Regeneration 1 Pat Barker | 692fc8c2450af934a6520c1e45c92aa

The first reference book to deal so fully and incisively with the cultural representations of war in 20th-century English and US literature and film. The volume covers the two World Wars as well as specific conflicts that generated literary and imaginative responses to military experiences.

Britain’s outstanding military achievement in the First World War has been eclipsed by literary myths. Why has the Army’s role on the Western Front been so seriously misrepresented? This 2002 book shows how myths have become deeply rooted, particularly in the inter-war period, in the 1960s, and in the 1990s. The outstanding ‘anti-war’ influences have been ‘war poets’, subalterns’ trench memoirs, the book and film of All Quiet on the Western Front, and the play Journey’s End. For a new generation in the 1960s the play and film of Oh What a Lovely War had a dramatic effect, while more recently Blackadder has been dominant. Until more recently, historians had either reinforced the myths, or had failed to counter them. This book follows the intense controversy from 1918 to the present, and concludes that historians are at last permitting the First World War to be placed in proper perspective.

A comprehensive reference presents over five hundred full essays on authors and a variety of topics, including censorship, genre, patronage, and dictionaries.

The 1990s proved to be a particularly rich and fascinating period for British fiction. This book presents a fresh perspective on the diverse writings that appeared over the decade, bringing together leading academics in the field. British Fiction of the 1990s: traces the concerns that emerged as central to 1990s fiction, in sections on millennial anxieties, identity politics, the relationship between the contemporary and the historical, and representations of contemporary space offers distinctive new readings of the most important novelists of the period, including Martin Amis, Beryl Bainbridge, Pat Barker, Julian Barnes, A.S. Byatt, Hanif Kureishi, Ian McEwan, Ian Sinclair, Zadie Smith and Jeannette Winterson shows how British fiction engages with major cultural debates of the time, such as the concern with representing various identities and cultural groups, or theories of ‘the end of history’ discusses 1990s fiction in relation to broader literary and critical theories, including postmodernism, post-feminism and postcolonialism. Together the essays highlight the ways in which the writing of the 1990s represents a development of the themes and styles of the post-war novel generally, yet displays a range of characteristics distinct to the decade.

Winner of the 1995 Booker Prize Set in the closing months of World War I, this towering novel combines poetic intensity with gritty realism as it brings Pat Barker’s Regeneration trilogy to its stunning conclusion. In France, millions of men engaged in brutal trench warfare are all “ghosts in the making.” In England, psychologist William Rivers, with severe pangs of conscience, treats the mental casualties of the war to make them whole enough to fight again. One of these, Billy Prior, risen to the officer class from the working class, both courageous and sardonic, decides to return to France with his fellow officer, poet Wilfred Owen, to fight a war he no longer believes in. Meanwhile, Rivers, enfevered by influenza returns in memory to his experience studying a South Pacific tribe whose ethos amounted to a culture of death. Across the gulf between his society and theirs, Rivers begins to form connections that cast new light on his—and our—understanding of war.

The use of God in any moral debate is so problematic as to be almost worthless. We can argue whether this or that alleged claim emanated from God, but surely it is better to leave God out of the argument altogether and find strong human reasons for supporting the systems that we advocate. Goddess Morality is a refreshing, courageous and human-centred justification for contemporary morality.

Aesthetic Hysteria is a deconstructive psychoanalytic study of hysteria, using literary texts to foreground a telling encounter between two growing discourses within English studies: that of emotion/affect and trauma studies. It brings together several academic foci – the history of medicine, aesthetic theory, speech act theory, feminism, and gender and performance studies. The study uses its theoretical and philosophical questioning of a cultural phenomenon to interrogate the politics and ends of theory, and is timely in addressing similar anxieties dominating contemporary critical and cultural theory.

The number of soldiers wounded in World War I is, in itself, devastating: over 21 million military wounded, and nearly 10 million killed. On the battlefield, the injuries were shocking, unlike anything those in the medical field had ever witnessed. The bullets hit fast and hard, went deep and took bits of dirty uniform and airborne soil particles in with them. Soldier after soldier came in with the most dreaded kinds of casualty: awful, deep, ragged wounds to their heads, faces and abdomens. And yet the medical personnel faced with these unimaginable injuries adapted with amazing aptitude, thinking and reacting on their feet to save millions of lives. In Wounded, Emily Mayhew tells the history of the Western Front from a new perspective: the medical network that arose seemingly overnight to help sick and injured soldiers. These men and women pulled injured troops from the trenches of hell, shell crater, and no man’s land, transported them to the rear, and treated them for everything from foot rot to poison gas, venereal disease to traumatic amputation from exploding shells. Drawing on hundreds of letters and diary entries, Mayhew allows readers to peer over the shoulder of the stretcher bearer who jumped into a trench and tried unsuccessfully to get a tightly packed line of soldiers out of the way, only to find that they were all dead. She takes us into dugouts where rescue teams awoke to dirt thrown on their faces by scores of terrified moles, digging frantically to escape the earth-shaking shellfire. Mayhew moves her account along the route followed by wounded men, from stretcher to aid station, from jolting ambulance to crowded operating tent, from railway station to the ship home, exploring actual cases of casualties who recorded their experiences. Both comprehensive and intimate, this groundbreaking book captures an often neglected aspect of the soldier’s world and a
Pat Barker is one of the most important authors of her time. Her fiction has won many awards – including the Booker Prize for The Ghost Road, the last novel in her celebrated Regeneration trilogy – and has attracted much critical attention. This stimulating Guide examines the key critical responses to the full range of Barker’s fiction, from newspaper reviews and journal articles to revealing interviews and book-length scholarship. Merritt Moseley also explores the central themes which run through Barker’s novels and the criticism, such as the issues of gender, class, social realism, violence and trauma. Tracing the development of Barker’s fiction through the surrounding critical works, this is an indispensable volume for anyone with an interest in one of Britain’s most popular and widely-studied contemporary writers.

Turn your aspirations into reality. Want to take that idea or rough draft and turn it into a brilliant novel? Writing a Novel & Getting Published For Dummies, 2nd Edition, provides you with concept-to-contract advice you need to get it done. Our author team—a creative writing lecturer (and published author) and a top literary agent—provide you with the tools to tell your story with skill and the industry advice you need to approach agents and publishers with confidence. Thoroughly updated to provide an overview of a changing industry, Writing a Novel & Getting Published For Dummies, 2nd Edition, also provides timely advice on digital- and self-publishing options available to authors while focusing on the importance of a well-crafted manuscript. Discover how to: Find a good agent, Prepare for publication, Trouble-shoot, and edit your work, Self-publish, Negotiate a deal.

This is an integrated range of studies focusing on Wales by a long-established and internationally-recognised academic authority and member of the House of Lords on the advance of democracy and the evolving idea of national identity in modern Britain. It casts back to the impact of change in Europe and the wider world of the 1789 Revolution in France onwards, covering key personalities such as Lloyd George and the impact of the First World War in Wales.

A new novel from the Booker Prize winning Pat Barker, author of the Regeneration Trilogy, that unforgettable portrays London during the Blitz (her first portrayal of World War II) and reconfirms her place in the very top rank of British novelists. London, the Blitz, Autumn 1940. As the bombs fall on the blacked-out city, ambulance driver Elinor Brooke races from bomb sites to hospitals trying to save the lives of injured survivors, working alongside former friend Kit Neville, while her husband Paul Tarrant works as an air-raid warden. Once fellow students at the Slade School of Fine Art before the First World War destroyed the hopes of their generation, they now find themselves caught in another war, this time at home. As the bombing intensifies, the constant risk of death makes all three reach out for quick consolation. And into their midst comes the spirit medium Bertha Mason, grotesque and unforgettable, whose ability to make contact with the deceased finds vastly increased demands as death rains down from the skies. Old loves and obsessions resurface until Elinor is brought face to face with an almost impossible choice. Completing the story of Elinor Brooke, Paul Tarrant and Kit Neville begun with Life Class and continued with Toby’s Room, Noonday is both a stand-alone novel and the climax of a trilogy. Writing about the Second World War for the first time, Pat Barker brings the besieged and haunted city of London into electrifying life in her most powerful novel since the Regeneration trilogy.”

Een groepje Engelse kunststudenten onder leiding van een kunstenaar-chirurg wordt geconfronteerd met de gruwelen van de Eerste Wereldoorlog.

These essays cover the work and career of Pat Barker, providing insight into her novels, from Union Street (1982) through the Regeneration trilogy (1991-95) to Double Vision (2003). The essays are organized into: “Writing Working-Class Women,” “Dialogueunder Pressure,” “Men at War,” “The Talking Cure,” and “Regenerating the Wasteland.”

This volume is the first book of criticism to provide a systematic analysis of a corpus of emblematic contemporary British fictions from the combined perspective of trauma theory and ethics. Although the fictional work of writers such as Graham Swift has already been approached from this perspective, none of the individual works or authors under analysis in the twelve essays collected in this volume has been given such a systematic and in-depth scrutiny to date. This study, which is addressed to academics and university students of British literature and culture, focuses on the literary representation of trauma in key works by Martin Amis, J. G. Ballard, Pat Barker, John Boyne, Angela Carter, Eva Figes, Alan Hollinghurst, Delia Jarrett-Macauley, A. L. Kennedy, Ian McEwan, Michael Moorcock, Fay Weldon and Jeanette Winterson, within the context of the “ethical turn” in the related fields of literary theory and moral philosophy that has influenced literary criticism over the last three decades, with a special focus on the ethics of alterity, the ethics of truths, and deconstructive ethics.

An in-depth study of the English neurologist and polymath Sir Henry Head (1861-1940). Head bridged the gap between science and the arts. He was a published poet who had close links with such figures as Thomas Hardy and Siegfried Sassoon. His research into the nervous system and the relationship between language and the brain broke new ground.

The Handbook systematically charts the trajectory of the English novel from its emergence as the foremost literary genre in the early twentieth century to its early twenty-first century status of eccentric eminence in new media environments. Systematic chapters address The English Novel as a Distinctly Modern Genre’, ‘The Novel in the Economy’, Genres’, ‘Gender’ (performativity, masculinities, feminism, queer), and The Burden of Representation’ (class and ethnicity). Extended contextualized close readings of more than twenty key texts from Joseph Conrad’s Heart of Darkness (1899) to Tom McCarthy’s Satin Island (2015) supplement the systematic approach and encourage future research by providing overviews of reception and theoretical perspectives.

Peter Childs offers accessible analyses of the work of twelve prominent contemporary British writers, including Haruki Murakami, Pat Barker, Zadie Smith and Jeanette Winterson. This expanded second edition has been revised and updated throughout, and now also features a new chapter on the younger “generation” of novelists born in the 1970s.

In the opening section of these related studies of modern literature, Bernard Bergonzi considers the poetry and fiction of two World Wars, including discussions of Wilfred Owen, Richard Aldington’s Death of a Hero, Pat Barker’s Regeneration, and the poetry of the Desert War of the 1940s. The second section deals with a number of prominent twentieth-century authors. Among other subjects, it looks at Ford Madox Ford’s The...
Good Soldier as a novel anticipating the Great War, the treatment of memory in Orwell’s Nineteen Eighty-Four, and aspects of the poetry of T.S. Eliot, responding to arguments about its anti-semitism. The final section is on Catholic writers, from Hopkins and Chesterton to Graham Greene and David Lodge. The book continues Bergonzi’s extensive career as a critic and literary historian of the modern period, and takes a fresh look at the subjects of some of the earlier books, such as Hopkins, Eliot, Wells, and the literature of war.

Re-Reading Pat Barker brings together a number of scholars from across the world who explore in detail the work of one of Britain’s most notable contemporary novelists. The essays both acknowledge and engage with previous scholarship, re-establishing Barker’s eminence as a writer and adding to existing critical perspectives. In the collection, established Barker scholars return to her work, re-reading her novels to offer fresh and innovative readings, and other critics who have not previously published on Barker offer new insights into her body of work. The contributors examine a number of thematic concerns including matrilineal heritage, masculinity, the body, ways of seeing, institutional and personal violence, psychoanalysis and gender and class. The essays in the collection explore the broader social and historical aspects of Barker’s novels and the aesthetics and ethical issues in her work, drawing our attention to the ways that she engages with the world, gesturing towards new ways of seeing and to the possibilities of personal and political regeneration. The collection shows there is still much to say about the novels and the ways in which we choose to read them.

This book offers readings of Barker’s innovations in narrative form, her revisionist perspectives on history, class and gender, and her preoccupation with themes of trauma, haunting and terror. It also analyzes the reasons for her success and significance as a novelist. The chapters draw on contemporary theories of critical realism, gender and social identities, memory and narrative, in order to outline the debates with which Barker’s work has consistently engaged.

An obsession with “degeneration” was a central preoccupation of modernist culture at the start of the 20th century. Less attention has been paid to the fact that many of the key thinkers in “degeneration theory” – including Cesare Lombroso, Max Nordau, and Magnus Hirschfeld – were Jewish. Unfit: Jewish Degeneration and Modernism is the first in-depth study of the Jewish cultural roots of this strand of modernist thought and its legacies for modernist and contemporary culture. Marilyn Reizbaum explores how literary works from Bram Stoker’s Dracula, through James Joyce’s Ulysses to Pat Barker’s Regeneration trilogy, the crime movies of Mervyn LeRoy, and the photography of Claude Cahun and Adi Nes manifest engagements with ideas of degeneration across the arts of the 20th century. This is a major new study that sheds new light on modernist thought, art and culture.

A Companion to the British and Irish Novel 1945-2000 serves as an extended introduction and reference guide to the British and Irish novel between the close of World War II and the turn of the millennium. Covers a wide range of authors from Samuel Beckett to Salman Rushdie Provides readings of key novels, including Graham Greene’s ‘Heart of the Matter’, Jean Rhys’s ‘Wide Sargasso Sea’ and Kazuo Ishiguro’s ‘The Remains of the Day’ Considers particular subgenres, such as the feminist novel and the postcolonial novel Discusses overarching cultural, political and literary trends, such as screen adaptations and the literary prize phenomenon Gives readers a sense of the richness and diversity of the novel during this period and of the vitality with which it continues to be discussed.

Seminar paper from the year 2000 in the subject English Language and Literature Studies - Literature, grade: 2.0, University of Heidelberg (Anglistisches Seminar), course: Proseminar II Literaturwissenschaft, language: English, abstract: This term paper will deal with Pat Barker’s Regeneration. Regeneration is a literary novel in a trilogy, which also includes The Eye in the Door and The Ghost Road. Regeneration was first published in 1991. It is based on actual events during World War I and includes factual events as well as fictional ones. Opinions of how an author should combine elements of history and literature differ greatly, as well as opinions of what a historical novel is to achieve. Today’s conception is greatly influenced by Hutcheon’s term historiographic metafiction. Although this term has been widely accepted, there are still disagreements and discussion whether it is too narrow to describe the postmodernist historical novel. Here Nünning can be named as an example. With Barker mentioning in her author’s note that: ’Fact and fiction are so interwoven in this book that it may help the reader to know what is historical and what is not.’ 1, and Hutcheon stating that one of the features of contemporary historiographic metafiction being “the double awareness of both fictiveness and a basis in the real” 2, it is worth examining whether Regeneration fits into the category of historiographic metafiction, or if it proves to be right what Nünning criticized and the category is too narrow. It will also be attempted to make cross-references to Nünning’s splitting of the historical novel into five subcategories. To be able to answer the questions posed above, one has to briefly focus on which parts of Barker’s novel are historical and which ones are fictional. Furthermore the definition of postmodernist historiographic writing by Hutcheon is to be outlined. Afterwards this definition will be put opposite to Nünning’s approach in order to be able to highlight the commonalities and differences of the two definitions and apply the so established criteria of both approaches to Regeneration. Only after this has been done, a justifiable classification can be made. []

Het oog in de deur is het tweede deel in de beroemde Weg der geesten-trilogie van Pat Barker. In dit deel wordt luitenant Billy Prior gekeld door de vraag aan welke zijdes van verschillende medailles hij dient te leven: latafa of held, gek of gezond, homoseksueel of heteroseksueel. De roman vertelt het moreel complexe verhaal over de gruwelijke gevolgen van de Eerste Wereldoorlog voor de menselijke geest en de Britse maatschappij in zijn geheel. De Weg der geesten-trilogie is Pat Barkers levensoude évolatie van de Eerste Wereldoorlog. De trilogie is compleet met Niemandsland en Weg der geesten.

In the Spring of 1914 a group of students at the Slade School of Art have gathered for a life-drawing class. Paul Tarrant is easily distracted by an intriguing fellow student, Elinor Brooke, but when Kit Neville makes it clear that he, too, is attracted to Elinor, Paul withdraws into a passionate affair with an artist’s model. As spring turns to summer, Paul and Elinor each reach a crisis in their relationships until finally, in the first few days of war, they turn to each other. Paul’s new life as a volunteer for the Belgian Red Cross is a world away from his days at the Slade. The longer he remains in Ypres, the greater the distance between himself and home becomes, and by the time he returns, Paul must confront the fact that life, and love, will never be the same again.

Peter Childs offers accessible analyses of the work of twelve prominent contemporary British writers, including Hanif Kureishi, Pat Barker, Zadie Smith and Jeanette Winterson. This expanded second edition has been revised and updated throughout, and now also features a new chapter on the younger “generation” of novelists born in the 1970s.
Second edition of this guide for students studying contemporary British writing - written by one of the key academics in the field of modern fiction studies.

Stressed by the war, poet, pacifist, and protestor Siegfried Sassoon is sent to Craiglockhart Hospital, where his views challenge the patriotic vision of Dr. William Rivers, a neurologist assigned to restore the sanity of shell-shocked soldiers. 10,000 first printing.

Pat Barker is one of the leading British political and historical novelists of her generation. This introduction places her fiction in historical and theoretical contexts. Including a timeline of key dates and an interview with the author, Rawlinson establishes the cultural importance of her work and provides an overview of its critical reception.

Traces portrayals of psychosomatic disorders in medical and imaginative literature of the nineteenth and twentieth centuries.

Pat Barker is one of the most compelling of the current generation of British novelists, especially in her use of the novel as an instrument of social critique, fashioning a literature which does not shy away from asking thorny questions, refusing the doctrinaire of what goes without saying, suspicious of simple answers. To date she has published eleven novels, some of which have been adapted for stage and screen. In this critical study, David Waterman examines questions of social representation in all of Pat Barker's novels, published over the last twenty-five years, from Union Street (1982) to the recent Life Class (2007), especially the ways in which Barker encourages us to interrogate the reality created by such conventionalizing, prescriptive representations in favor of a reality more accurately represented through a critical assessment of the uses and abuses of collective representations. Barker's principal characters are out of step with the natural order of things; they question cultural constructions like masculinity, heroism, the unquestionable right of institutions, and they worry about their role as members of the larger community. Such questions are often, fundamentally, questions of representation, whether we examine how existing representations serve to maintain the status quo, or whether we are interested in how to represent the horrors of war or the atrocities of civil life, how to give voice to trauma in an effort to approach something resembling truth—in other words, how best to represent the kinds of human experiences which resist representation. Pat Barker and the Mediation of Social Reality is an important book for scholars interested in contemporary British fiction, women's writing, and social-psychological approaches to literature. "A valuable addition to Barker scholarship in that it gives us ways to read the deep influence of social structures and how, through language and other means, they work themselves into individuals social and sexual identities it comprehensively covers Barker's eleven novels, and how the contrast between social inscription and traumatic experience is a repeated theme revisited in different contexts in each text the author highlights the value of Barker's work as social commentary and makes readers aware of her artistry in creating the rich inner lives of her complex characters and their multiple discourses that offer up ways to rethink enormous social and personal issues with a compelling clarity about the need for re-visioning our world." - Prof. Laurie Vickroy, Bradley University

Pat Barker's award-winning Regeneration Trilogy - comprising Regeneration, The Eye in the Door and The Ghost Road - is the heart-rending story of the last two years of the First World War seen through the eyes of army psychologist William Rivers and damaged soldier Billy Prior. As Rivers struggles with the responsibility of helping the men in his charge - including the traumatized poets Siegfried Sassoon and Wilfred Owen - only to see them returned to the front, we see how an entire generation of young men was brutalized by the horrors of the trenches. 'What Barker does in The Regeneration Trilogy is explore with gritty realism - and absolute clarity of vision - the whole dirty, glorious and horrifying business of war.' Sunday Telegraph 'A new vision of what the First World War did to human beings, male and female, soldiers and civilians.' A. S. Byatt, Daily Telegraph 'I'm convinced the trilogy will win recognition as one of the few real masterpieces of late twentieth-century British fiction.' Jonathan Coe 'One of the richest and most rewarding works of fiction of recent times.' The Times Literary Supplement

This volume focuses on the writing, reading and reception of popular fiction by women in the 20th century. The essays survey the myriad forms of women's fiction - including the work of Dorothy Sayers, Fay Weldon, Jeanette Winterson, Barbara Cartland, Angela Carter, Doris Lessing and Judy Blume.

Writers investigate and learn about the processes of essay writing - from collecting information, identifying an argument and designing a plan to editing, proof-reading and referencing.

Collective Traumas is about the traumatic European history of the 20th century - war, genocide, dictatorship, ethnic cleansing - and how individuals, communities and nations have dealt with their dark past through remembrance, historiography and legal settlements. Memories, and especially collective memories, serve as foundations for national identities and are politically charged. Regardless whether memory is used to support or to challenge established ideologies, it is inevitably subject to political tensions. Consequently, memory, history and amnesia tend to be used and abused for different political and ideological purposes. From the perspectives of historical, literary and visual studies the essays focus on how the experiences of war and profound conflict have been represented and remembered in different national cultures and communities. This volume is a vital contribution to memory studies and trauma theory. Collective Traumas is a result of the multidisciplinary research project on Memory Culture that was initiated in 2002 at Karlstad University, Sweden. A previous publication with Peter Lang is Memory Work: The Theory and Practice of Memory (2005).

De weg der geesten is de weg naar het front, waarvan een groot aantal soldaten niet levend terugkeert. En degenen die wél overleven, zullen nooit meer dezelfde zijn maar als 'geesten' verder moeten. Verward, gebroken en verraden. Billy Prior gaat in 1918 opnieuw naar het front, nadat hij in therapie is geweest om een eerder trauma te verwerken. Derde deel van de Weg der geesten-trilogie.

In the late nineteenth century one man changed Oxford forever. T. G. Jackson built the Examination Schools, the Bridge of Sighs, worked at a dozen colleges, and restored a score of other Oxford icons. He also built for many of the major public schools, for the University of Cambridge, and at the Inns of Court. A friend of William Morris, he was a pioneering member of the arts and crafts movement. A distinguished historian, he also restored dozens of houses and churches - and ensured the survival of Winchester Cathedral. As an architectural theorist he was a leader of the generation that rejected the Gothic Revival and sought to develop a new and modern style of building. Drawing on extensive archival work, and illustrated with a hundred images, this is the first in-depth analysis of Jackson's career ever written. It sheds light on a little-known architect and reveals that his buildings, his books, and his work as an arts and craftsman were not just important in their own right, they were also part of a wider social change. Jackson was the architect of choice for a particular group of people, for the 'intellectual aristocracy' of late Victorian England. His buildings were a means by which they could articulate their identity and demonstrate their distinctiveness. They reformed
the universities and the schools whilst he refashioned their image. Essential reading for anyone interested in Victorian architecture and nineteenth-century society, this book will also be of interest to all those who know and love Oxford or Cambridge.

Continuum Contemporaries will be a wonderful source of ideas and inspiration for members of book clubs and readings groups, as well as for literature students. The aim of the series is to give readers accessible and informative introductions to 30 of the most popular, most acclaimed, and most influential novels of recent years. A team of contemporary fiction scholars from both sides of the Atlantic has been assembled to provide a thorough and readable analysis of each of the novels in question. The books in the series will all follow the same structure: a biography of the novelist, including other works, influences, and, in some cases, an interview; a full-length study of the novel, drawing out the most important themes and ideas; a summary of how the novel was received upon publication; a summary of how the novel has performed since publication, including film or TV adaptations, literary prizes, etc.; a wide range of suggestions for further reading, including websites and discussion forums; and a list of questions for reading groups to discuss.

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