

VIOLENCE IN EARLY MODERNIST FICTION. THE
SECRET AGENT, TARR AND WOMAN IN LOVE

Jennifer Bibi

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Violence in Early Modernist Fiction. The Secret Agent, Tarr and Women in Love . Was Catching"—Mimetic Rivalry and the Contagion of Violence in Tarr. pp .

American & British Studies 6 - | Knihy Dobrovský

Title: Violence in early modernist fiction. Title remainder: The Secret Agent, Tarr and Women in Love. Statement of responsibility: Izabela Cury??o-Klag. Creator.

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Ladislav Vít Violence as a Trope in Modernist Fiction (Review of Violence in Early Modernist Fiction: The Secret Agent, Tarr and Women in Love by Izabela).

It is the first of our fully blown modernist works (the other is Woolf's *To the Lighthouse*). This is Kreisler's problem in the novel as expounded by Tarr to his mistress Anastasya. We are the same might be said for the characters in *The Secret Agent*. It seemed to be drawing itself together with strange, violent pangs, in blind effort.

Violence in early modernist fiction *The Secret Agent*, Tarr and *Women in Love* / Izabela *Women in Love*. English fiction -- 20th century -- History and criticism.

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Although *The Circus* offers him his job back as a reward, Smiley declines, instead leaving England for a tentative reunion with Ann, who had earlier left him for a race car driver. This site uses cookies. Resource Description

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Such figures are extremely visible in fascism—Hitler and Mussolini most obviously. For all reply, the poet seizes a heavy stick and lays about the beggar with it. Smiley is sometimes considered the anti-Bond in the sense that Bond is an unrealistic figure and is more a portrayal of a male fantasy than a realistic government agent.

Kreisler is a malfunctioning propheta: Smiley's appearance here is notable on the other hand, he is not one of the "hawks" who are given to the sharp, militaristic attitudes of "the Cousins". After

offering Karla the use of his cigarette lighter – a gift from his wife – Karla stole it, keeping it as a symbol of his victory over Smiley.