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# Planetary Modernisms Provocations On Modernity Acr

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Comparison Routledge American novelists and poets who came of age in the early twentieth century were taught to avoid journalism "like wet sox and gin before breakfast." It dulled creativity, rewarded sensationalist content, and stole time from "serious" writing. Yet Willa Cather, W. E. B. Du Bois, Jessie Fauset, James Agee, T. S. Eliot, and Ernest Hemingway all worked in the editorial offices of groundbreaking popular magazines and helped to invent the house styles that defined McClure's, The Crisis, Time, Life, Esquire, and others. On Company

Time tells the story of American modernism from inside the offices and on the pages of the most successful and stylish magazines of the twentieth century. Working across the borders of media history, the sociology of literature, print culture, and literary studies, Donal Harris draws out the profound institutional, economic, and aesthetic affiliations between modernism and American magazine culture. Starting in the 1890s, a growing number of writers found steady paychecks and regular publishing opportunities as editors and reporters at big magazines. Often privileging innovative style over late-breaking content, these magazines prized novelists and poets for their innovation and attention to literary craft. In recounting this history, On Company Time

challenges the narrative of decline that often accompanies modernism's incorporation into midcentury middlebrow culture. Its integrated account of literary and journalistic form shows American modernism evolving within as opposed to against mass print culture. Harris's work also provides an understanding of modernism that extends beyond narratives centered on little magazines and other "institutions of modernism" that served narrow audiences. And for the writers, the "double life" of working for these magazines shaped modernism's literary form and created new models of authorship. **Contemporary Revolutions** Princeton University Press By analyzing appropriations of literary modernism in video, experimental film, and installation art, this study

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investigates works of media art as agents of cultural memory. While research recognizes film and literature as media of memory, it often overlooks media art. Adaptation studies, art history, and hermeneutics help understand 'appropriation' in art in terms of a dialog between an artwork, a text, and their contexts. The Russian Formalist notion of estrangement, together with new concepts from literary, film, and media studies, offers a new perspective on 'appropriation' that illuminates the sensuous dimension of cultural memory. Media artworks make memory palpable: they address the collective body memory of their viewers, prompting them to reflect on the past and embody new ways of remembering. Five contextual close-readings analyze artworks by Janis Crystal Lipzin, William Kentridge, Mark Aerial Waller, Pawe? Wojtasik, and Tom Kalin. They appropriate modernist texts by Gertrude Stein, Italo Svevo, Louis-Ferdinand Céline, Guillaume Apollinaire, Virginia Woolf, and Robert Musil. This book will be of value to readers interested in cultural memory, sensory studies, literary modernism, adaptation studies, and art history.

**Little Magazine, World Form** Rowman & Littlefield

The kinship between modernism and close reading has long been taken for granted. But for that reason, it has also gone unexamined. As the archives, timeframes, and

cultural contexts of global modernist studies proliferate, the field's rapport with close reading no longer appears self-evident or guaranteed—even though for countless students studying literary modernism still invariably means studying close reading. This authoritative collection of essays illuminates close reading's conceptual, institutional, and pedagogical genealogies as a means of examining its enduring potential. David James brings together a cast of world-renowned scholars to offer an account of some of the things we might otherwise know, and need to know, about the history of modernist theories of reading, before then providing a sense of how the futures for critical reading look different in light of the multiple ways in which modernism has been close read.

**Modernism and Close Reading** responds to a contemporary climate of unprecedented reconstitution for the field: it takes stock of close reading's methodological possibilities in the wake of modernist studies' geographical,

literary-historical, and interdisciplinary expansions; and it shows how the political, ethical, and aesthetic consequences of attending to matters of form complicate ideological preconceptions about the practice of formalism itself. By reassessing the intellectual commitments and institutional conditions that have shaped modernism in criticism as well as in the classroom, we are able to ask new questions about close reading that resonate across literary and cultural studies. Invigorating that critical venture, this volume enriches our vocabulary for addressing close reading's perpetual development and diversification.

**Modernism and Latin America** University of Chicago Press

**Returning to revolution's original meaning of 'cycle', Contemporary Revolutions** explores how 21st-century writers, artists, and performers re-engage the arts of the past to reimagine a present and future encompassing revolutionary commitments to justice and freedom. **Dealing with histories of**

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colonialism, slavery, genocide, civil war, and gender and class inequities, essays examine literature and arts of Africa, Europe, the Middle East, the Pacific Islands, and the United States. The broad range of contemporary writers and artists considered include fabric artist Ellen Bell; poets Selena Tusitala Marsh and Antje Krog; Syrian artists of the civil war and Sana Yazigi's creative memory web site about the war; street artist Bahia Shehab; theatre installation artist William Kentridge; and the recycles of Virginia Woolf by multi-media artist Kabe Wilson, novelist W. G. Sebald, and the contemporary trans movement.

The Evolutions of Modernist Epic Bloomsbury Publishing

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.

Joyce Cornell University Press

This collection of new essays explores connections between dance, modernism, and modernity by examining the ways in which leading dancers have responded to modernity. Burt and Huxley examine dance examples from a period beginning just before the First World War and extending to the mid-1950s, ranging across

not only mainland Europe and the United States but also Africa, the Caribbean, the Pacific Asian region, and the UK. They consider a wide range of artists, including Akarova, Gertrude Colby, Isadora Duncan, Katherine Dunham, Margaret H' Doubler, Hanya Holm, Michio Ito, Kurt Jooss, Wassily Kandinsky, Margaret Morris, Berto Pasuka, Uday Shankar, Antony Tudor, and Mary Wigman. The authors explore dancers' responses to modernity in various ways, including within the contexts of natural dancing and transnationalism. This collection asks questions about how, in these places and times, dancing developed and responded to the experience of living in modern times, or even came out of an ambivalence about or as a reaction against it. Ideal for students and practitioners of dance and those interested in new modernist studies, *Dance, Modernism, and Modernity* considers the development of modernism in dance as an interdisciplinary and global phenomenon.

Contemporary Revolutions  
Harvard University Press

This is the first book specifically devoted to the new modernist studies. Bringing together a range

of perspectives on the past, present, and future of this vibrant, complicated scholarly enterprise, the collection reconsiders its achievements and challenges as both a mode of inquiry and an institutional formation. In its first section, the volume offers a fresh history of the new modernist studies' origins amid the intellectual configurations of the end of the twentieth century and changing views of the value, influence, and scope of modernism. In the second section a dozen leading scholars examine recent trends in modernist scholarship to suggest possible new paths of research, showing how the field continues to engage with other areas of study and how it makes a case for the ongoing meaning of modernist literature and art in the contemporary world.

*A New Vocabulary for Global Modernism* Columbia University Press

*Modernist Afterlives in Irish Literature and Culture* explores manifestations of the themes, forms and practices of high modernism in Irish literature and culture produced subsequent to this influential movement. The interdisciplinary collection reveals how Irish artists grapple with modernist legacies and forge new modes of expression for modern and contemporary culture.

*Modernist Circumnavigations* Sydney University Press

*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.

*Geomodernisms* Columbia University Press

Poetry is often viewed as culturally homogeneous—“stubbornly national,” in T. S. Eliot’s phrase, or “the most provincial of the arts,” according to W. H. Auden. But in *A Transnational Poetics*, Jahan Ramazani uncovers the ocean-straddling energies of the poetic imagination—in modernism and the Harlem Renaissance; in post – World War II North America and the North Atlantic; and in ethnic American, postcolonial, and black British writing. Cross-cultural exchange and influence are, he argues, among the chief engines of poetic development in the twentieth and twenty-first centuries. Reexamining the work of a wide array of poets, from Eliot, Yeats, and Langston Hughes to Elizabeth Bishop, Lorna Goodison, and Agha Shahid Ali, Ramazani reveals the many ways in which modern and contemporary poetry in English overflows national borders and exceeds the scope of national literary paradigms. Through a variety of transnational templates—globalization, migration, travel, genre,

influence, modernity, decolonization, and diaspora—he discovers poetic connection and dialogue across nations and even hemispheres. *The New Modernist Studies Modernist Latitudes* Did James Joyce, that icon of modernity, spearhead the dismantling of the Cartesian subject? Or was he a supreme example of a modern man forever divided and never fully known to himself? This volume reads the dialogue of contradictory cultural voices in Joyce’s works—revolutionary and reactionary, critical and subject to critique, marginal and central. It includes ten essays that identify repressed elements in Joyce’s writings and examine how psychic and cultural repressions persistently surface in his texts.

Contributors include Joseph A. Boone, Marilyn L. Brownstein, Jay Clayton, Laura Doyle, Susan Stanford Friedman, Christine Froula, Ellen Carol Jones, Alberto Moreiras, Richard Pearce, and Robert Spoo.

*Introduction to Modernity* Walter de Gruyter GmbH & Co KG

As authors and publishers, individuals and collectives, women significantly shaped the modernist movement. While figures such as Virginia Woolf and Gertrude Stein have received acclaim, authors from marginalized communities and those who wrote for mass,

middlebrow audiences also created experimental and groundbreaking work. The essays in this volume explore formal aspects and thematic concerns of modernism while also challenging rigid notions of what constitutes literary value as well as the idea of a canon with fixed boundaries. The essays contextualize modernist women's writing in the material and political concerns of the early twentieth century and in life on the home front during wartime. They consider the original print contexts of the works and propose fresh digital approaches for courses ranging from high school through graduate school. Suggested assignments provide opportunities for students to write creatively and critically, recover forgotten literary works, and engage with their communities.

Penelope's Web Springer Nature Drawing on a vast archive of world history, anthropology, geography, cultural theory, postcolonial studies, gender studies, literature, and art, Susan Stanford Friedman recasts modernity as a networked, circulating, and recurrent phenomenon producing multiple aesthetic innovations across millennia. Considering cosmopolitan as well as nomadic and oceanic worlds, she radically revises the scope of modernist critique and opens the practice to more integrated study. Friedman moves from large-scale instances of pre-1500 modernities, such as Tang Dynasty China and the

Mongol Empire, to small-scale instances of modernisms, including the poetry of Du Fu and Kabir and Abbasid ceramic art. She maps the interconnected modernisms of the long twentieth century, pairing Joseph Conrad with Tayeb Salih, E. M. Forster with Arundhati Roy, Virginia Woolf with the Tagores, and Aim é C é saire with Theresa Hak Kyung Cha. She reads postcolonial works from Sudan and India and engages with the idea of N é gritude. Rejecting the modernist concepts of marginality, othering, and major/minor, Friedman instead favors rupture, mobility, speed, networks, and divergence, elevating the agencies and creative capacities of all cultures not only in the past and present but also in the century to come.

Dance, Modernism, and Modernity Univ of Wisconsin Press  
After the 1929 crash, Anglo-American poet-critics grappled with the task of legitimizing literature for public funding and consumption. Modernism, Evan Kindley shows, created a new form of labor for writers to perform and gave them unprecedented say over the administration of culture, with consequences for poetry ' s role in society still felt today.

Bodies of Modernism University of Michigan Press  
Little magazines made modernism. These unconventional, noncommercial

publications may have brought writers such as James Joyce, T. S. Eliot, Ezra Pound, Marianne Moore, Mina Loy, and Wallace Stevens to the world but, as Eric Bulson shows in *Little Magazine, World Form*, their reach and importance extended far beyond Europe and the United States. By investigating the global and transnational itineraries of the little-magazine form, Bulson uncovers a worldwide network that influenced the development of literature and criticism in Africa, the West Indies, the Pacific Rim, and South America. In addition to identifying how these circulations and exchanges worked, Bulson also addresses equally formative moments of disconnection and immobility. British and American writers who fled to Europe to escape Anglo-American provincialism, refugees from fascism, wandering surrealists, and displaced communists all contributed to the proliferation of print. Yet the little magazine was equally crucial to literary production and consumption in the postcolonial world, where it helped connect newly independent African nations. Bulson concludes with reflections on the digitization of these defunct little magazines and what it means for our ongoing desire to understand modernism's global dimensions in the past and its digital afterlife.

Psyche Reborn Bloomsbury Publishing  
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.

**Signets** Routledge

Explores how modernist national narrative successively reimagined the evolutionary epic from the 1910s to the 1930s.

Historical Modernisms  
Anthem Press

Originally published in 1962, when Lefebvre was beginning his career as a lecturer in sociology at the University of Strasbourg, it established his position in the vanguard of a movement which was to culminate in the events of May 1968. A classic analysis of the modern world using Marxist

dialectic, it is a book which supersedes the conventional divisions between academic disciplines. With dazzling skill, Lefebvre moves from philosophy to sociology, from literature to history, to present a profound analysis of the social, political and cultural forces at work in France and the world in the aftermath of Stalin's death—an analysis in which the contours of our own “postmodernity” appear with startling clarity.

**Unfit: Jewish Degeneration and Modernism** Bloomsbury Publishing

A collection of psychoanalytically oriented essays (all but two are previously unpublished) devoted to James Joyce, identifying repressed elements in Joyce's writings and examining how psychic and cultural repressions persistently surfaced in his texts. Annotation copyright by Book News, Inc., Portland, OR

The New Modernist Studies Reader Columbia University Press

Eleanor Dark (1901 – 85) is one of Australia's most innovative 20th-century writers. Her extensive oeuvre includes ten novels published from the early 1930s to the late 1950s, and represents a

significant engagement with global modernity from a unique position within settler culture. Yet Dark's contribution to 20th-century literature has been undervalued in the fields of both Australian literary studies and world literature. Although two biographies have been written about her life, there has been no book-length critical study of her writing published since 1976. **Middlebrow Modernism** counters this neglect by providing the first full-length critical survey of Eleanor Dark's writing to be published in over four decades. Focusing on the fiction that Dark produced during the interwar years and reading this in the context of her larger body of work, this book positions Dark's writing as important to the study of Australian literature and global modernism. Melinda Cooper argues that Dark's fiction exhibits a distinctive aesthetic of middlebrow modernism, which blends attributes of literary modernism with popular fiction. It seeks to mediate and reconcile apparent binaries: modernism and mass culture; liberal humanism and experimental aesthetics; settler society and

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international modernity. The term middlebrow modernism also captures the way Dark negotiated cosmopolitan commitments with more place-based attachments to nation and local community within the mid-20th century. Middlebrow Modernism posits that Dark 's fiction and the broader phenomenon of Australian modernism offer essential case studies for larger debates operating within global modernist and world literature studies, providing perspectives these fields might otherwise miss.