
Dangerous Masculinities Conrad Hemingway And Lawrence

Misreading Masculinity

Re-Thinking Bodies and Minds

Anxious Men

The Brief Wondrous Life of Oscar Wao

Hovarda Alemi

Taşrada Eğlence ve Erkeklik

The Victorian Novel and Masculinity

The Oxford Handbook of the Victorian Novel

Wharton, Hemingway, and the Advent of Modernism

D. H. Lawrence, Transport and Cultural Transition

Kitchen Economics

Dangerous Masculinities

Beards and Masculinity in American Literature

Masculinity in American Fiction of the Mid-Twentieth Century

May Sinclair

Shakespeare's Hamlet and Lawrence Agonistes
Interdisciplinary Approaches to Teaching the Fiction and Poetry of Raymond Carver
The American Lawrence
Women's Regionalist Fiction and Political Economy
The Road
The Most Dangerous Book
Writing American Masculinities in Esquire, 1960-1989
A Historical Guide to Joseph Conrad
Popular Modernism and Its Legacies
The New Hemingway Studies
Leading with the Chin
From Pop Literature to Video Games
The Early Phase
Boys, Literacy, and Popular Culture
'A Great Sense of Journeying'
The Cambridge Companion to Hemingway
The Horns of the Bull
Re-Entering Old Spaces
The Hunters
Joseph Conrad

The Battle for James Joyce's Ulysses
Publication of the Association of College and Research Libraries, a Division of the
American Library Association
A Mercy
Essays on Anglo-American Literature

*Dangerous
Masculinities
Conrad
Hemingway
And Lawrence*

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Misreading Masculinity

Simon and Schuster
In this important book
Tom Newkirk takes an up-
close look at elementary
boys and their
relationship to sports,
movies, video games, and
other venues of popular

culture.

Re-Thinking Bodies and
Minds LSU Press

Eleven-year-old Walter
Tell awaits the skillful
demonstration of his
father William, a Swiss
freedom fighter, who will
shoot an apple from his
head.

Anxious Men Cambridge
University Press
Recipient of the 2015 PEN
New England Award for

Nonfiction “The arrival of
a significant young
nonfiction writer . . . A
measured yet bravura
performance.” —Dwight
Garner, *The New York
Times* James Joyce’s big
blue book, *Ulysses*,
ushered in the modernist
era and changed the
novel for all time. But the
genius of *Ulysses* was also
its danger: it omitted
absolutely nothing. Joyce,

along with some of the most important publishers and writers of his era, had to fight for years to win the freedom to publish it. *The Most Dangerous Book* tells the remarkable story surrounding *Ulysses*, from the first stirrings of Joyce's inspiration in 1904 to the book's landmark federal obscenity trial in 1933. Written for ardent Joyceans as well as novices who want to get to the heart of the greatest novel of the twentieth century, *The Most Dangerous Book* is a gripping examination of

how the world came to say Yes to *Ulysses*. [The Brief Wondrous Life of Oscar Wao](#) John Wiley & Sons *Popular Modernism and Its Legacies* reconfigures modernist studies to investigate how modernist concepts, figures, and aesthetics continue to play essential--though often undetected--roles across an array of contemporary works, genres, and mediums. Featuring both established and emerging scholars, each of the book's three sections

offers a distinct perspective on popular modernism. The first section considers popular modernism in periods historically associated with the movement, discovering hidden connections between traditional forms of modernist literature and popular culture. The second section traces modernist genealogies from the past to the contemporary era, ultimately revealing that immensely popular contemporary works, artists, and genres

continue to engage and thereby renew modernist aesthetics and values. The final section moves into the 21st century, discovering how popular works invoke modernist techniques, texts, and artists to explore social and existential quandaries in the contemporary world. Concluding with an afterword from noted scholar Faye Hammill, *Popular Modernism and Its Legacies* reshapes the study of modernism and provides new perspectives on important works at the center of our

cultural imagination. **Hovarda Alemi** Cambridge Scholars Publishing
May Sinclair was a bestselling author of her day whose versatile literary output, including criticism, philosophy, poetry, psychoanalysis and experimental fiction, now frequently falls between the established categories of literary modernism. In terms of her contribution to dominant modernist paradigms she was, until recently, best remembered for recasting

the psychological novel as 'stream of consciousness' narrative in a 1918 review of Dorothy Richardson's *Pilgrimage*. This book brings together the most recent research on Sinclair and re-contextualises her work both within and against dominant Modernist narratives. It explores Sinclair's negotiations between the public and private, the cerebral and the corporeal and the spiritual and the profane in both her fiction and non-fiction. *Catapult*

Winner of: The Pulitzer Prize The National Book Critics Circle Award The Anisfield-Wolf Book Award The Jon Sargent, Sr. First Novel Prize A Time Magazine #1 Fiction Book of the Year One of the best books of 2007 according to: The New York Times, San Francisco Chronicle, New York Magazine, Entertainment Weekly, The Boston Globe, Los Angeles Times, The Washington Post, People, The Village Voice, Time Out New York, Salon, Baltimore City Paper, The Christian Science Monitor,

Booklist, Library Journal, Publishers Weekly, New York Public Library, and many more... Nominated as one of America's best-loved novels by PBS's The Great American Read Oscar is a sweet but disastrously overweight ghetto nerd who—from the New Jersey home he shares with his old world mother and rebellious sister—dreams of becoming the Dominican J.R.R. Tolkien and, most of all, finding love. But Oscar may never get what he wants. Blame the fukú—a curse that has haunted

Oscar's family for generations, following them on their epic journey from Santo Domingo to the USA. Encapsulating Dominican-American history, The Brief Wondrous Life of Oscar Wao opens our eyes to an astonishing vision of the contemporary American experience and explores the endless human capacity to persevere—and risk it all—in the name of love.

Taşrada Eğlence ve Erkeklik Cambridge University Press
Leading with the Chin

focuses on the Esquire writings of James Baldwin, Truman Capote, Raymond Carver, Don DeLillo, Norman Mailer, and Tim O'Brien to examine how these authors negotiated important shifts in American masculinity. Using the works of these six authors as case studies, *Leading with the Chin* argues that Esquire permitted writers to confront national fantasies of American masculinity as they were impacted by the rise of neoliberalism, civil rights and gay rights, and the

cultural dominance of the professional-managerial class. Applying the methodologies of periodical studies and the theoretical concerns of masculinity studies, this book recontextualizes the prose and fiction of these authors by analyzing them in the material context of the magazine. Relating each author's articulation of masculinity to the advertisements, editorials, and articles published in each issue, *Leading with the Chin* shows that Esquire reflected and helped to

shape the forces that structured American masculinity in the twentieth century. *The Victorian Novel and Masculinity* Cambridge University Press Ernest Hemingway's public persona and reputation, literary style, affinity with modern painting, and conception of character are among the subjects of these commentaries on the author's life and work. Following my general introduction, R. Baird Shuman introduces us to Hemingway's life. In her

contribution for *The Paris Review*, Petrina Crockford speaks of his 'adventurous life as brash and uncompromising as that of his greatest characters.'

The Oxford Handbook of the Victorian Novel

HarperCollins

An analysis of how nineteenth-century women regional writers represent political economic thought. Readers of late nineteenth-century female American authors are familiar with plots, characters, and

households that make a virtue of economizing. Scholars often interpret these scenarios in terms of a mythos of parsimony, frequently accompanied by a sort of elegiac republicanism whereby self-sufficiency and autonomy are put to the service of the greater good--a counterworld to the actual economic conditions of the period. In *Kitchen Economics: Women's Regionalist Fiction and Political Economy*, Thomas Strychacz takes a new approach to the question

of how female regionalist fictions represent "the economic" by situating them within traditions of classical political economic thought. Offering case studies of key works by Sarah Orne Jewett, Mary Wilkins Freeman, Harriet Beecher Stowe, Rose Terry Cooke, and Alice Dunbar-Nelson, this study focuses on three complex cultural fables--the island commonwealth, stadialism (or stage theory), and feeding the body politic--which found formal expression in

political economic thought, made their way into endless public debates about the economic turmoil of the late nineteenth century, and informed female authors. These works represent counterparts, not counterworlds, to modernity; and their characteristic stance is captured in the complex trope of feminaeconomica. This approach ultimately leads us to reconsider what we mean by the term "economic," for the emphasis of

contemporary neoclassical economics on economic agents given over to infinite wants and complete self-interest has caused the "sufficiency" and "common good" models of female regionalist authors to be misinterpreted and misvalued. These fictions are nowhere more pertinent to modernity than in their alliance with today's important alternative economic discourses.

Wharton, Hemingway, and the Advent of Modernism Oxford

University Press
"Strychacz argues that writers such as Conrad, Hemingway, and Lawrence - often viewed as misogynist - actually represented masculinity in their works in terms of theatrical and rhetorical performances. They are theatrical in the sense that male characters keep staging themselves in competitive displays; rhetorical in the sense that these characters, and the very narrative form of the works in which they appear, render masculinity a kind of

persuasive argument readers can and should debate."

D. H. Lawrence, Transport and Cultural Transition İletişim

Yayınları

Presents a collection of essays which provide criticism and analysis of the works of the twentieth-century Polish novelist.

Kitchen Economics

University of Toronto Press

Wharton, Hemingway, and the Advent of Modernism is the first book to examine the connections

linking two major American writers of the twentieth century, Edith Wharton and Ernest Hemingway. In twelve critical essays, accompanied by a foreword from Wharton scholar Laura Rattray and a critical introduction by volume editor Lisa Tyler, contributors reveal the writers' overlapping contexts, interests, and aesthetic techniques. Thematic sections highlight modernist trends found in each author's works. To begin, Peter Hays and Ellen Andrews

Knodt argue for reading Wharton as a modernist writer, noting how her works feature characteristics that critics customarily credit to a younger generation of writers, including Hemingway. Since Wharton and Hemingway each volunteered for humanitarian medical service in World War I, then drew upon their experiences in subsequent literary works, Jennifer Haytock and Milena Radeva-Costello analyze their powerful perspectives on the

cataclysmic conflict traditionally viewed as marking the advent of modernism in literature. In turn, Cecilia Macheski and Sirpa Salenius consider the authors' passionate representations of Italy, informed by personal sojourns there, in which they observed its beautiful landscapes and culture, its liberating contrast with the United States, and its period of fascist politics. Linda Wagner-Martin, Lisa Tyler, and Anna Green focus on the complicated gender

politics embedded in the works of Wharton and Hemingway, as evidenced in their ideas about female agency, sexual liberation, architecture, and modes of transportation. In the collection's final section, Dustin Faulstick, Caroline Chamberlin Hellman, and Parley Ann Boswell address suggestive intertextualities between the two authors with respect to the biblical book of Ecclesiastes, their serialized publications in Scribner's Magazine, and their affinities with the

literary and cinematic tradition of noir. Together, the essays in this engaging collection prove that comparative studies of Wharton and Hemingway open new avenues for understanding the pivotal aesthetic and cultural movements central to the development of American literary modernism. *Dangerous Masculinities* Springer
Reassessing Lawrence's relationship to American modernism and his American literary contemporaries, Jenkins

offers new insights into the literary exchange between America and Europe.

Beards and Masculinity in American Literature

Edinburgh University Press

This book is the first to examine the influence of Shakespeare—particularly Hamlet—on D. H. Lawrence. Using the Bloomian theory of the “anxiety of influence” to probe the startling depths of Lawrence’s agon with his towering precursor Shakespeare, it closely examines Lawrence’s

crypto-Jewish identity, as well as that of many of his highly individual characters, who embody the characteristics of Old Testament figures, and in so doing infuse a patriarchal strength and divine “religious” sublimity into civilized life. Lawrence’s claims about the self-sacrificing influence of Christianity on Shakespeare’s Hamlet, on the other hand, demonstrate how this influence carries over into the submission of the subject and the decline of Western Civilization. The

book extrapolates this decline into a critique of the modern-day left-wing ideology that appropriates the self-abnegating individual to its collectivist ends. In responding agonistically to Shakespeare’s Hamlet, Lawrence claims a far more complete, vital, and salubrious “consciousness” and a Weltanschauung that makes for greater, more fulfilling “life” thanks to the inner strength, psychic and sexual power of the Lawrentian “Self Supreme.” The book will

appeal to Lawrence and Shakespeare scholars and enthusiasts who wish to appreciate Lawrence and Shakespeare as supremely profound writers and thinkers. Its unique demonstration of Bloomian literary theory makes it come poignantly alive for both graduate students and college professors.

Masculinity in American Fiction of the Mid-Twentieth Century
Edinburgh University Press

Explores representations of men and masculinity in

American fiction published after the Second World WarOffers readings of a wide selection of postwar American novels from 1945 to the mid-1950s, including canonical works, from the unique perspective of their representation of male identityProvides rich comparative insights through analysis of fiction by writers of diverse race, class and sexualityDemonstrates how gender theory generates insights into the constitution of American masculinity in

fictionFocusing on a complex and contentious period that was formative in shaping American society and culture in the twentieth century, this book sheds new light on the ways in which fiction engaged with contemporary notions of masculinity. It draws on gender theory and analysis of writers from diverse backgrounds of race, class and sexuality to provide rich comparative insights into the constitution of American masculinity in fiction. The extensive

range of novels considered includes fresh analyses of key authors such as James Baldwin, Truman Capote, Patricia Highsmith, Jack Kerouac, Norman Mailer, Ann Petry, J. D. Salinger and Gore Vidal.

May Sinclair Dangerous Masculinities Conrad, Hemingway, and Lawrence" Strychacz argues that writers such as Conrad, Hemingway, and Lawrence - often viewed as misogynist - actually represented masculinity in their works in terms of theatrical and

rhetorical performances. They are theatrical in the sense that male characters keep staging themselves in competitive displays; rhetorical in the sense that these characters, and the very narrative form of the works in which they appear, render masculinity a kind of persuasive argument readers can and should debate." *The Victorian Novel and Masculinity* This book is a product of the XI International Conference on English Language and Literary

Studies held in Montenegro in 2014. The "old spaces" were taken as a metaphorical tool for reintroducing a wide range of established topics with new approaches. Space was, thus, understood as physical, mechanical, continuous, linear, as measurable and symbolic, as subjective and relational, and as aesthetic. It was found on maps, in architecture, on theatre stages, in books, in hearts, in one's identity, in time, and in theses and theories from

the Aristotelian topos to Einstein's construct of space-time. Therefore, the means of travel to these spaces and the forms the journeys take are also multifarious. However, so are the discursive strategies and their limitations when it comes to presenting the journeys and their destinations. The contributors to this volume represent a range of nationalities, and present research that either follows in the footsteps of other authors, in a literal or secondary literary journey to real

geographical places, or observes the universal literary and old theoretical issues through new critical lenses. Indeed, they are often on both roads, witnessing how inextricable human efforts are to finding, identifying, and aestheticising oneself in relation to a particular space. Their contributions to this book expose how "spaces" were created and recreated through writing and symbolical representations in general. They also show how the images of these spaces have been

changing in consent to the intentions of their visitors, and reveal that persistent and obstinate moment in a space that despite, or in spite of, changing perspectives, itself refuses to be changed. The book will encourage for further contributions to this expanding field in the humanities. In their numerous and distinct ways, the contributions to this particular book maintain that understanding how spaces are conceived and conceptualised is of

pronounced importance in the globalized world in which cultures are gradually losing authenticities, while their spaces – geographical, tourist, spiritual, literary, aesthetic – are as reflective of the “visitors” as they are of the “hosts.” Shakespeare’s Hamlet and Lawrence Agonistes OUP Oxford

Changing critical views of Hemingway's great novel of the Lost Generation, from publication to the present.

Interdisciplinary Approaches to

Teaching the Fiction and Poetry of Raymond Carver Penguin

Beards and Masculinity in American Literature is a pioneering study of the symbolic power of the beard in the history of American writing. This book covers the entire breadth of American writing – from 18th century American newspapers and periodicals through the 19th and 20th centuries to recent contemporary engagements with the beard and masculinity. With chapters focused on

the barber and the barbershop in American writing, the “need for a shave” in Ernest Hemingway’s fiction, Whitman’s beard as a sanctuary for poets reaching out to the bearded bard, and the contemporary re-engagement with the beard as a symbol of Otherness in post-9/11 fiction, *Beards and Masculinity in American Literature* underlines the symbolic power of facial hair in key works of American writing. *The American Lawrence*

Infobase Publishing
 This Encyclopedia is an indispensable reference guide to twentieth-century fiction in the English-language. With nearly 500 contributors and over 1 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 3 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 Ngūgī Wa Thiong'o) and their key works Covers 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 avante garde novel) as well as the major movements, debates, and rubrics within the field (censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of migration, Diaspora, and exile)
Women's Regionalist Fiction and Political Economy Vintage Canada
 Dangerous Masculinities Conrad, Hemingway, and

Lawrence