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## PARSONS PHELPS

### Mario Sironi and Italian Modernism

Springer

An analysis of the resurgent cultural fascination with Nazism since 1989. Why has a fascination with fascism re-emerged after the Cold War? What is its cultural function now, in an era of commemoration? Focusing particularly on the British context, this study offers the first analysis of contemporary popular and literary fiction, film, TV and art exhibitions about Nazis and Nazism. Petra Rau brings this material into dialogue with earlier responses to fascism and demonstrates how, paradoxically, Nazism has been both mediated and mythologised to the extent that it now often replaces a critical engagement with actual, violent history. In 5 thematic chapters on Nazi Noir, Men in Uniform, Vile Bodies, The Good German and Meta-Cinematic Farce, Rau provides close analysis of contemporary novels such as Jason Lutes' graphic novel series Berlin, historical crime fiction by Philip Kerr and others, Robert Harris' Fatherland, Ian McEwan's Black Dogs and Justin Cartwright's The Song Before It Is Sung; films such as Bryan Singer's Valkyrie and Quentin Tarantino's Inglorious Bastards; art installations including Mirroring Evil: Nazi Imagery/Recent Art, and Fucking Hell by Jake and Dinos Chapman; and Piotr Uklanski's photo frieze, Untitled (The Nazis).

### **Fascism and Modernist Literature in Norway** Verso Books

Political Inversions attempts to understand the forces at play in confluences--both theoretical and

cultural--of homosexuality and fascism. Taking its cue from Adorno's assertion that "totalitarianism and homosexuality belong together," the book examines how "aberrant" political and sexual economies have been equated across a variety of literary, visual, and theoretical discourses in contemporary debate. At the same time, the author explores the ways in which queer theory and historiography have responded defensively to such confluences, thereby excluding from current discussions much important material. Thus, for example, Political Inversions reassesses the work of German "masculinist" writers of the early part of the century-- thinkers whose definitive (but politically troubling) contributions to the construction of homosexual identity have been overlooked by a history heavily invested in the liberal Weimar tradition represented by figures such as Hirschfeld. Rather than reconstructing a history of gay identity, the book reads its texts as interventions in the broader political crises besetting democratic institutions in the first half of this century.

### Challenging Modernism University of Washington Press

Modernist troublemaker in the 1890s, Nobel Prize winner in 1920, and indefensible Nazi sympathiser in the 1930s and 40s, Knut Hamsun continues to provoke condemnation, apologia and critical confusion. Informed by the works of Jacques Derrida and Sigmund Freud, Troubling Legacies analyses the heterogeneous and conflicted legacies of the enigmatic European writer, Hamsun. Moving through different phases of his life, this study emphasises the dislocated nature of Hamsun's works and the diverse and conflicting responses his fiction elicited from such figures as Franz

Kafka, Katherine Mansfield, Walter Benjamin and Martin Heidegger. Close readings of the major novels *Hunger*, *Mysteries*, *Pan and Growth of the Soil* are presented alongside lesser known writings, including his early polemic on America, his turn-of-the-century travelogue through Russia, his fascist polemics of the 1930s and 40s, and his controversial post-war testimony, *On Overgrown Paths*. *Troubling Legacies* links past debates with contemporary literary theory and deconstruction in a way that contributes to critical thinking about political responsibility.

**Modernist Writing and Reactionary Politics** Edinburgh University Press

This book examines how the work of Mario Sironi shaped the political myths of Italian Fascism.

**Liberal Fascism** Cornell University Press

Berman traces the conceptual lineage of modernism, examining its evolution in Western art and literature through empiricism, idealism, and romanticism. Using modernist literary and visual movements as examples, Berman demonstrates how modern social, political, and scientific developments—including capitalism, socialism, humanism, psychoanalysis, fascism, and modernism itself—have altered attitudes toward time, space, self, creativity, the natural world, and community.

*Troubling Legacies* Routledge

During the early decades of the twentieth century, Italy produced distinctive innovations in both the intellectual and political realms. On the one hand, Benedetto Croce (1866-1952) and Giovanni Gentile (1875-1944) spearheaded a radical rethinking of historicism and philosophical idealism that significantly reoriented Italian culture. On the other hand, the period

witnessed the first rumblings of fascism. Assuming opposite sides, Gentile became the semi-official philosopher of fascism while Croce argued for a renewed liberalism based on 'absolute' historicism. In *Historicism and Fascism in Modern Italy*, David D. Roberts uses the ideological conflict between Croce and Gentile as a basis for a wider discussion of the interplay between politics and ideas in Italy during the early-twentieth century. Roberts examines the connection between fascism and the modern Italian intellectual tradition, arguing that the relationship not only deepens our understanding of fascism and liberalism but also illuminates ongoing dangers and possibilities in the wider Western world. This set of twelve essays by one of the leading scholars in the field represents an authoritative view of the modern Italian intellectual tradition, its relationship with fascism, and its enduring implications for history, politics, and culture in Italy and beyond.

**Sex Drives** Crown Forum

The novels of Wyndham Lewis have generally been associated with the work of the great modernists—Joyce, Pound, Eliot, Yeats—who were his sometime friends and collaborators. Lewis's originality, however, can only be fully grasped when it is understood that, unlike those writers, he was essentially a political novelist. In this now classic study, Fredric Jameson proposes a framework in which Lewis's explosive language practice—utterly unlike any other English or American modernism—can be grasped as a political and symbolic act. He does not, however, ask us to admire the energy of Lewis's style without confronting the inescapable and often scandalous ideological content of Lewis's works: the aggressivity and sexism, the predilection

for racial and national categories, the brief flirtation with fascism, and the inveterate and cranky oppositionalism that informs his powerful polemics against virtually all the political and countercultural tendencies of his time. *Fables of Aggression* draws on the methods of narrative analysis and semiotics, psychoanalysis, and ideological analysis to construct a dynamic model of the contradictions from which Lewis's incomparable narrative corpus is generated, and of which it offers so many varying symbolic resolutions.

*The Poetics of Fascism* Cornell University Press

Using the literary work of Filippo Tommaso Marinetti, the founder of the Italian Futurist movement and an early associate of Mussolini, the author explores the point of contact between a "progressive" aesthetic practice and a "reactionary" political ideology.

*Italian Modern Art in the Age of Fascism* Palgrave Macmillan

Examines the modernist political imagination through representations of Hitler in literature and visual arts.

*Modern Architecture, Empire, and Race in Fascist Italy* Concordia Publishing House

European modernism underwent a massive change from 1930 to 1960, as war altered the cultural landscape. This account of artists and writers in France and England explores how modernism survived under authoritarianism, whether Fascism, National Socialism, or Stalinism, and how these artists endured by balancing complicity and resistance.

*The Search for Modern Tragedy* Bloomsbury Publishing

Intellectual debates surrounding modernity, modernism and fascism continue to be active and hotly

contested. In this ambitious book, renowned expert on fascism Roger Griffin analyzes Western modernity and the regimes of Mussolini and Hitler and offers a pioneering new interpretation of the links between these apparently contradictory phenomena.

*Fascist Modernism* Stanford University Press

This collection examines ways in which modern literature responds to the body-at-war, examining the effects of violent conflict on the body in its literal and representative forms. Spanning literature from World War I to the present day, it includes essays on pacifist theatre, torture, fascist fantasies, and uniforms and masculinity.

*Ezra Pound, Wyndham Lewis, and Radical Modernism* Cambridge University Press

Ever since the shocking revelations of the fascist ties of Martin Heidegger and Paul de Man, postmodernism has been haunted by the specter of a compromised past. In this intellectual genealogy of the postmodern spirit, Richard Wolin shows that postmodernism's infatuation with fascism has been extensive and widespread. He questions postmodernism's claim to have inherited the mantle of the Left, suggesting instead that it has long been enamored with the opposite end of the political spectrum. Wolin reveals how, during in the 1930s, C. G. Jung, Hans-Georg Gadamer, Georges Bataille, and Maurice Blanchot were seduced by fascism's promise of political regeneration and how this misapprehension affected the intellectual core of their work. The result is a compelling and unsettling reinterpretation of the history of modern thought. In a new preface, Wolin revisits this illiberal intellectual lineage in light of

the contemporary resurgence of political authoritarianism.

**Ezra Pound's Fascist Propaganda, 1935-45** Princeton University Press

The novels of Wyndham Lewis have generally been associated with the work of the great modernists-Joyce, Pound, Eliot, Yeats-who were his sometime friends and collaborators. Lewis's originality, however, can only be fully grasped when it is understood that, unlike those writers, he was essentially a political novelist. In this now classic study, Fredric Jameson proposes a framework in which Lewis's explosive language practice-utterly unlike any other English or American modernism-can be grasped as a political and symbolic act. He does not, however, ask us to admire the energy of Lewis's style without confronting the inescapable and often scandalous ideological content of Lewis's works: the aggressivity and sexism, the predilection for racial and national categories, the brief flirtation with fascism, and the inveterate and cranky oppositionalism that informs his powerful polemics against virtually all the political and countercultural tendencies of his time. *Fables of Aggression* draws on the methods of narrative analysis and semiotics, psychoanalysis, and ideological analysis to construct a dynamic model of the contradictions from which Lewis's incomparable narrative corpus is generated, and of which it offers so many varying symbolic resolutions.

**Historicism and Fascism in Modern Italy** Duke University Press

During the inter-war period, Italy saw the rapid development of ultra-nationalist & populist politics, which led to the Fascist Party's establishment of a totalitarian state, with the party leader exalted as an almost divine figure. This text traces

the upheavals in Italian politics & society of the times.

**The Seduction of Unreason** Stanford University Press

With fascist ideology making a comeback today, the author proposes conservative Christian responses as the best antidote for overcoming them. *Fables of Aggression* Verso Books  
Between 1917 to 1975 Germany, Italy, Portugal, the Soviet Union, and Spain shifted from liberal parliamentary democracies to authoritarian and totalitarian dictatorships, seeking total control, mass consensus, and the constitution of a 'new man/woman' as the foundation of a modern collective social identity. As they did so these regimes uniformly adopted what we would call a modernist aesthetic - huge-scale experiments in modernism were funded and supported by fascist and totalitarian dictators. Famous examples include Mussolini's New Rome at EUR, or the Stalinist apartment blocks built in urban Russia. Focusing largely on Mussolini's Italy, Francesca Billiani argues that modernity was intertwined irrecoverably with fascism - that too often modernist buildings, art and writings are seen as a purely cultural output, when in fact the principles of modernist aesthetics constitute and are constituted by the principles of fascism. The obsession with the creation of the 'new man' in art and in reality shows this synergy at work. This book is a key contribution to the field of twentieth century history - particularly in the study of fascism, while also appealing to students of art history and philosophy. **Preface to Modernism** University of Washington Press  
Intellectual debates surrounding modernity, modernism and fascism continue to be active and hotly

contested. In this ambitious book, renowned expert on fascism Roger Griffin analyzes Western modernity and the regimes of Mussolini and Hitler and offers a pioneering new interpretation of the links between these apparently contradictory phenomena.

*Fashion at the Time of Fascism* Princeton University Press

The attempt to apply an aesthetic or literary approach to fascism remains controversial. In *The Search for Modern Tragedy*, Mary Ann Frese Witt explores the work of a group of European writers and artists who came to fascism by way of aesthetics. In Italy and France, she maintains, an ideological aesthetic of "Mediterranean" fascism developed to a large extent independently of German Nazism. Witt's study of the relationship between fascism and modern tragedy encompasses theoretical writing on tragedy and tragedies by key authors, including Luigi Pirandello, Henry de Montherlant, and Jean Anouilh. She looks at these tragedies in the context of their reception under fascism in Italy and in Vichy France. Fascism, in the minds of many of its supporters, was an aesthetic or spiritual movement, although its aesthetic and political elements were often intertwined. *The Search for Modern Tragedy* is not concerned primarily with drama written as a means of conveying fascist propaganda. Rather, Witt is concerned with the influence of aesthetic fascism on the theory and practice of modern tragedy.

*Fables of Aggression* Bloomsbury Publishing

Awarded the Nobel Prize for Literature in

1920, Knut Hamsun (1859–1952) was a towering figure of Norwegian letters. He was also a Nazi sympathizer and supporter of the German occupation of Norway during the Second World War. In 1943, Hamsun sent his Nobel medal to Third-Reich propaganda minister Joseph Goebbels as a token of his admiration and authored a reverential obituary for Hitler in May 1945. For decades, scholars have wrestled with the dichotomy between Hamsun's merits as a writer and his infamous ties to Nazism. In her incisive study of Hamsun, Monika Zagar refuses to separate his political and cultural ideas from an analysis of his highly regarded writing. Her analysis reveals the ways in which messages of racism and sexism appear in plays, fiction, and none-too-subtle nonfiction produced by a prolific author over the course of his long career. In the process, Zagar illuminates Norway's changing social relations and long history of interaction with other peoples. Focusing on selected masterpieces as well as writings hitherto largely ignored, Zagar demonstrates that Hamsun did not arrive at his notions of race and gender late in life. Rather, his ideas were rooted in a mindset that idealized Norwegian rural life, embraced racial hierarchy, and tightly defined the acceptable notion of women in society. Making the case that Hamsun's support of Nazi political ideals was a natural outgrowth of his reactionary aversion to modernity, Knut Hamsun serves as a corrective to scholarship treating Hamsun's Nazi ties as unpleasant but peripheral details in a life of literary achievement.

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