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| Soggetti                | English fiction - 20th century - History and criticism<br>Violence in literature<br>Modernism (Literature) - Great Britain  |
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| Nota di contenuto       | Contents; Acknowledgements; Introduction; Chapter I. Modernist Consciousness of Crisis and the Emergent Violence Mythos; Modernism as Sacrificial Crisis; The Secret Agent, Tarr and Women in Love; Mimetic Rivalries and Contagion of Violence; The Violence Mythos of Modernism; Review of Critical Approaches to Violence and Modernism; Chapter II. Ticking Towards Disaster-Violence as "The Enemy Within" in Conrad's The Secret Agent; England must be brought into line; Madness alone is truly terrifying; Blood alone puts a seal on greatness; She was not a submissive creature<br>Simple ferocity of the age of caverns<br>Chapter III. "All Personality Was Catching"-Mimetic Rivalry and the Contagion of Violence in Tarr; Doomed, evidently; All in order for unbounded inflammation; A thirst for action; She had lain in wait for him; The bubonic plague; Not a duel but a brawl; Only a game, too; Chapter IV. Humanity in a Cul-de-sac: Women in Love as an Epic of Sacrificial Crisis; An omen of universal dissolution; Mutual hellish recognition; A lurking desire to have gizzard slit; Conclusion; Bibliography |
| Sommario/riassunto      | This study focuses on texts exploring human proclivity to violent behaviour. Building on the anthropological insights of Rene Girard, and on the premise that literature is a reflection of a cultural moment, Curyo-Klag shows how early modernism registers symptoms of crisis which even the outbreak of World War I failed to resolve. Arranged in  |

chronological order, the works of Conrad, Lewis and Lawrence reveal an unfolding pattern and form a triptych, indicative of the growing intensity of the epoch in which they were produced.

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