in the media. But in recent years, criticism of these extreme "gestural" structures, known for their often-exaggerated forms, has been growing. Miles Glendinning's impassioned polemic, *Architecture's Evil Empire*, looks at how today's trademark architectural individualism stretches beyond the well-known works and ultimately extends to the entire built environment. Glendinning examines how the global empire of the current modernism emerged—particularly in relation to the excesses of global capitalism—and explains its key organizational and architectural features, placing its most influential theorists and designers in a broader context of history and artistic movements. Arguing against the excesses of iconic architecture, Glendinning advocates a vision of modern renewal that seeks to remedy the shattered and alienated look he sees in contemporary architecture. Mingling scholarship with wry humor and a genuine concern for the state of architecture, *Architecture's Evil Empire* will raise many heated debates and appeal to a wide range of readers, from architects to historians, interested in the built environment.

*Modernist Women Writers and American Social Engagement* explores the role of social and political engagement by women writers in the development of American modernism through an examination of a diverse array of genres by both canonical modernists and underrepresented writers.

This book offers a wide-ranging display of innovative critical perspectives on the poetry of the American modernist Wallace Stevens.

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