

Homage To Catalonia Penguin Modern Classics

This series has taken the clarity, accessibility, reliability and in-depth analysis of our best-selling Access to History series and tailor-made it for the History IB Diploma. Each title in the series supports a specific topic in the IB History guide through thorough content coverage and examination guidance - helping students develop a good knowledge and understanding of the required content alongside the skills they need to do well. Causes, practices and effects of wars has been written specifically to support 20th century world history: Topic 1 and includes: - authoritative, clear and engaging narrative which combines depth of content with accessibility of approach - up-to-date historiography with clear analysis and associated TOK activities - comparative chapters which allow students to compare and contrast wars - guidance on answering exam-style questions with model answers and practice questions.

This book provides a critical overview of the main writers and key themes of Anglophone Jewish fiction; highlighting the rich diversity of the field, identifying key themes, analysing the main trends in Anglophone Jewish fiction and situating them in a historical context.

Coming Up for Air is the seventh book by English writer George Orwell, published in June 1939 by Victor Gollancz. It was written between 1938 and 1939 while Orwell spent time recuperating from illness in French Morocco, mainly in Marrakesh. George Orwell's paean to the end of an idyllic era in British history, Coming Up for Air is a poignant account of one man's attempt to recapture childhood innocence as war looms on the horizon. George Bowling, forty-five, mortgaged, married with children, is an insurance salesman with an expanding waistline, a new set of false teeth - and a desperate desire to escape his dreary life. He fears modern

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times - since, in 1939, the Second World War is imminent - foreseeing food queues, soldiers, secret police and tyranny.

The definitive handbook to the island with in-depth coverage of Mao, Ciutadella and all the sights, from megalithic monuments to fine old country mansions. Includes up-to-the-minute recommendations of the best places to eat, drink and stay, in all price ranges, and practical tips on the island's favourite walking routes, plus the pick of the beaches.

England has had a predominantly conservative political culture for some centuries. Yet there is a persistent, minority strand of radicalism that has challenged the practices, beliefs and structures of power of the established order. This book explores this 'radical tradition' as articulated in the twentieth century. The main currents of English radicalism range from liberal reformers, through socialist parliamentarians, to social movement activists in the peace, women's and labour movements. Despite their differing agendas, all have held their moral and political commitments to achieving a free, democratic, equal and just society in common. Moreover, all have believed, whatever their other differences, in the importance of extra-parliamentary social movements. What is it that has constituted this 'radical tradition'? Is it a coherent, distinctive and important political force in the twentieth century? And how do these ideas and practices relate to radical politics in England in the early twenty-first century? This book offers an analysis of the historical and ideological development of English radicalism from the English Civil War onwards. Richard Taylor examines how the problems of achieving radical change in England in the twentieth century were approached by the ten key figures from a range of ideological positions within the tradition: Bertrand Russell, Sylvia Pankhurst, Ellen Wilkinson, George Orwell, E.P. Thompson, Michael Foot, Joan Maynard, Stuart Hall, Tony

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Benn and Nicolas Walter.

Aviation in the Literature and Culture of Interwar Britain looks at the impact of aviation in Britain and beyond through the 1920s and 1930s. This book considers how in this period flying went from a weapon of war to an extensive industry that included civilian air travel, air mail delivery, flying shows and campaigns to create 'airmindedness'. Essays look at these developments through the work of writers, filmmakers and flyers and examines the airminded modernism that marked this radical period. Its fourteen chapters include studies of texts by Virginia Woolf, George Orwell, Elizabeth Bowen, W.H. Auden, T.H. White and John Masefield; accounts of the annual RAF Display at Hendon and the Schneider Trophy; and the achievements of celebrity flyers such as Amy Johnson. This collection provides a fresh perspective on the interwar period by bringing analysis of aviation and airmindedness to the study of British literature, history, modernism, mobilities and the history of technology and transportation. Michael McCluskey is Lecturer in the CAS Writing Program at Boston University, USA. He was previously Lecturer in English at the University of York, UK, a British Academy Postdoctoral Fellow at University College London, UK, and a Research Fellow at metaLAB (at) Harvard, USA. He is working on a monograph on 1930s British documentary. Luke Seaber is Tutor in Modern European Culture on the Undergraduate Preparatory Certificate for the Humanities at University College London, UK. He is author of *G.K. Chesterton's Literary Influence on George Orwell: A Surprising Irony* (2012) and *Incognito Social Investigation in British Literature: Certainties in Degradation* (Palgrave Macmillan 2017). He has published various articles and chapters on British literature in the nineteenth and twentieth centuries.

Anarchism is a significant but relatively neglected of political thought. April Carter examines the

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anarchist critique of the state, of bureaucracy, of democratic government and contrasts this attitude with more orthodox political theory. She also considers anarchist theories and social and economic organization, the relevance of anarchism to contemporary conditions and the problems of idealism in politics.

The International Brigades were some 32,000 foreigners who fought in the Spanish Civil War. Prof. Michael Jackson peels away some myths that have long obscured them. Some of these concern facts such as their numbers, nations, classes, ages, & political affiliations. Others examine their commitment & motivation for taking part in a war that did not directly involve their native lands. The Brigaders were both more complex & simpler than portrayed in propaganda, myth, in history because the men in the ranks were far more varied than any ideological account can accommodate & simpler because theirs was the universal experience of war. The significance of the International Brigades lies less in the ideological convictions that recruited them than in the endurance they displayed once there. Jackson's goal is to expose some of the mythology & to interpret of the experiences of the Brigadiers.

The first reference to literary and cultural representations of war in 20th-century English & US literature and film. Covering the two World Wars, the Spanish Civil War, the Cold War, the Vietnam War, the Troubles in Northern Ireland and the War on Terror, this Companion reveals the influence of modern wars on the imagination. These newly researched and innovative essays connect 'high' literary studies to the engagement of film and theatre with warfare, extensively covers the literary and cultural evaluation of the technologies of war and open the literary field to genre fiction. Divided into 5 sections: 20th-Century Wars and Their Literatures; Bodies, Behaviours, Cultures; The Cultural Impact of the Technologies of Modern War; The

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Spaces of Modern War & Genres of War Culture. Key Features: * All-new original essays commissioned from major critics and cultural historians.* Reflects the way war studies are currently being taught and researched: in the volume's approach, structure and breadth of coverage.* For scholars: core arguments and detailed research topics.* For students: Historically grounded topic- and genre-based essays, useful for studying the modern period and war modules.

For students and writers alike, a brilliant guide to the craft of writing by the National Book Award-winning author of *Spartina*. National Book Award winner John Casey is a masterful novelist who is also an inspiring and beloved teacher. In *Beyond the First Draft* he offers essential and original insights into the art of writing—and rewriting—fiction. Through anecdotes about other writers' methods and habits (as well as his own) and close readings of literature from Aristotle to Zola, the essays in this collection offer “suggestions about things to do, things to think about when your writing has got you lost in the woods.” In “Dogma and Anti-dogma” Casey sets out the tried-and-true advice and then comments on when to apply it and when to ignore it. In “What's Funny” he considers the range of comedy from pratfalls to elegant wit. In “In Other Words” he discusses translations and the surprising effects that translating can have on one's native language. In “Mentors” he pays tribute to those who have guided him and other writers. Throughout the fourteen essays there are notes on voice, point of view, structure, and other crucial elements. This book is an invaluable resource for aspiring writers and a revitalizing companion for seasoned ones.

An imaginatively constructed new literary history of the twentieth century. This companion with a difference sets a controversial new agenda for literary -historical analysis. Far from the usual

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forced march through the decades, genres and national literatures, this reference work for the new century cuts across familiar categories, focusing instead on literary 'hot spots': Freud's Vienna and Conrad's Congo in 1899, Chicago and London in 1912, the Somme in July 1916, Dublin, London and Harlem in 1922, and so on, down to Bradford and Berlin in 1989 (the fatwa against Salman Rushdie, the new digital media), Stockholm in 1993 (Toni Morrison's Nobel Prize) and September 11, 2001.

During the interwar period cinema and literature seemed to be at odds with each other, part of the continuing struggle between mass and elite culture which so worried writers such as Aldous Huxley, T.S. Eliot and the Leavises. And this cultural divide appeared to be sharp evidence of a deeper struggle for control of the nation's consciousness, not only between dominant and oppositional elements within Britain, but between British and American vales as well. On the one hand, films like *Sing As We Go*, *Proud Valley*, and *The Stars Look Down* consolidated the assumptions about the existence of a national rather than separate class identities. On the other hand, working-class literature such as *Love on the Dole* articulated working-class experience in a manner intended to bridge the gap between the 'Two Englands'. This book, originally published in 1987, examines how two of the most significant cultural forms in Britain contributed indirectly to the stability of Britain in the interwar crisis, helping to construct a new class alliance. A major element in the investigation is an analysis of the mechanics of the development of a national cultural identity, alongside separate working-class culture, the development of the lower-middle class and the implications of the intrusion of Hollywood culture. The treatment throughout is thematic rather than text-oriented – works of Graham Greene, George Orwell, Bert Coombes, Evelyn Waugh, the British Documentary Film

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Movement and Michael Balcon are included in the wide range of material covered. Battles have long featured prominently in historical consciousness, as moments when the balance of power was seen to have tipped, or when aspects of collective identity were shaped. But how have perspectives on warfare changed? How similar are present day ideologies of warfare to those of the medieval period? Looking back over a thousand years of British, Irish and Scandinavian battles, this significant collection of essays examines how different times and cultures have reacted to war, considering the changing roles of religion and technology in the experience and memorialisation of conflict. While fighting and killing have been deplored, glorified and everything in between across the ages, *Writing Battles* reminds us of the visceral impact left on those who come after.

Why Catalans insist on their identity.

This volume shows how modern political theory can be enriched through an engagement with works of literature. It uses the resources of literature to explore issues such as nationalism, liberal philosophy, utopiansim, narrative and the role of theory in political thought. A variety of approaches are adopted and the aim is to show some of the many and diverse ways in which literature may enrich political theorising, as well as considering some of the problems to which this may give rise. The theorists discussed include Richard Rorty, Alasdair MacIntyre, Charles Taylor, and Martha Nussbaum. There are literary references from Greek tragedgy, Jonathan Swift, Brian Moore, Elizabeth Bowen and contemporary feminist utopian fiction. All the contributors have a long-standing interest in the relations between literature and moral and political thought. They are concerned not to be restricted by conventional academic boundaries and are not united by any party-line or uniformity of intellectual commitments. This volume will

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be of great interest to all students engaged in the study of politics and literature.

This book provides a wide-ranging discussion of realism, postmodernism, literary theory and popular fiction before focusing on the careers of four prominent novelists. Despite wildly contrasting ambitions and agendas, all four grow progressively more sympathetic to the expectations of a mainstream literary audience, noting the increasingly neglected yet archetypal need for strong explanatory narrative even while remaining wary of its limitations, presumptions, and potential abuses. Exploring novels that manage to bridge the gap between accessible storytelling and literary theory, this book shows how contemporary authors reconcile values of postmodern literary experimentation and traditional realism.

'You always, I notice, feel the same when you are under heavy fire - not so much afraid of being hit as afraid because you don't know where you will be hit. You are wondering all the while just where the bullet will nip you, and it gives your whole body a most unpleasant sensitiveness.'

Adopting an interdisciplinary approach, encompassing philosophy, literature, politics and history, John Foley examines the full breadth of Camus' ideas to provide a comprehensive and rigorous study of his political and philosophical thought and a significant contribution to a range of debates current in Camus research. Foley argues that the coherence of Camus' thought can best be understood through a thorough understanding of the concepts of 'the absurd' and 'revolt' as well as the relation between them. This book includes a detailed

discussion of Camus' writings for the newspaper "Combat", a systematic analysis of Camus' discussion of the moral legitimacy of political violence and terrorism, a reassessment of the prevailing postcolonial critique of Camus' humanism, and a sustained analysis of Camus' most important and frequently neglected work, "L'Homme revolte" (The Rebel).

This book tells the story of a generation of writers who were passionately engaged with politics and with cinema, exploring the rise and fall of a distinct tradition of cinematic literature. Dismayed by the rise of fascism in Europe and by the widening gulf separating the classes at home, these writers turned to cinema as a popular and hard-hitting art form. Lara Feigel crosses boundaries between high modernism and social realism and between 'high' and 'popular' culture, bringing together Virginia Woolf with W.H. Auden, Elizabeth Bowen with John Sommerfield, Sergei Eisenstein with Gracie Fields. The book ends in the Second World War, an era when the bombs and searchlights rendered everyday life cinematic. Feigel interrogates the genres she maps, drawing on cultural theories from the 1920s onwards to investigate the nature of the cinematic and the literary. While it was not possible directly to transfer the techniques of the screen to the page any more than it was possible to 'go over' to the working classes, the attempts nonetheless reveal a fascinating intersection of the visual and the

verbal, the political and the aesthetic. In reading between the frames of an unexplored literary tradition, this book redefines 1930s and wartime literature and politics.

A new edition for Paper 2, World History Topic 11: Causes and effects of 20th century wars The renowned IB Diploma History series, combining compelling narratives with academic rigor. An authoritative and engaging narrative, with the widest variety of sources at this level, helping students to develop their knowledge and analytical skills. This second edition of Access to History for the IB Diploma: Causes, practices and effects of wars provides: - Reliable, clear and in-depth narrative from topic experts - Analysis of the historiography surrounding key debates - Dedicated exam practice with model answers and practice questions - TOK support and Historical Investigation questions to help with all aspects of the Diploma

In Cervantes and the Literature of War, Stephen Rupp connects Cervantes's complex and inventive approach to literary genre and his many representations of early modern warfare.

Kate O'Brien's work is now widely considered canonical in the English language, and the author herself an icon for Ireland seeking to reinvent itself. O'Brien's novel Mary Lavelle, banned upon publication in 1936, is a key work of

the twentieth century that has suffered from critical neglect despite its wider popularity with readers. This book reexamines Mary Lavelle, exploring its role in the modernist canon and its importance to political and queer activism. The novel's biographical and autobiographical experimentation is of particular note. Through the lens of this crucial novel, the oeuvre of Kate O'Brien is recontextualized and reassessed.

The historical novel has been one of the most important forms of women's reading and writing in the twentieth century, yet it has been consistently under-rated and critically neglected. In the first major study of British women writers' use of the genre, Diana Wallace tracks its development across the century. She combines a comprehensive survey with detailed readings of key writers, including Naomi Mitchison, Georgette Heyer, Sylvia Townsend Warner, Margaret Irwin, Jean Plaidy, Mary Renault, Philippa Gregory and Pat Barker.

This engaging textbook provides a critical assessment of British modernist literature produced between 1900 and 1945. Each chapter focuses on a single decade, a distinct genre and a specific theme: the 1900s - the short story - gender and sexuality; the 1910s - poetry - war, technology and propaganda; the 1920s - the novel - new modes of literary expression; the 1930s - the documentary - political engagement. A final chapter covers the 1940s and

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beyond looking at new literary and artistic movements and 'other' modernisms. Covering canonical texts and lesser-known works, *Modernist Literature* introduces students to current debates in Modernism and a range of literature in its historical and aesthetic contexts. Features: *Examines four distinct genres - the short story, poetry, novel and documentary - decade-by-decade. *Combines close readings with cultural and political analyses of British modernism. *Includes a Chronology and Further Readings with each chapter.

Uses C.L.R. James's *The Black Jacobins* as a jumping-off point for a reconsideration of colonial and postcolonial concepts of history, politics, and agency.

A collection of essays on affect theory, by groundbreaking scholars in the field.

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The Road to Wigan Pier is Orwell's 1937 study of poverty and working-class life in northern England.

"In Moulmein, in Lower Burma, I was hated by large numbers of people ..." So begins one of Orwell's most famous essays. In *Orwell: The Road to Airstrip One* Ian Slater explains why Orwell was hated in Moulmein and takes us on a fascinating intellectual journey that traces the development of Orwell's political and social criticism. Using a uniquely thematic approach, Slater also examines Orwell's self-criticism and, finally, the hidden and corrosive dangers of state and self-imposed censorship in a security-obsessed world. Slater's tour de force, critically acclaimed by those on both the left and the right, moves from Orwell's schooldays in England and his time as a policeman in Burma, through his years as a struggling poet, dishwasher,

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tramp in Paris, and tutor, schoolmaster, and bookshop assistant in London, to his critical experiences during the Spanish Civil War. Slater takes us beyond the events of Orwell's life to the bitter satire of the Russian Revolution in *Animal Farm* and the horrifying terror of *Room 101* in *1984*, Orwell's final novel, and shows that *1984* is as much a warning about the state of mind we call totalitarianism as it is a prophecy of an actual political state. As the war on terrorism continues and governments demand ever-increasing power over the individual in order to combat terrorism, *Orwell: The Road to Airstrip One*, reissued during Orwell's centenary, warns us that "he who fights with monsters should be careful lest he thereby become a monster." Otto Gross was the first analyst to link his work with radical politics, connecting inner, personal transformation with outer, collective change. Since his death in 1920 his work has been suppressed, despite his seminal influence on the developing analytic discipline and on the fields of sociology, philosophy and literature. Here Gottfried M. Heuer introduces Gross' life and ideas, using an innovative, historiographic methodology he terms trans-historical: a psychoanalytic, intersubjective, and trans-temporal approach to the past, aimed at 'healing wounded history' in the present. Heuer considers several previously unpublished sources to explore Gross's ideas and legacy as well as his unusually bohemian life. His use of the anarchist concept of mutuality to develop a relational and intersubjective approach in his own analytic theory and clinical practice was unique, and his work had a lasting, yet unacknowledged, influence on Freud, Jung (with whom he had the first recorded mutual analysis) and many other analysts. His ideas were appropriated by Max Weber, the founder of sociology, and by the philosopher Martin Buber, playing a pivotal role in what we now call 'modernity'. Heuer also explores Gross's paradigmatic father/son battle with his father Hans,

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who established the science of criminology, and touches upon Gross's links to the literary field of the early 20th century via Kafka, Werfel, et al., German expressionism and the Dada-movement, as well as the Anglo-American world through the work of D. H. Lawrence. This innovative, multi-faceted approach to Gross's work and its influence marks a turning point, putting him firmly on the map of the historiography of analysis as well as linking this field with the neighbouring disciplines of the history of law and criminology, literature, sociology and philosophy. In addition, Gross continuing relevance for leading edge clinical and political ideas is addressed. This book will be essential reading for Jungian and Freudian analysts, psychotherapists and counsellors, academics and students of analysis, politics, history, criminology and sociology.

George Orwell (1903–1950) is one of the most influential authors in the English language. His landmark novels *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949) have been translated into many foreign languages and inspired numerous stage and film adaptations. His well-known essays "A Hanging" and "Shooting an Elephant" are widely anthologized and often taught in college composition classes. The writer is credited with inventing the terms "Big Brother," "thought crime," "unperson" and "double think." His name itself has become an adjective—"Orwellian." Seventy years after its publication, *Nineteen Eighty-Four* remains very popular, its sales surging in an era of enhanced surveillance and media manipulation. This literary companion provides an extensive chronology and more than 175 entries about both his literary works and personal life. Also included are discussion questions and research topics, notable quotations by Orwell and an extensive bibliography of related sources.

When a Nationalist military uprising was launched in Spain in July 1936, the Spanish

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Republic's desperate pleas for assistance from the leaders of Britain and France fell on deaf ears. Appalled at the prospect of another European democracy succumbing to fascism, volunteers from across the Continent and beyond flocked to Spain's aid, many to join the International Brigades. More than 2,500 of these men and women came from Britain, Ireland and the Commonwealth, and contrary to popular myth theirs was not an army of adventurers, poets and public school idealists. Overwhelmingly they hailed from modest working class backgrounds, leaving behind their livelihoods and their families to fight in a brutal civil war on foreign soil. Some 500 of them never returned home. In this inspiring and moving oral history, Richard Baxell weaves together a diverse array of testimony to tell the remarkable story of the Britons who took up arms against General Franco. Drawing on his own extensive interviews with survivors, research in archives across Britain, Spain and Russia, as well as first-hand accounts by writers both famous and unknown, *Unlikely Warriors* presents a startling new interpretation of the Spanish Civil War and follows a band of ordinary men and women who made an extraordinary choice.

Reading London in Wartime: Blitz, the People and Propaganda in 1940s Literature presents an expansive variety of writers and genres, including non-fiction and film approaches, to build a comprehensive social picture of the atmosphere during wartime London. From blitz and austerity to the nagging insistency of propaganda, this volume examines the representation of London in wartime and early post-war literature through each writer's unique perspective on the pressures of 1940s city life. Exploring the use of London imagery, this

book considers how literature redirects attention to individual, subjective experience at a time of enforced co-operation, uniformity and community. Unlike government information films and news broadcasts, which often used London to prop up prevailing clichés and stereotypes, and encouraged patriotic support for the war, literature had the freedom to express more recalcitrant truths. London writing of the 1940s was not a literature of opposition or dissent, but in offering more nuanced depictions of the period, it was a counterweight to propaganda and the general war temperament. In writing, the city becomes a more complex place, no longer the easy symbol of defiance and stoicism, of the shared sacrifice of ration book and war work.

Premised on the belief that a social and an ecological agenda are compatible, this collection offers readings in the ecology of left and radical writing from the Romantic period to the present. While early ecocriticism tended to elide the bitter divisions within and between societies, recent practitioners of ecofeminism, environmental justice, and social ecology have argued that the social, the economic and the environmental have to be seen as part of the same process. Taking up this challenge, the contributors trace the origins of an environmental sensibility and of the modern left to their roots in the late eighteenth and early nineteenth centuries, charting the ways in which the literary imagination responds

to the political, industrial and agrarian revolutions. Topics include Samuel Taylor Coleridge's credentials as a green writer, the interaction between John Ruskin's religious and political ideas and his changing view of nature, William Morris and the Garden City movement, H. G. Wells and the Fabians, the devastated landscapes in the poetry and fiction of the First World War, and the leftist pastoral poetry of the 1930s. In historicizing and connecting environmentally sensitive literature with socialist thought, these essays explore the interactive vision of nature and society in the work of writers ranging from William Wordsworth and John Clare to John Berger and John Burnside.

Timothy Garton Ash is well known as an astute and penetrating observer of a dazzling array of subjects, not least through his many contributions to the New York Review of Books. This collection of his essays from the last decade reveals his knack for ferreting out exceptional insights into a troubled world, often on the basis of firsthand experience. Whether he is writing about how "liberalism" has become a dirty word in American political discourse, the problems of Muslim assimilation in Europe, Ukraine's Orange Revolution, Günter Grass's membership in the Waffen-SS, or the angry youth of Iran, Garton Ash combines a gimlet eye for detail with deep knowledge of the history of his chosen subjects. Running through this book is the author's insistence that, whatever some

postmodernists might claim, there are indeed facts—and we have both a political and a moral duty to establish them. By practicing what it preaches, *Facts Are Subversive* shows why Timothy Garton Ash is one of the world's leading political writers. "The best and most perceptive political writer of our time . . . This book shines the clearest of lights on an entire decade."—John Simpson "One of the most reliable and acute observers of the past present, able to report on events as a witness and, simultaneously, assess them with a coolness of judgment that almost always holds up over time."—George Packer, *New York Times Book Review* "One of the most enjoyable political books you'll read this year."—GQ

This book draws on a mass of documentary material to provide a major reinterpretation of British labour's response to the Spanish Civil War. It challenges the view that the labour leadership 'betrayed' the Spanish Republic, and that this polarised the movement along 'left' versus 'right' lines. Instead, it argues that the overriding concern of the major leaders was to defend labour's institutional interests against the political destabilisation caused by the conflict, rather than to defend Spanish democracy. Although the main advocates of this position were trade union leaders associated with the labour right such as Walter Citrine and Ernest Bevin, the book argues that their dominance reflected the centrality of the trade unions to labour movement decision-making rather than the

abuse of union power to achieve political goals.

John Hill's definitive study looks at the career and work of British director Ken Loach. From his early television work (Cathy Come Home) through to landmark films (Kes) and examinations of British society (Looking For Eric) this landmark study reveals Loach as one of the great European directors.

George Orwell's account of his experience as a militiaman in the Spanish Civil War in the 1930s. The book describes the chaos at the Front, the futile young deaths for what became a confused cause, the antique weapons and the disappointment many British Socialists felt on arriving in Spain to help.

While most critical studies of interwar literary politics have focused on nationalism, Patrick Query makes a case that the idea of Europe intervenes in instances when the individual and the nation negotiate identity. He examines the ways interwar writers use three European ritual forms-verse drama, bullfighting, and Roman Catholic rite-to articulate ideas of European cultural identity. Within the growing discourse of globalization, Query argues, Europe presents a special, though often overlooked, case because it adds a mediating term between local and global. His book is divided into three sections: the first treats the verse dramas of T.S. Eliot, W.B. Yeats, and W.H. Auden; the second discusses the uses of the Spanish bullfight in works by D.H. Lawrence, Stephen Spender, Jack

Lindsay, George Barker, Cecil Day Lewis, and others; and the third explores the cross-cultural impact of Catholic ritual in Graham Greene, Evelyn Waugh, and David Jones. While all three ritual forms were frequently associated with the most conservative tendencies of the age, Query shows that each had a remarkable political flexibility in the hands of interwar writers concerned with the idea of Europe.

Theodore McLauchlin's *Desertion* examines the personal and political factors behind soldiers' choices to stay in their unit or abandon their cause. He explores what might spur widespread desertion in a given group, how some armed groups manage to keep their soldiers fighting over long periods, and how committed soldiers are to their causes and their comrades. To answer these questions, McLauchlin focuses on combatants in military units during the Spanish Civil War. He pushes against the preconception that individual soldiers' motivations are either personal or political, either selfish or ideological. Instead, he draws together the personal and the political, showing how soldiers come to trust each other—or not. *Desertion* demonstrates how the armed groups that hold together and survive are those that foster interpersonal connections, allowing soldiers the opportunity to prove their commitment to the fight. McLauchlin argues that trust keeps soldiers in the fray, mistrust pushes them to leave, and political beliefs and

military practices shape both. Desertion brings the reader into the world of soldiers and rigorously tests the factors underlying desertion. It asks, honestly and without judgment, what would you do in an army in a civil war? Would you stand and fight? Would you try to run away? And what if you found yourself fighting for a cause you no longer believe in or never did in the first place?

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