

The Literary London Journal

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Editorial

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This issue of *The Literary London Journal* demonstrates once again just how vital and wide-ranging scholarship in the field of Literary London is. That our authors are based in five different countries attests to keen interest in the subject. The essays address topics that range from late-Victorian fiction and photography and Modernist poetry to Thatcher-era film and early 21st century fiction. The reviews consider subjects that move well beyond literary texts and literary scholarship and include a historical archive and literature education in East London classrooms as well as film, television, theatre and fiction.

There have also been some formatting changes with this volume of *The Literary London Journal*. In common with other journals catalogued by the Directory of Open Access Journals (<http://doaj.org/>) we have accepted the principle of 'One URL for each journal, one PDF for each article'. This means that, from this volume onwards, HTML versions of articles will no longer be available. Instead, each article will be made available in a single, downloadable, PDF file. Articles will also be paginated consecutively within the volume rather than having numbered paragraphs. Together, we believe these changes will make *The Literary London Journal* easier to find on line, easier to read and download, and will help us reaffirm our commitment to producing a free, universally available, open-access journal with the highest standards of research and peer review.

Essays

We begin with Audrey Murfin's essay which reappraises Arthur Morrison's work, particularly *A Child of the Jago* (1896), from a social and political standpoint by drawing comparisons with Charles Dickens's *Oliver Twist* (1838) and the photography of Jacob Riis.

Richard Parker analyses the treatment of London in the work of the Modernist American poet Louis Zukofsky. While Zukofsky first encountered other European

places through his association with Ezra Pound, he eventually made trips to London. According to Parker, his London poetry reveals a pastoral strain, particularly in its references to Kew Gardens.

In her analysis of Hanif Kureishi's 1987 film *Sammy and Rosie Get Laid* (dir. Stephen Frears), Yael Maurer focuses on the figures of Rafi, a corrupt politician from Pakistan, the ghost from the past who haunts him, and Danny/Victoria, who Maurer argues, is another ghostly presence, presaging future possibilities for London and nation.

Looking at what she terms 'Crunch Lit', which emerged in the wake of the financial crisis of 2007/2008, Katy Shaw examines the Sebastian Faulks's *A Week In December* (2009) and John Lanchester's *Capital* (2012).

Review Article

In his review article, Andrew Whitehead recounts how he made startling and historically important discoveries in a box of papers brought to him by the son of the fiction writer John Sommerfield (1908-1991). Whitehead gives us a preview of the contents of that box, which are to be housed in the Special Collections at the University of Birmingham.

Reviews

We begin the rest of the review section with film and Kevin M. Flanagan's comprehensive report on the 'Location London: Portraying the City on Screen' conference which took place this spring. Two reviews of recently reissued films follow. Nicolas Tredell considers B.S. Johnson's *You're Human Like the Rest of Them: The Films of B.S. Johnson* while Simon Goulding appraises Anthony Asquith's recently restored 1928 film, *Underground*.

The theatre is also represented with James Harriman-Smith's review of David Worrall's, *Celebrity, Performance, Reception: British Georgian Theatre as Social Assemblage*, the author's fourth book about Georgian theatre.

We then move on to television and fiction located in East London with Kevin M. Flanagan's assessment of the first season of the show *Top Boy*, located in Hackney, and Simon Goulding's review of Robert Poole's novel *London E1*, originally published by Secker & Warburg in 1961 and reissued in 2013 by New London Editions with an introduction by Rachel Lichtenstein. Although the novel bears some similarities with the traditions of East End Jewish writers, according to Goulding, it focuses on the white, working-class gentile community in the area in and around Brick Lane.

In our section on scholarly books, we begin with Martin Kindermann's review of *London: Urban Space and Cultural Experience*, edited by Ulrich Kinzel as a special issue of *Iwu (Literatur in Wissenschaft und Unterricht)*, the German quarterly. Though focusing on literary and cultural analysis of urban space, the collection examines space from a range of disciplinary perspectives and, Kindermann suggests, offers essays likely to interest scholars working in diverse periods.

Rebecca Steinberger reviews J. Dillon Brown's *Migrant Modernism: Postwar London and the West Indian Novel*, which she finds a thoroughly researched volume. Even as she points out the absence of women writers, she deems this an important

book that addresses the dismissive reception that the work of so many Windrush Generation authors encountered.

Finally, Patrick Yarker considers John Yandell's timely book *The Social Construction of Meaning: Reading Literature in Urban English Classrooms*, which is based on research in East London classrooms into how students are taught to read literature. Yarker suggests that the book has important implications for the current policies and their effects on inner-London pupils, many of whom are of diverse working-class backgrounds.

As always, our thanks go to the Book Reviews Editor, Susie Thomas, for the extensive line-up of reviews, the Web Editor, Brycchan Carey, for putting the issue out, and the peer reviewers, upon whom we rely to guide us in the selection of essays.

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