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Nota di contenuto	Chapter 1: Introduction -- Introduction -- A Lover's Part -- The Period -- Shaw and Censorship -- Woolf and Censorship -- Shaw as Modern -- Woolf as Modern -- The Interior Author -- Chapter 2: Bernard Shaw's Novels-Emergent Interior Authors -- Introduction -- Exterior Authors -- Immaturity (1879) -- The Irrational Knot (1880) -- An Unsocial Socialist (1883) -- Interior Authors -- Immaturity (1879) -- The Irrational Knot (1880) -- Chapter 3: Shaw's Novels-Dramatic Narratives -- Cashel Byron's Profession (1883) -- An Unsocial Socialist (1883) -- Chapter 4: Bernard Shaw's Plays-Not in This Family -- Exterior Authors -- Candida (1894) -- Caesar and Cleopatra (1898) -- The Doctor's Dilemma (1906) -- Pygmalion (1914) -- Interior Authors -- You Never Can Tell (1895-96) -- Man and Superman (1903) -- Minor Characters Who Write -- Revolutionist's Handbook -- Modern -- Fanny's First Play (1911) -- Fanny's Play -- Easy or Complex? -- Censorship -- Chapter 5: Shaw's Plays: Putting Faith in Faith -- Shaw, War, and Religion: Putting Faith in Faith -- Back to Methuselah (1921) -- Censorship -- Modern -- Saint Joan (1923) -- Censorship -- Modern -- Epilogue -- Chapter 6: Reflections on Plays and Novels -- Chapter 7: The Janus Face of War -- Virginia Woolf -- The Novels of Virginia Woolf -- The Janus Face of War -- Jacob's Room (1922) -- War -- Modernism -- Characters Who Write -- Censorship -- Mrs. Dalloway (1925) -- War -- Structure -- The Medical Profession --

Modernism -- Writing -- Reception -- Censorship -- Chapter 8: Novels of Great Women -- Orlando 1928 -- Modernism -- Vita -- Characters Who Write -- Letters -- Woolf on Writing -- Nicholas Greene -- The New Biography -- Interior Biographer -- Orlando as Interior Author -- Censorship -- Reception.
Orlando as Modernist Writer -- Biographer as Modernist Writer -- Conclusion -- Between the Acts 1941 -- An Illusive Shadow -- Introduction -- Between the Acts, Modernism, and Postmodernism -- Characters Who Write -- Isa Oliver -- Anon and Miss LaTrobe -- Pageant -- Audience Reaction -- Censorship -- Doubt and Self-Doubt -- Failure of Words -- War -- Critical Reception -- Conclusion -- Chapter 9: Conclusion.

Sommario/riassunto

Virginia Woolf and Bernard Shaw may be the odd couple of Twentieth Century modernism. Despite their difference in age (Shaw was twenty-six years older than Woolf), and public demeanor - Shaw sought public attention while Woolf shunned the spotlight - they actively held similar convictions on most of the pressing and controversial issues of the day. This book demonstrates that both engaged in social reform through the Fabian Society; both took public anti-war positions and paid dearly for it; both fought British censorship throughout most of their careers as writers; both sought to strengthen women's rights; and both endeavored to revolutionize their respective art forms, believing that art could bring about positive social change. The main focus of the book, however, concerns how both also created interior authors - characters who write and who either self-censor their own works or highly publicized messages or are censored by their fellow characters. These fictional authors may be considered reflections of their creators and their respective milieus and serve to illuminate the satisfactions and torments of each famous author during the writing process.
