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Commonwealth of Letters: British Literary Culture and the ...

Commonwealth of Letters: British Literary Culture and the Emergence of Postcolonial Aesthetics Peter J. Kalliney Abstract.

Transatlantic Modernism and the Emergence of Postcolonial Literature is a study of midcentury literary institutions integral to the formation of both modernism and postcolonial writing. Several organizations central to ...

Commonwealth of Letters: British Literary Culture and the ...

Description. Commonwealth of Letters examines midcentury literary institutions integral to modernism and postcolonial writing. Several organizations central to interwar modernism, such as the BBC, influential publishers, and university English departments, became important sites in the emergence of postcolonial literature

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Peter J. Kalliney, Commonwealth of Letters: British Literary Culture and the Emergence of Postcolonial Aesthetics . Oxford: Oxford University Press, 2013. xiii + 316 pp. (Cloth US \$65.00)

Peter Kalliney's fine book combines a subtle historical sociology of literature with skillful close readings of literary texts to provide a new mapping of the period of late literary modernism and early postcolonial literature.

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Commonwealth of Letters begins with a discussion of "Modernist Networks and Late Colonial Intellectuals", then continues to a chapter on Nancy Cunard's Negro anthology and the place of anthologies as tools within both modernism and the Harlem Renaissance. Because it ranges far and wide, this chapter is somewhat less satisfying than others, but it's a good starting place because it shows just how complex the various modernist networks were, and how distorting it can be to try to generalize ...

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Culture And The Emergence Of Postcolonial Aesthetics Modernist
Literature And Culture inspire, develop and connect writers across
the Commonwealth. Its flagship is a literary award for short stories,
the Commonwealth Short Story Prize, and a website.

Peter Kalliney's original archival work demonstrates that
metropolitan and colonial intellectuals used modernist theories of
aesthetic autonomy to facilitate collaborative ventures.

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

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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.

'Postwar' is both a period and a state of mind, a sensibility comprised of hope, fear and fatigue in which British society and its writers paradoxically yearned both for political transformation and a nostalgic re-instatement of past securities. From the Labour landslide victory of 1945 to the emergence of the Cold War and the humiliation of Suez in 1956, this was a period of radical political transformation in Britain and beyond, but these changes resisted literary assimilation. Arguing that writing and history do not map straightforwardly one onto the other, and that the postwar cannot easily be fitted into the explanatory paradigms of modernism or postmodernism, this book offers a more nuanced recognition of what was written and read in the period. From wartime radio writing to 1950s travellers, cold war poetry to radical theatre, magazine cultures to popular fiction, this volume examines important debates that animated postwar Britain.

This book examines literary texts by British colonial servant and settler writers, including Anthony Burgess, Graham Greene, William Golding, and Alan Sillitoe, who depicted the impact of decolonization in the newly independent colonies and at home in Britain. The end of the British Empire was one of the most

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significant and transformative events in twentieth-century history, marking the beginning of a new world order and having an indelible impact on British culture and society. Literary responses to this moment by those from within Britain offer an enlightening (and often overlooked) exploration of the influence of decolonization on received notions of "race" and class, while also prefiguring conceptions of multiculturalism. As Matthew Whittle argues in this sweeping study, these works not only view decolonization within its global context (alongside the aftermath of the Second World War, the rise of America, and mass immigration) but often propose a solution to imperial decline through cultural renewal.

How did social, cultural and political events concerning Britain during the 1940s reshape modern British fiction? During the Second World War and in its aftermath, British literature experienced and recorded drastic and decisive changes to old certainties. Moving from potential invasion and defeat to victory, the creation of the welfare state and a new Cold war threat, the pace of historical change seemed too rapid and monumental for writers to match. Consequently the 1940s were often side-lined in literary accounts as a dividing line between periods and styles. Drawing on more recent scholarship and research, this volume surveys and analyses this period's fascinating diversity, from novels of the Blitz and the Navy to the rise of important new voices with its contributors exploring the work of influential women, Commonwealth, exiled, genre, avant-garde and queer writers. A major critical re-evaluation of the intriguing decade, this book offers substantial chapters on Elizabeth Bowen, Graham Greene, and George Orwell as well as covering such writers as Jocelyn Brooke, Monica Dickens, James Hadley Chase, Patrick Hamilton, Gerald Kersh, Daphne Du Maurier, Mary Renault, Denton Welch and many others.

Provides a detailed map of contemporary critical theory in
Renaissance and Early Modern English literary studies beyond

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Shakespeare A Handbook of English Renaissance Literary Studies is a groundbreaking guide to the contemporary engagement with critical theory within the larger disciplinary area of Renaissance and Early Modern studies. Comprising commissioned contributions from leading international scholars, it provides an overview of literary theory, beyond Shakespeare, focusing on most major figures, as well as some lesser-known writers of the period. This book represents an important first step in bridging the divide between the abundance of titles which explore applications of theory in Shakespeare studies, and the relative lack of such texts concerning English Literary Renaissance studies as a whole, which includes major figures such as Marlowe, Jonson, Donne, and Milton. The tripartite structure offers a map of the critical landscape so that students can appreciate the breadth of the work being done, along with an exploration of the ways in which the treatments of or approaches to key issues have changed over time. Handbook of English Renaissance Literary Studies is must-reading for undergraduate and postgraduate students of early modern and Renaissance English literature, as well as their instructors and advisors. Divided into three main sections, "Conditions of Subjectivity," "Spaces, Places, and Forms," and "Practices and Theories," A Handbook of English Renaissance Literary Studies: Provides an overview of theoretical work and the theoretical-informed competencies which are central to the teaching of English Renaissance literary studies beyond Shakespeare Provides a map of the critical landscape of the field to provide students with an opportunity to appreciate the breadth of the work done Features newly-commissioned essays in representative subject areas to offer a clear picture of the contemporary theoretically-engaged work in the field Explores the ways in which the treatments of or approaches to key issues have changed over time Offers examples of the ways in which the practice of a theoretically-engaged criticism may enrich the personal and professional lives of critics, and the culture in which such critical practice takes place

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The 1970s in Britain saw a series of industrial disputes, a referendum on membership in the European Economic Community, conflict about issues of immigration and citizenship, and emergent environmental and feminist movements. It was also a decade of innovation in the novel, and novelists often addressed the state of the nation directly in their works. In *Politics and the British Novel in the 1970s* Russell Perkin looks at social novels by John Fowles and Margaret Drabble, the Cold War thrillers of John le Carré, Richard Adams's best-selling fable *Watership Down*, the popular campus novels of Malcolm Bradbury and David Lodge, Doris Lessing's dystopian visions, and V.S. Naipaul's explorations of post-colonial displacement. Many of these highly regarded works sold in large numbers and have enjoyed enduring success — a testament to the power of the political novel to explain a nation to itself. Perkin explores the connections between the novel and politics, situating the works it discusses in the rich context of the history and culture of the decade, from party politics to popular television shows. *Politics and the British Novel in the 1970s* elucidates a period of literary history now fifty years in the past and offers a balanced perspective on the age, revealing that these works not only represented the politics of the time but played a meaningful role in them.

Debates about the value of the 'literary' rarely register the expressive acts of state subsidy, sponsorship, and cultural policy that have shaped post-war Britain. In *State Sponsored Literature*, Asha Rogers argues that the modern state was a major material condition of literature, even as its efforts were relative, partial, and prone to disruption. Drawing from neglected and occasionally unexpected archives, she shows how the state became an integral and conflicted custodian of literary freedom in the postcolonial world as beliefs about literature's 'public' were radically challenged by the unrivalled migration to Britain at the end of Empire. *State Sponsored*

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Literature retells the story of literature's place in post-war Britain through original analysis of the institutional forces behind canon-formation and contestation, from the literature programmes of the British Council and Arts Council and the UK's fraught relations with UNESCO, to GCSE literature anthologies and the origins of The Satanic Verses in migrant Camden. The state did not shape literary production in a vacuum, Rogers argues, but its policies, practices, and priorities were also inexorably shaped in turn. Demonstrating how archival work can potentially transform our understanding of literature, this book challenges how we think about literature's value by asking what state involvement has meant for writers, readers, institutions, and the ideal of autonomy itself.

The Cambridge Companion to British Fiction since 1945 provides insight into the critical traditions shaping the literary landscape of modern Britain.

Before the Empire of English offers a broad re-examination of Eighteenth-century British literary culture, centred around issues of language, nationalism, and provinciality. It revises our tendency to take for granted the metropolitan centrality of English-language writers of this period and shows, instead, how deeply these writers were conscious of the traditional marginality of their literary tradition in the European world of culture. The book focuses attention on crucial but largely overlooked aspects of Eighteenth-century English literary culture: the progress of English topos since the death of Cowley and the cultural aspirations and anxieties it condenses; the concept of the republic of letters and its implications for issues of cultural centrality and provinciality; and the importance of cultural nationalist emphases in 'Augustan' poetics in the context of these concerns about provinciality. The book examines imperial aspirations and imaginings in the English literary culture of the period, but it shows how such aspirations are responses to provincial anxieties more so than they are marks of

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