

**People's Democratic Republic of Algeria**  
**Ministry of Higher Education and Scientific Research**  
**Echahid Hamma Lakhdar University**  
**Faculty of Arts and Languages**  
**Department of the English Language**



**Course Title:**

**Literature**

Third year LMD students of English

**For Semester One**

**Prepared by**

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**2024-2025**

## **General Course Information**

**Course Title:** Literature

**Target Audience:** 3rd year LMD students of English

**Coefficient:** 03

**Average Teaching Weeks:** 13 weeks

**Number of sessions per week:** 2 sessions (one hour and a half for the lecture + one hour and a half for the tutorial)

**Course Delivery Modality:** Lecture + tutorial

**Required time for work per week:** 3 hours

## **Evaluation Criteria:**

The preparation of the weekly assigned texts and readings

Active participation in the class

Written tests

Final exam

## **Objective:**

- Encourage students to recognize and explain the key features of Modernism in the arts, including the departure from conventional techniques and a focus on individual perspectives.
- Motivate students to connect Modernism with other artistic movements and historical settings, enhancing their cross-disciplinary comprehension.
- Foster active engagement from students in the discussion and examination of modernist pieces, cultivating their abilities in argumentation and critique.

## **Prerequisites:**

Student must have knowledge about major tenets of previous literary movements mainly, realism, naturalism and romanticism covered in the program of the previous year's curriculum. Basic knowledge about different literary devices is required.

# Lecture One: Modernism

## 1. A General Overview

Modernism in its broader sense means innovation and newness which is something that is against everything old and outmoded and thus expresses a certain belief in progress. This implies that modernism brought some changes to the tradition that existed before its emergence. It is then; a mode of thought that upholds the power of human being in creating, improving, and reshaping the environment around them. In fact, Modernity indicates revolting against normalizing functions of tradition as Jurgen Habermas states: “it lives on the experience of rebelling against all that is normative” (p, 162). Peter Barry argues that modernism appeared as a rejection of all the pre-twentieth century traditional practices in literature and other arts such as music, painting and architecture (2002, p, 81).

Modernism therefore refers to a global movement in society and culture that from the early decades of the twentieth century sought a new position with the experience and values of modern industrial life. It aims to overthrow traditional modes of representation and create new ways to express the sensibilities of the time.

### 1.1 Modern Art

The term modern art refers to all the artistic works produced during the period extending roughly from the 1860s to the 1970s (Atkins, 1997, pp.118, 119). It is often defined in association with art in which the former traditions have been thrown away in a spirit of experimentation (Gombrich, 1995, p.557). Modern artists introduced new ways and fresh ideas to see the world and

offered new functions of art. Hence, there are many modern art movements including Impressionism, Expressionism, Cubism, Fauvism, Dadaism and Surrealism. Modern works of art has had an enduring influence on the development of visual culture and continues to impact contemporary art.

Revolting against academic creative standards that encouraged realism and classicism, modernism emerged in the late 1800s. led by avant-garde artists including Pablo Picasso, Henri Matisse, Vincent van Gogh, Paul Cezanne, Claude Monet, Wassily Kandinsky, Salvador Dalí and Marcel Duchamp. This movement aimed to do away with conventional painting guidelines in favor of more avant-garde methods of creating art. The avant-garde here, refers to an experimental genre, or work of art, and the artist who created it; usually aesthetically innovative, but initially ideologically unacceptable to the artistic establishment of the time. According to Mann:

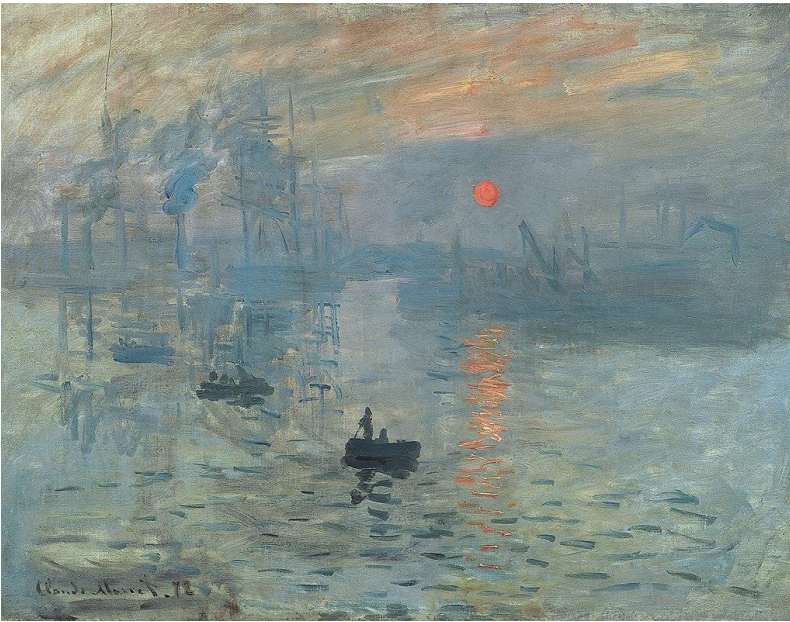
[t]he avant-garde is one mechanism of a general organisation of social forces that operates in large part by means of the careful distribution of differences, imbalances, oppositions, and negations, and that regulates them through a variety of more or less effective discursive agencies in the so-called public sphere and along the margin itself (1991, p.113)

### **1.1.1 Impressionism**

Impressionism was a late 19th-century art trend that had its start in France. It is distinguished by its emphasis on accurately portraying particular times of day and seasons, as well as its concentration on capturing the effects of light and atmosphere. Impressionist artists used strong light-dark contrasts, vigorous brushstrokes, high chroma, and vibrant colors.

**Examples :**

## 1) Painting



Claude Monet, *Impression, soleil levant* (1872).

## 2) Music

Claude Debussy and Maurice Ravel launched Impressionism in music

<https://www.youtube.com/watch?v=yWQLXuwna14>

<https://www.youtube.com/watch?v=S->

[Xm7s9eGxU&list=PLEdkkqpWbnCPA09Zs3aQEwju0sDZeiNMm](https://www.youtube.com/watch?v=S-Xm7s9eGxU&list=PLEdkkqpWbnCPA09Zs3aQEwju0sDZeiNMm)

### 1.1.2.Expressionism

The term "expressionism" describes a broad cultural movement that originated in Austria and Germany at the beginning of the 20th century. However, expressionism is nuanced and ambiguous. It included both the excavation of the mind and the emancipation of the body (Bassie, 2005, p, 07). In contrast to realistic representations of people or the natural world, expressionist art focuses on

expressing the artist's subjective feelings, inner experiences, and spiritual topics. Expressionism can be seen in a variety of media, including painting, music, film, photography, and performance.

### Examples



Edvard Munch, The Scream , 1910, tempera on board, 66 x 83 cm (The Munch Museum, Oslo)

Expressionist painting is characterized by abundant and highly textured paint application, distorted forms, vivid and non-naturalistic colors, and free brushwork. It was initially used in printmaking, painting, and sculpting before being extended to writing, acting, and dancing.

Expressionism was initially used in printmaking, painting, and sculpture before being introduced to dance, theatre, and literature a little later. The impact of expressionism on music, involving features like dissonance and atonality in the works of composers (particularly in Vienna) like Gustav Mahler, Alban Berg and Arnold Schoenberg, has been considered to be the most radical, even though its influence on the visual arts was more successful. At last, expressionism found its way

into architecture, and its influence could even be seen in the newest contemporary diversion: movies (Bassie, 2005, p, 08).

### **1.1.3.Cubism**

The avant-garde art movement known as Cubism emerged in Paris during the early 20th century, emphasizing abstract compositions and geometric patterns as a departure from traditional painting methods. Cubist art involves dissecting and reassembling subjects in an abstract manner, portraying them from multiple viewpoints to convey a broader context, rather than depicting them from a single perspective (Metzinger, 1910). According to artist and historian John Golding in *Cubism: A History and an Analysis, 1907-1914*:

The fact that at the time Picasso saw the work as unfinished, allows us an insight into his aesthetic intentions and his technical procedure. In the first place, that legibility of this canvas demonstrates conclusively that although cubist paintings were becoming more abstract in appearance, the artists were still deeply conditioned, at least in the early stages of their works, by the material existence and the physical appearance of their subjects (1959).

### **Examples**



Pablo Picasso (1910) *Girl with a Mandolin*

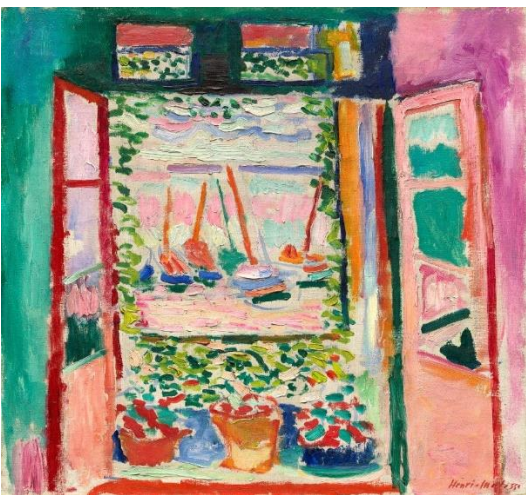
The primary goal of this painting trend in its early years was to achieve expressive fluidity and dynamism. The movement has expanded to other fields, including architecture.



Josef Gočár (1912), *House of Black Madonna*

#### 1.1.4. Fauvism

The French painting style known as fauvism first appeared in the early 20th century. distinguished by simple forms and vivid, expressive colors. It was pioneered by Henri Matisse and André Derain.



Henri Matisse, *Open Window, Collioure*, 1905, oil on canvas, 55.3 x 46 cm (National Gallery of Art, Washington)

Vibrant colors are prioritized over reality in Fauvist paintings, which frequently employ shock and contrast to convey the emotional intensity of a topic.

### **1.1.5. Surrealism**

The early 20th century saw the emergence of surrealism, an artistic movement distinguished by fanciful settings and dreamlike images (Barnes, 2001). It was highly influenced by Freudian psychoanalytic theory and was pioneered by artists like Salvador Dalí, Max Ernst, and Joan Miró.

Surrealist works create a unique visual space where the subconscious comes to life by combining elements of fantasy with everyday life subject matter.

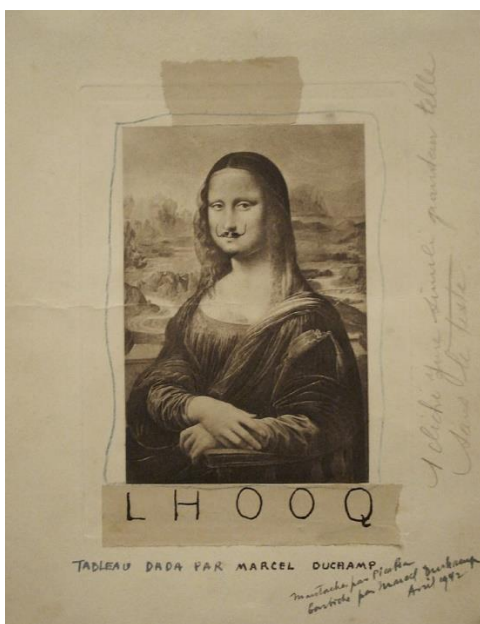


Steadfast by Elise Aleman

### **1.1.6. Dadaism**

Dadaism was an early 20th-century European avant-garde art movement that had its epicenters in Berlin in 1917 and Zürich, Switzerland in 1916. Due to the war, many writers, artists, and intellectuals—mostly of French and German descent—found themselves gathering in Zurich as a haven. (de Visser, 2013) thus, Dadaists often see Dadaism as non-movement or non-art.

- Abstraction, Expressionism and Cubism had a great impact on Dada. Dada disregarded all rules in which Dadaist art never adheres to a set formula.
- Dadaist art did not have a dominant medium. Everything was welcomed, including geometric wooden, tapestries, plaster, glass, and reliefs.
- The Dadaists used visual puns, light obscenities and Toilet humour. The use of ready-made objects in Dada art is common. Dadaists exposed the public to common objects to be perceived as an "art". The most famous controversy was when Marcel Duchamp painted a mustache on a replica of the Mona Lisa.



Marcel Duchamp, 1919, L.H.O.O.Q.

## 2. Modernism in Literature

Literary modernism, also known as modernist literature, emerged in the late 19th and early 20th centuries, primarily in Europe and North America. It is distinguished by a deliberate departure from conventional writing styles, evident in both poetry and prose fiction. Modernism involved the

exploration of literary form and expression, as illustrated by Ezra Pound's directive to "Make it new" (1996, p. 537).

According to M. H. Abrams in *A Glossary of Literary Terms*, the term modernism generally refers to the identification of novel and unique characteristics in literature and other arts in the early decades of the current century, particularly after World War I (1914-18) (2006, p. 167). He contends that modernist works are frequently marked by a departure from Western cultural traditions and the utilization of new subjects, forms, concepts, and styles (p.167).

The inclination of modernism to experiment with forms and techniques stems from the perception that traditional methods appeared outdated in an era of significant urbanization and industrialization, such as the 20th century. Consequently, modernists endeavored to explore new techniques that suited their fully industrialized society. This is supported by Lewis Pericles' assertion that modernism "mainly refers to the inclination of experimental literature from the early 20th century to deviate from traditional verse forms, narrative techniques, and generic conventions in order to discover new methods of representation appropriate to life in an urban, industrial, mass-oriented age." (2007, p.17).

### **TUTORIAL One:**

**Text:** *The Culture of Modernism* by Irving Howe

1. Students are asked to read the text.

2. Ask students to:

-Summarize the text.

-Associate the main ideas in the text with the ideas they have dealt with in the first lecture.

# Lecture Two: The Emergence of Modernism: Factors and Reasons

In the late 19th century and the early 20th century, many changes and developments took place in the World in which the European and the American societies were highly impacted. The most prominent ones are:

## ➤ **Industrialization and Urbanization**

Industrial Revolution and engineering were pivotal in the 19th century, both in Europe and the United States, leading to advancements and new inventions across various fields worldwide. During the Industrial Revolution, towns transformed into cities and existing cities expanded due to an influx of people from Europe and rural areas of the United States, as well as the increased infrastructure needed for manufacturing.

## ➤ **Technology, experimentation and machinery age**

The machine age, which spans the early-to-mid 20th century and sometimes includes the late 19th century, is approximately dated from 1880 to 1945. In his book *Creating the Twentieth Century*, Smil contends that the period before 1914 established the groundwork for a vast civilization based on the combination of fossil fuels, science, and technical innovation. He disputes claims that the computer and the Internet spurred unprecedented economic growth, arguing that the remarkable progress and societal changes of the 20th century were primarily

rooted in the enhancement and refinement of machines and processes developed before World War I. Smil highlights the transformative impact of electrification, the internal combustion engine, new materials and chemical syntheses, and new information technologies on Western societies. Henry Adams (1838–1918) described the estrangement of this age in a letter to a friend:

A world so different from that of my childhood or middle-life can't belong to the same scheme. It shifts from one motive to another, without sequence. . . . Out of a medieval, primitive, crawling infant of 1838, to find oneself a howling, steaming, exploding, Marconiing, radiumating, automobiling maniac of 1904 exceeds belief (as cited in Nye, 2007, p.176).

#### ➤ **World War I (1914-1918) and II (1939-1945)**

The First World War significantly altered traditional beliefs, leading to changes in values, conventions, and lifestyles. Charles E. Bressler notes that the war's aftermath brought about a dramatic shift, particularly in the arts, which began to reflect society's new concerns, emphasizing disintegration, loss, and disillusionment (2011, p.91) . Paul Fussell wrote:

“The day after the British entered the war Henry James wrote a friend:

The plunge of civilization into this abyss of blood and darkness... is a thing that so gives away the whole long age during which we have supposed the world to be, with whatever abatement, gradually bettering, that to have to take it all now for what the treacherous years were all the while really making for and meaning is too tragic for any words.

### ➤ **The Great Depression 1929**

The Great Depression, a severe global economic downturn from 1929 to 1939, had far-reaching effects on many countries worldwide, following a sharp decline in stock prices in the United States. This period was characterized by economic depression, high unemployment rates, and widespread business failures.

### ➤ **The Suffrage movements**

Throughout history, women were excluded from voting rights in ancient Greece, republican Rome, and early European democracies. Even when the franchise was expanded, such as in the United Kingdom in 1832, women were still denied the right to vote.

The women's suffrage movement in the United States was a prolonged struggle to secure voting rights for women. World War I and its aftermath hastened the granting of voting rights to women in many countries across Europe and elsewhere between 1914 and 1939. According to Leslie Hume, the popular mood was transformed by the First World War:

The women's contribution to the war effort challenged the notion of women's physical and mental inferiority and made it more difficult to maintain that women were, both by constitution and temperament, unfit to vote. If women could work in munitions factories, it seemed both ungrateful and illogical to deny them a place in the voting booth. But the vote was much more than simply a reward for war work; the point was that women's participation in the war helped to dispel the fears that surrounded women's entry into the public arena (2016, p. 281).

### ➤ **Spread of awareness**

According to many critics the influential scientific theories of late nineteenth-century thinkers like Freud, Marx, Darwin, and Nietzsche are seen as a purposeful and drastic departure from traditional Western civilization and art, (Galens, 2009, p. 495). Friedrich Nietzsche, Karl Marx, Sigmund Freud, and James G. Frazer are considered pioneers of modernism as they questioned established beliefs, social institutions, religion, morality, and traditional concepts of the human self. Their theories challenged prevailing values and transformed people's perspectives and thought processes.

✓ **Psychological theories: Sigmund Freud and Carl Jung**

Sigmund Freud and Carl Jung significantly influenced the field of psychology with their advanced theories. Their cutting-edge methods for studying and understanding the mind continue to spark debates in modern times. While both emphasized the importance of the unconscious in shaping behavior, they held differing views on this matter. According to Freud, unconscious mental processes drive a person's conscious actions, feelings, and thoughts. He also discussed psychosexual development, suggesting that childhood experiences shape personalities and any disorders or fixations result from failures in infancy socialization (Heimann, 1962). Jung believed that there was a shared unconscious force at work among people which was inherited from past generations. He proposed this shared psychological experience to be the collective unconscious.

✓ **Historical-cultural theories: Karl Marx**

Karl Marx (1818-1883), a philosopher, author, social theorist, and economist, is renowned for his theories on capitalism, socialism, and communism. Marx argued that inherent flaws in capitalism lead to the exploitation of workers by employers, primarily due to the chaotic nature of free market competition and the extraction of surplus labor. He predicted that

capitalism would self-destruct as inequality increased, leading to a revolution where production would be controlled by the working class.

✓ **Philosophical theories**

The 20th century witnessed significant intellectual change in philosophy. The era was marked by a rich philosophical landscape, with the lectures presenting the intellectual heroes and key themes of 20th-century philosophy, including Wittgenstein, Heidegger, Dewey, Rorty, and Adorno. The lectures cover the main movements of philosophy over the last hundred years, such as existentialism, analytical philosophy, pragmatism, neo-pragmatism, and critical theory, weaving them together in a narrative history accounting for the influence of arts, science, and politics.

**TUTORIAL two:**

1. Students analyze the following quotes in the light of the presented lecture.
2. Students discuss their point of view with their classmates.

Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes. It is rather hard work: there is now no smooth road into the future: but we go round, or scramble over the obstacles. We've got to live, no matter how many skies have fallen.

**D.H. Lawrence** *Lady Chatterley's Lover*

Sure, cried the tenant men, but it's our land...We were born on it, and we got killed on it, died on it. Even if it's no good, it's still ours....That's what makes ownership, not a paper with numbers on it."

"We're sorry. It's not us. It's the monster. The bank isn't like a man."

"Yes, but the bank is only made of men."

"No, you're wrong there—quite wrong there. The bank is something else than men. It happens that every man in a bank hates what the bank does, and yet the bank does it. The bank is something more than men, I tell you. It's the monster. Men made it, but they can't control it.

**John Steinbeck, *The Grapes of Wrath***

The individual has always had to struggle to keep from being overwhelmed by the tribe. If you try it, you will be lonely often, and sometimes frightened. But no price is too high to pay for the privilege of owning yourself

**Rudyard Kipling, *Six Hours with Rudyard Kipling (1935)***

The tradition of all the dead generations weighs like a nightmare on the brain of the living.

**Karl Marx, *The Eighteenth Brumaire of Louis Bonaparte*.**

Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways.

**Sigmund Freud**

# Lecture Three: Main Themes in Modernism

The modernists of the 20th century viewed themselves as adrift and without roots due to the impact of World War I and II, industrialization, and other social and political factors. They abandoned their old beliefs, styles, and forms, and their writings reflected their emotional and social turmoil, as well as their feelings of depression, sadness, and disillusionment. Consequently, the themes of the post-war era revolved around alienation, death, pessimism, and chaos.

## 1. The Sense of Alienation

The concept of alienation is a prominent theme in modernist literature and discussions about twentieth-century literary works. It refers to a noticeable emotional or collective disconnection, described by David Leopold as "a problematic separation between a self and other that properly belong together" ("Alienation"). This concept highlights the shortcomings of existing social and political systems in protecting broader human interests, serving as a way to identify the issues that prevent general well-being.

Alienation is a complex psychological state that is not limited to a specific generation or time period; it is a fundamental human experience. According to psychoanalysis, alienation is a psychosocial condition that exerts significant influence over an individual, causing them to feel estranged from themselves or isolated from those around them, ultimately disconnecting them from social reality. *A Man Said to the Universe* by Stephen Crane:

A man said to the universe:  
"Sir, I exist!"  
"However," replied the universe,  
"The fact has not created in me  
A sense of obligation."

The profound sense of isolation experienced by individuals after the horrors of World War I led to feelings of alienation and disconnection from society, which were vividly expressed in modernist art. Childs notes that modernism embraced art forms that emphasized alienation, chaos, depression, and disenchantment with culture as a result of the war (p.163).

## **2. Chaotic life**

Chaos refers to a state of complete confusion or unpredictability in the behavior of a complex natural system. The 20th century was regarded as an era of chaos and disorder due to the extensive devastation caused by World War I, which resulted in widespread social and political instability, the breakdown of societal harmony, and the decline of social values and traditions. People felt utterly lost and alienated from their society, leading them to detach from their social norms and beliefs. In literature, modernist writers sought to depict this anarchy by employing modern styles and techniques. As Bradbury and McFarlane assert, "Modernism is our art; it is the one art that responds to the scenario of our chaos" (p.27). Therefore, chaos became a prominent theme in 20th century modernist writings. Eysteinnsson Astradur suggests that modernist works represented modern chaos as a subversion of the communicative and semiotic norms of society (p.24). To effectively convey this subversion, modernist writers employed various techniques in their writings. For example, in novels, they relied on fragmented narratives to convey their departure from traditional chronological storytelling, while in poetry, modern poets used free verse to illustrate their liberation from the conventional forms of poetry.

## **3. Death**

Pearl James introduces the term "new death," which was used to describe the unprecedented and horrifying scale of death during the First World War. She identifies various elements of American modernism that depict and recount traumatic death. There is a pervasive sense of paradox: death is

both revered and denied, notions of heroism are both crucial and unrealistic, and civilians had the opportunity to learn about the brutality of death at the front but often chose not to.

Death or spiritual death is the consequence of an individual's alienation and disillusionment. Modernist writers argue that this spiritual death is a result of three factors:

1. The abandonment of traditional values (such as destroyed homes and families, which led people to blame their traditional values for the catastrophe, prompting them to distance themselves from their traditions and experience alienation from their social norms and moralities).
2. The breakdown of the social and political system (characterized by widespread social and political disorder, with the government losing control over individuals and society as a whole, leaving people feeling separated from each other and lacking a unifying system).
3. The loss of faith in God (as many people lost their belief in the power of Christianity to protect them from devastation and maintain harmony).

By examining the works of writers such as Willa Cather, Ernest Hemingway, F. Scott Fitzgerald, and William Faulkner within their historical context, James demonstrates how their novels expose, conceal, reinterpret, and aestheticize the violent deaths of young men in the aftermath of the war. According to James, these writers offer valuable insights into how the cultural significance of death was transformed by the First World War.

## **Pessimism**

Childs says that modernists, after the WWI, were noticeable by their pessimism and their sense of a failed and fragmented society (p.27). Justin Quinn states that:

To me the Universe was all void of Life, of Purpose, of Volition, even of Hostility : it was one huge, dead, immeasurable Steam-engine, rolling on, in its dead indifference, to grind me limb from limb.O, the vast, gloomy, solitary Golgotha, and Mill of Death ! (p.62).

## TUTORIAL Three:

**Text:** *The Second Coming*

### The Second Coming — W. B. Yeats

Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all convictions, while the worst  
Are full of passionate intensity.

Surely some revelation is at hand;  
Surely the Second Coming is at hand.  
The Second Coming! Hardly are those words out  
When a vast image out of Spiritus Mundi  
Troubles my sight: somewhere in sands of the desert  
A shape with lion body and the head of a man,  
A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all about it  
Reel shadows of the indignant desert birds.  
The darkness drops again; but now I know  
That twenty centuries of stony sleep  
Were vexed to nightmare by a rocking cradle,  
And what rough beast, its hour come round at last,  
Slouches towards Bethlehem to be born?

#### A Note about the Author:

Irish poet, dramatist, and writer William Butler Yeats (13 June 1865 – 28 January 1939) is recognized as one of the leading figures in 20th-century literature. His poetry became more grounded in reality and politically charged after 1900. Departing from the transcendental beliefs of his earlier years, he maintained an interest in certain aspects, such as cyclical theories of life. Yeats took on the role of the principal playwright for the Irish Literary Theatre in 1897 and played a key part in promoting younger poets like Ezra Pound. Notable works by Yeats include *The Land of Heart's Desire* (1894),

*Cathleen ni Houlihan* (1902), *Deirdre* (1907), *The Wild Swans at Coole* (1919), *The Tower* (1928), and *Last Poems and Plays* (1940).

### **Text's Analysis**

In *The Second Coming*, Yeats attempts to critique the prevailing moral values in society. Although Christians anticipate the Second Coming, the poet uses this concept symbolically and metaphorically. Instead of Jesus Christ, the savior of humanity, Yeats employs the imagery of a vast and unrelenting force.

Before August of 1914, most people in Western civilization believed their society was on the brink of achieving perfection. Many enjoyed more than just the essentials, and scientists continued to invent amazing creations that made life more convenient. Despite their prejudiced views of the rest of the world, Western culture's leaders saw themselves as superior and capable of overcoming human flaws like war. However, after the devastating, senseless, and tragic war, this worldview vanished. The poem reflects the despair and uncertainty about the future that many experienced after the First World War. Through his use of antithesis, allusions, and imagery, Yeats captures the mood prevalent among those in power.

# Lecture Four: Modernist literary Techniques

## 1. Interior monologue

The technique of interior monologue involves the portrayal of the thoughts passing through the characters' minds and became a crucial element of 20th-century psychological novels, having been extensively used by Edouard Dujardin in *les Lauriers sont Coupés* (1887). It presents the characters' inner thoughts, from impressions approaching free association to more structured sequences of thoughts and emotions. Monika Fludernik discusses that interior monologue can be achieved through direct presentation, where the character's interior self is given directly, and indirect presentation, where the author serves as a selector, presenter, guide, and commentator (Harmon and Holman, 2006).

### Example

I looked into the reception room. It was empty of everything but the smell of dust. I threw up another window, unlocked the communicating door and went into the room beyond. Three hard chairs and a swivel chair, flat desk with a glass top, five green filing cases, three of them full of nothing, a calendar and a framed license bond on the wall, a phone, a washbowl in a stained wood cupboard, a hatrack, a carpet that was just something on the floor, and two open windows with net curtains that puckered in and out like the lips of a toothless old man sleeping.

**(Raymond Chandler, *The High Window*, 1942)**

## 2. Stream of Consciousness

Stream of consciousness is not really confined to a specific era or literary movement. While it is unconventional, it has been utilized by authors such as Ken Kesey and Sylvia Plath in the 1960s, as well as Irvine Welsh, George Saunders, and Jonathan Safran Foer in recent years.

Stream of Consciousness is a literary technique that was first used in the late 19th century to depict both subjective and objective reality. It aims to capture a character's feelings, thoughts, and actions in a realistic way, often following an associative rather than a logical sequence, without commentary by the author. This technique mimics the non-linear way our brains work and includes free association, looping repetitions, sensory observations, and unconventional punctuation and syntax, all of which help the readers understand a character's psychological state and worldview.

The technique aims to convey the character's consciousness or delve into their minds, portraying emotional and psychological reality by showing the erratic movement of thoughts. It emphasizes that human thoughts are not strictly logical, well-organized, or composed of complete sentences.

### **Example**

For having lived in Westminster-how many years now? Over twenty,--one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable.

Virginia Woolf, *Mrs. Dalloway*

This passage delves into Clarissa Dalloway's connection to the city and her heartbeat, serving as an illustration of stream of consciousness with its associative thoughts(moving from the clock chimes to her influenza),, unconventional syntax(all those semi-colons!),, and sensory details(like sound, music, and the feeling of a heartbeat).

All the same, that one day should follow another; Wednesday, Thursday, Friday, Saturday; that one should wake up in the morning; see the sky; walk in the park; meet Hugh Whitbread; then

suddenly in came Peter; then these roses; it was enough. After that, how unbelievable death was!-that it must end; and no one in the whole world would know how she had loved it all; how, every instant . . .

Virginia Woolf, *Mrs. Dalloway*

The shift from mundane activities to the unexpected arrival of Peter, followed by recollections of roses and death, mirrors Clarissa Dalloway's associative thoughts. The pauses, uncertain details, and random punctuation usage mimic the spontaneous nature of human thoughts.

the air is heavy I am not dead I am not there is a house there is what she whispered to me I am where she told me I am not dead I sit the sun closes my eyes when I open them I see the face I lost Sethe's is the face that left me Sethe sees me see her and I see the smile her smiling face is the place for me it is the face I lost she is my face smiling at me.

Toni Morrison, *Beloved*

Her repeated assertion of "I am not dead" conveys a desperate grasp on life, while the numerous mentions of Sethe's smiling face highlight the emotional significance of that image for *Beloved*. Association is also evident, transitioning from the house to the sun, then to the eyes and Sethe's face. The absence of punctuation in this character's thoughts adds urgency to the passage, conveying fear, and ultimately, hope.

### **3. Fragmented narrative**

Fragmented narratives, although possessing a beginning, middle, and end, can be disordered, with the narrative starting in the middle of the story and then flashing back and forward. Despite this non-linear structure, fragmented narratives can still be categorized as linear narratives.

#### 4. Mythical Method

The Mythical Method involves the constant parallel between the writer's modern age and the past through the use of mythological references. It is a dramatic representation of our deepest instinctual life and a primary awareness of man in the universe, capable of many configurations, upon which all particular opinions and attitudes depend. The use of the mythical method by artists allowed them to illustrate the gap between the present and the past. For instance, in *Ulysses*, Joyce incorporates Homer's myth of the legendary Greek king of Ithaca, Odysseus, as the central theme of his novel. The three main characters of his novel are meant to represent the modern equivalents of Odysseus, Telemachus, and Penelope, albeit with diminished symbolic significance. T.S. Eliot, in *The Dial* (), describes this method as a demonstration of the inner meaning of the universe and human life:

I hold this book to be the most important expression which the present age had found; it is a book to which we are all indebted, and from which none of us can escape (175) [...] Mr Joyce's parallel use of the *Odyssey* has a great importance. It has the importance of a scientific discovery. No one else has built a novel upon such a foundation before: it has never before been necessary. I am not begging the question in calling *Ulysses* a 'novel'; and if you call it an epic it will not matter. If it is not a novel, that is simply because the novel is a form which will no longer serve; it is because the novel, instead of being a form, was simply the expression of an age which had not sufficiently lost all form to feel the need of something stricter (177). It is simply a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history. ... Instead of narrative method, we may now use the mythical method (1923, 177–178).

In his analysis of James Joyce's novel *Ulysses*, T.S. Eliot examines the utilization of Homer's *Odyssey* as a parallel framework. Eliot suggests that Joyce's incorporation of myth and symbols from the *Odyssey* into each part of the novel represents a significant innovation that imparts order and significance to the contemporary world depicted in the text. Eliot posits that Joyce's method of using ancient parallels will serve as a valuable new approach for other writers seeking to give structure and form to modern history. While some critics interpreted *Ulysses* as a manifestation of disorder, Eliot argues that Joyce's manipulation of myth marks a progression towards rendering the modern world representable in art, thanks to the order and structure it imparts.

Eliot's poem reflects the societal context of the early 1920s, where he successfully merges archetypal concepts with contemporary reality. The poem portrays the decay of civilization and reveals an inherent longing for renewal. To reimagine the ancient myth of death and rebirth in the present circumstances, Eliot employs the mythical method.

## **TUTORIAL Four:**

**Text:** *A Rose for Emily*

### **A Note about the Author:**

William Faulkner, born in 1897 and passing away in 1962, was a renowned American author recognized for works like *The Sound and the Fury*, *As I Lay Dying*, and *Light in August*. Alongside novels, he also penned numerous short stories. His literary accomplishments led to him being awarded the Nobel Prize in Literature in 1949. Faulkner is widely regarded as one of the most esteemed figures in American literature and is often hailed as the preeminent writer of Southern literature. Faulkner was a self-aware modernist who fully embraced the modernist principle of "make it new." His writing style is distinguished by frequent shifts in time and narrator, unconventional punctuation and sentence structure, and a stream-of-consciousness technique that provides insight into characters' inner thoughts.

Known for his innovative style, Faulkner meticulously used diction and cadence. In contrast to the restrained approach of his contemporary Ernest Hemingway, Faulkner frequently employed stream of consciousness in his writing, creating highly emotional, nuanced, cerebral, and sometimes Gothic or grotesque narratives featuring a diverse range of characters, including former slaves or their descendants, impoverished white Southerners, agrarian or working-class individuals, and Southern aristocrats. Faulkner remarked:

Let the writer take up surgery or bricklaying if he is interested in technique. There is no mechanical way to get the writing done, no shortcut. The young writer would be a fool to follow a theory. Teach yourself by your own mistakes; people learn only by error. The good artist believes that nobody is good enough to give him advice. He has supreme vanity. No matter how much he admires the old writer, he wants to beat him (The Paris Review, 1956).

### **Text Analysis:**

*A Rose for Emily*, a short story released in 1930. It delves into the life of a solitary Southern woman residing in a grand Southern-style house following her father's death. The narrative unveils the tragedy and solitude that define Emily's existence. Although the story only makes a single reference to a rose (in describing the curtains as rose-colored), it becomes clear by the conclusion why the author likened the story itself to a "rose" for Emily. Despite the absence of an actual rose in the narrative, the rose serves as a symbol of the compassion the author felt for Emily.

The tale chronicles the sorrowful life of a woman whose existence was dominated by her father. Refusing to acknowledge his demise, she adamantly resists change. When presented with an opportunity for happiness and a relationship, she is willing to go to extreme lengths to preserve it indefinitely.

The narrative explores themes of isolation, societal expectations, and the effects of time on individuals and communities. Emily's character embodies resistance to change, epitomizing the tensions between tradition and progress in the post-Civil War South.

# Lecture Five: Representatives of Modernism part 01/ Lost Generation

## Definition

The Great War had a profound impact on Western society, causing significant upheaval and leaving lasting impressions on all aspects of culture and society. Great Britain, as a primary participant in the war, underwent substantial social and artistic changes directly influenced by the war.

During the Great War, Literature often criticized the horrors of war and reflected the societal changes, marking a significant transition from pre-war to post-war works. The war brought about various social, political, and economic shifts, prompting writers to express dissent and critique the flaws they observed in their society. The new style of warfare allowed soldiers to reflect on their experiences and battles, leading to literature becoming a common outlet for British soldiers to grapple with the reality of the war. Both women and men turned to writing as a means of emotional expression during the war, with women taking on non-traditional roles and men facing physical and psychological stress. Many women began to voice their perspectives on the war and its impact on their families. Writers and poets of the Great War sought to distinguish the unprecedented nature of the conflict and the changing attitudes toward its purpose, reflecting the shared responsibility of all members of society, both on the battlefield and at home.

After the war, a generation of young individuals, known as the "Lost Generation," emerged due to the profound disillusionment and lack of purpose resulting from their experiences of the war. It refers to a group of American writers who came of age during World War I and gained literary recognition in the 1920s. The term was inspired by a statement overheard by Gertrude Stein and later used by Hemingway in *The Sun Also Rises* (1926). This generation had witnessed immense suffering and death during the war, leading to a loss of faith in traditional values and a focus on material wealth.

The Lost Generation felt disconnected because their traditional values no longer applied in the postwar era and they felt spiritually estranged from a United States that seemed to be overly focused on materialism and lacked emotional depth, especially under Pres. Warren G. Harding's "back to normalcy" policy. This term includes well-known writers such as Ernest Hemingway, F. Scott Fitzgerald, John Dos Passos, E.E. Cummings, Archibald MacLeish, and Hart Crane, who centered their literary activities in 1920s Paris.

### **The main figures of the lost generation**

**Ernest Hemingway**, born on July 21, 1899 and passing away on July 2, 1961, is widely regarded as one of the most influential writers of the 20th century, primarily recognized for his novels and short stories as well as his successful career as a journalist and war correspondent.

Following his graduation from high school, he commenced his professional journey as a journalist. During his service as an ambulance driver in World War I, he sustained injuries. As part of a renowned group of expatriate writers in Paris, he ventured into a lifestyle of travel, skiing, fishing, and hunting, all of which manifested in his literary works.

His collection of short stories, *In Our Time*, was published in 1925, followed by the novel *The Sun Also Rises* in 1926. Subsequent novels include *A Farewell to Arms* in 1929 and *To Have and Have Not* in 1937. His enduring affection for Spain, including his fascination with bullfighting, led to his role as a correspondent during the Spanish Civil War, which ultimately inspired the novel *For Whom the Bell Tolls* in 1940. Additional collections of short stories encompass *Men Without Women* in 1927, *Winner Take Nothing* in 1933, and *The Fifth Column* in 1938. In recognition of his literary achievements, he was honored with the Nobel Prize for Literature in 1954.

**John Dos Passos** was born on January 14, 1896, in Chicago, Illinois, and passed away on September 28, 1970, in Baltimore, Maryland. He was a prominent American author and a key figure among the novelists of the post-World War I "lost generation." His trilogy *U.S.A.* solidified his reputation as a social historian and a radical critic of the state of American life.

During his time as a newspaper correspondent in the postwar years, Dos Passos traveled extensively in Spain and other countries, which expanded his understanding of history, honed his social awareness, and affirmed his radical views. Over time, his initial subjectivity gave way to a broader and more robust objective realism.

In his novel *Manhattan Transfer*, published in 1925, Dos Passos offers a rapid-transit rider's perspective of the metropolis, with the narrative oscillating between the lives of over a dozen characters in a nervous, jerky, and impressionistic manner.

Dos Passos enhances the histories of his fictional characters by incorporating real history through "newsreels" – skillfully curated montages of authentic newspaper headlines and popular songs of the era. Additionally, he integrates biographies of influential figures like Henry Ford, Thomas Edison, President Woodrow Wilson, and J.P. Morgan, while also featuring members of the "other nation," such as Socialist Eugene V. Debs, economist Thorstein Veblen, labor organizer Joe Hill, and the Unknown Soldier of World War I. Furthermore, he employs a "camera-eye" technique, offering brief, poetic, and personal reminiscences. At the time of his death at the age of 74, his literary works received minimal critical attention.

**Thomas Stearns Eliot**, an American-English poet, playwright, literary critic, and editor, was a prominent figure in the Modernist poetry movement. He was recognized as a poet, dramatist, and literary critic, and was honored with the Nobel Prize in Literature in 1948 for his innovative contributions to contemporary poetry. His notable works include *The Love Song of J. Alfred Prufrock*, *The Waste Land*, *The Hollow Men*, *Ash Wednesday*, and *Four Quartets*, as well as the plays *Murder*

*in the Cathedral* and *The Cocktail Party*, and the essay "Tradition and the Individual Talent". Eliot was born in the United States but relocated to the United Kingdom in 1914 at the age of 25, and later became a British citizen in 1927 at the age of 39.

Eliot's impact on Anglo-American culture extended from the 1920s to the end of the century. His linguistic, stylistic, and metrical experiments breathed new life into English poetry, and through a series of critical essays, he challenged established beliefs and established new ones. The publication of *Four Quartets* solidified his reputation as the preeminent living English poet and man of letters, culminating in his dual recognition with the Order of Merit and the Nobel Prize for Literature in 1948.

## **TUTORIAL Five:**

**Text:** *The Great Gatsby*

### **A Note about the Author:**

**F. Scott Fitzgerald**, born on September 24, 1896, and passing away on December 21, 1940, was an American writer known for his novels, essays, and short stories. He gained fame for his literary works that vividly portrayed the extravagance and abundance of the Jazz Age, a term he made popular through his collection of short stories titled *Tales of the Jazz Age*. Throughout his lifetime, he authored four novels, four collections of short stories, and 164 short stories. Although he achieved temporary popularity and wealth in the 1920s, Fitzgerald only received widespread critical acclaim after his death. He is now widely acknowledged as one of the greatest American writers of the 20th century. F. Scott Fitzgerald's novels and short stories are renowned for their depiction of the "lost generation" of the post-World War I period, illustrating the disillusioned youth of what he referred to as the Jazz Age.

The subsequent ten years of the Fitzgeralds' lives were chaotic and unhappy. Fitzgerald began to excessively consume alcohol. In 1930, Zelda suffered a mental breakdown, and in 1932, another

breakdown from which she never fully recovered. Throughout the 1930s, they struggled to salvage their life together, and when their efforts proved futile, Fitzgerald remarked, "I left my capacity for hoping on the little roads that led to Zelda's sanitarium."

Fitzgerald completed his next novel, *Tender Is the Night*, only in 1934. The novel tells the story of a psychiatrist who marries one of his patients, and as she gradually recovers, she drains his energy until he is, in Fitzgerald's words, "a man used up." This is considered Fitzgerald's most poignant book, despite its lack of commercial success. He passed away from a heart attack with his novel only half-finished at the age of 44.

### **Text Analysis**

In *The Great Gatsby*, the American Dream, also known as the Roaring 20s, is a period characterized by post-war exuberance and a sense of cheerfulness. Cleanth Brooks describes the 1920s as a time of both disillusionment and frenetic excitement, as well as vital creativity and intellectual development (1973, p.118): "Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter—tomorrow we will run faster, stretch out our arms farther" (Nick – Chapter 9)

This decade witnessed the emergence of mass culture, Prohibition, and the Jazz Age, all of which are prominently featured in Fitzgerald's novel.

The rise of mass culture is closely tied to the consumer culture that blossomed during the 1920s. With disposable income in hand, Americans began purchasing consumer goods like household appliances and electric refrigerators (2010, "The Roaring Twenties History"). However, the most significant consumer product central to Gatsby's story was the automobile. At the start of the decade, cars became accessible luxuries, and by its end, they had become necessities.

Fitzgerald uses the automobile as a symbol to differentiate between the wealthy and working-class characters. In the novel, both Gatsby and Tom own cars, while Wilson, a worker, does not own a car but operates a service station, symbolizing the worker's dependence on the wealthy. This

distinction literally leaves the worker behind in the pursuit of the American Dream, while the wealthy race ahead. Additionally, the differences between Gatsby's Rolls Royce and Tom's car serve to highlight the individual characteristics of the two men:

At nine o'clock, one morning late in July, Gatsby's gorgeous car lurched up the rocky drive to my door and gave out a burst of melody from its three-noted horn. It was the first time he had called on me, though I had gone to two of his parties, mounted in his hydroplane, and, at his urgent invitation, made frequent use of his beach. "Good morning, old sport. You're having lunch with me to-day and I thought we'd ride up together." He was balancing himself on the dashboard of his car with that resourcefulness of movement that is so peculiarly American — that comes, I suppose, with the absence of lifting work or rigid sitting in youth and, even more, with the formless grace of our nervous, sporadic games. This quality was continually breaking through his punctilious manner in the shape of restlessness

Fitzgerald employs Gatsby's extravagant parties and mysterious sources of wealth to shed light on the reality of Prohibition and bootlegging. The 18th Amendment to the Constitution, which banned the manufacture and sale of alcoholic beverages, took effect in 1919. The Volstead Act, enforced on January 16, 1920, led to the closure of taverns, bars, and saloons across the United States. These events resulted in the illegal sale of alcoholic beverages with more than 0.5% alcohol content. This situation sparked contrasting views on Prohibition: the Dry Position argued that it would bring prosperity and economic growth, while the Wet Position contended that the liquor industry was a legitimate business and that Prohibition did not contribute to the growth of Americans' purchasing power (Jones, 1975, pp.78-82).

## Lecture Six: Representatives of Modernism part 02

**Common themes in works of literature by members of the Lost Generation include:**

American modernist artists placed significant emphasis on content and subject matter, seeking new ways to convey their emotions and perspectives. For instance, *The Great Gatsby* is often praised for its style triumphing over content, as despite its tragic and sorrowful narrative, readers find pleasure in Fitzgerald's writing. This novel is considered a portrayal of the demoralization of American society and the loss of innocence in American thought.

### **1. Moral decadence and meaninglessness in the postwar era:**

Consider the extravagant parties hosted by James Gatsby in Fitzgerald's *The Great Gatsby* or those depicted in his *Tales of the Jazz Age*. Think of the aimless journeys, drinking, and parties of the expatriate circles in Hemingway's *The Sun Also Rises* and *A Moveable Feast*. After their ideals were shattered by the war, many turned to hedonism. The writings of Lost Generation authors exposed the shallow and frivolous lives of the young and affluent in the aftermath of the war.

### **2. Gender roles and Impotence as a result of the Great War**

The traditional notions of warfare as an honorable pursuit for young men were destroyed by the war, which also dealt a serious blow to conventional gender roles and ideas of masculinity. In *The Sun Also Rises*, the narrator, Jake, is physically impotent due to a war injury, while his female love interest, Brett, takes on a more dominant role, manipulating sexual partners and taking control of their lives. Consider T. S. Eliot's poem *The Love Song of J. Alfred Prufrock*, where Prufrock struggles to express his love for an nameless partner.

## **Alienation and loss**

Alienation is a prevalent theme in the human experience during the contemporary period and has had a profound influence on modernist literature and twentieth-century writers. It emerges as a natural consequence of WWI and WWII. It has consistently and unflinchingly been a major subject in modern literature.

## **TUTORIAL Six:**

**Text:** *The Great Gatsby*

### **Gender Issue**

When it comes to gender, there is a distinction drawn between the women depicted in the story. The characters of the Flappers, Daisy, and Jordan have lived a life of privilege, while Myrtle Wilson is portrayed as a dreamer seeking to escape the Valley of Ashes. Daisy, considered the embodiment of the modern American woman, carries the burden of living in a society that still objectifies and oppresses women. She endures an abusive relationship with her husband and feels unable to leave due to her reliance on his financial support. Similarly, Myrtle also experiences objectification and abuse in her relationship with Tom, as she strives to achieve the life she desires and escape the Valley of Ashes. Fitzgerald's writing illustrates that despite women gaining newfound freedoms, they remain constrained by the decisions and attitudes of men.

### **The American Dream**

*The Great Gatsby* effectively portrays the ideals of the American Dream through its depiction of wealth and the interactions among its characters. Initially a symbol of hope for achieving success and a better life, the American Dream becomes distorted into a representation of wealth accumulation. This ideal, once synonymous with hope, becomes tainted by materialism and the pursuit of riches. The character of Gatsby serves as a symbol of a corrupted dream, where his wealth is seen as a

solution to his problems. Despite his diligence, his pursuit of material wealth and corruption overshadow hard work, integrity, and genuine love. These ideals are also evident in the various characters in the book, representing failed manifestations of the American Dream.

Stretched out his arms toward the dark water in a curious way, [...] I glanced seaward -- and distinguished nothing except a single green light, minute and far way, that might have been the end of a dock [...] When I looked once more for Gatsby he had vanished. (p.21)

### **Social Stratification**

The concept of the American Dream is intrinsically tied to social class, as evidenced in *The Great Gatsby*, which categorizes characters into three distinct levels: the wealthy individuals (old money and new money), the middle-class representative, and the lower-class workers. These distinctions establish a system of upward mobility, with old money occupying the top of the social hierarchy, followed by the nouveau-riche and self-made individuals who have amassed wealth without inheriting status. The middle-class representative occupies a precarious position, grappling with inherited aristocratic privilege but limited financial resources, while the working-class individuals form the foundation of the social structure. The novel demonstrates that true equality is unattainable for all and that social standing is not solely determined by wealth, but also by family background and inheritance.

# Lecture Seven: Exemplary Major Modernist Authors and Works

## 1. T.S. Eliot's *the Waste Land*

*The Waste Land*, with its sense of urgency and broad perspective, is a product of the modern era, rejecting the idea of continuous human progress in favor of a cyclical view of history, aligning with other modernist works. Anthropology, still in its early stages, exhibited that many civilizations had risen and fallen in the past, suggesting that Western civilization was also approaching an end. Eliot's poem embodies the "historical sense" of culture, reflecting a profound awareness of the past in the present. Through its fragmented structure and ironic references, the poem mirrors the fragmentation of modern culture. Eliot's sense of crisis stems from the aftermath of the Great War, a conflict that inflicted significant damage in the pursuit of economic dominance. The poem at its core addresses a crisis of values and politics, exemplifying modernist writing with its cross-mythical parallels.

## 2. Virginia Woolf's *To the Lighthouse*

During the Victorian era, women were primarily expected to marry and oversee their husbands' affairs and businesses. Before getting married, they would be taught domestic chores like weaving, cooking, laundry, and housekeeping, unless they were from affluent families that had servants to manage these tasks. Women were not allowed to seek education or knowledge beyond the household, as this was considered to be the domain of men. According to critic Richard D. Altick, women were viewed as inferior to men in all aspects except for their femininity. They were supposed to confine themselves to domestic duties rather than engage in worldly matters. These principles were enforced by the patriarchal society, and women who did not comply with them risked remaining unmarried.

Virginia Woolf's novel *To the Lighthouse* is considered her most significant work, depicting the characteristics of Victorian marriage by portraying the daily life of a Victorian family facing challenges in the English countryside. The various characters in the story offer different viewpoints, adding complexity to Woolf's narrative and inviting readers to interpret metaphors, allusions, and irony throughout the novel. Set on two days and ten years apart, the novel revolves around the Ramsay family's anticipation of visiting The Lighthouse, with much of the action taking place in the characters' thoughts.

This work serves as a concrete representation of the transition from the Victorian to the modern era, illuminating the influence of external factors such as the Great War on the shift. Virginia Woolf's feminist concerns are evident in the novel, particularly in her exploration of women's opportunities to engage in various aspects of life. The novel presents a dichotomy between the traditional maternal figure, Mrs. Ramsay, and the independent unmarried artist, Lily, reflecting the contrast between Victorian values and modern independence.

### **3. Joseph Conrad's *Heart of Darkness***

Joseph Conrad, a non-native English speaker, managed to overcome his literary challenges (Garnett, 1928) and produce the thought-provoking and ambiguous work *Heart of Darkness*. He was born Józef Teodor Konrad Nalecz Korzeniowski on December 3, 1857, to Polish parents near Berdichev in Ukraine, a region that was previously part of Poland but was then under Russian rule.

In 1890, he traveled to Africa and journeyed up the Congo River with the Belgian colonial service, experiences that would later influence his notable literary works.

Conrad's *Heart of Darkness* narrates Marlow's journey through the African jungle and his quest for the European Kurtz, who exploits the natives by imposing violence on them. The novel is primarily based on Conrad's own experiences in Congo, where he witnessed how Europeans exploited

and traded the natives for their own gain during his journey. The book is considered a critique of imperialism and condemns the immoral treatment of African natives by European colonizers in the 19th century. According to Keith Booker, "the book addresses issues such as imperialism, capitalism, race, and gender, which were central to the European mindset at the turn of the century. Conrad's ambivalent treatment of these issues is highly representative of the way they were addressed in various European discourses of the time" (p.217).

In his essay "An Image of Africa: Racism in Conrad's Heart of Darkness," Chinua Achebe remarks that "Heart of Darkness presents Africa as 'the other world,' the opposite of Europe and therefore civilization, a place where man's intelligence and refinement are ultimately ridiculed by triumphant bestiality" (p.338). In the novel, the Europeans choose to beat the Africans to prevent potential "conflagrations," as mentioned.

Black figures strolled about listlessly, pouring water on the glow, whence proceeded a sound of hissing; steam ascended in the moonlight, the beaten nigger groaned somewhere. 'What a row the brute makes!' said the indefatigable man with the moustaches, appearing near us. 'Serve him right. Transgression—punishment— bang! Pitiless, pitiless. That's the only way. This will prevent all conflagrations for the future (p.30).

#### 4. James Joyce's Ulysses

The book tells the stories of three people from Dublin during a single day on June 16, 1904, which has become known as Bloomsday among fans of the book. *Ulysses* is the Romanized version of the name Odysseus, the hero from Homer's famous poem *The Odyssey*. The book draws comparisons between Leopold Bloom and Odysseus, Molly Bloom and Penelope, and Stephen Dedalus and Telemachus.

There are also connections to Shakespeare's Hamlet and to other literary and mythological characters, such as Jesus, Elijah, Moses, Dante, and Don Giovanni. The novel explores themes like antisemitism, human sexuality, British control in Ireland, Catholicism, and Irish nationalism in the context of early 20th-century Dublin. The book is full of references and written in various styles. Joyce states:

The pity is . . . the public will demand and find a moral in my book—or worse they may take it in some more serious way, and on the honour of a gentleman, there is not one single serious line in it. ... In *Ulysses* I have recorded, simultaneously, what a man says, sees, thinks, and what such seeing, thinking, saying does, to what you Freudians call the subconscious. (as cited in Barnes, 1922).

### **Hemingway's *The Sun Also Rises* and *A Farewell to Arms***

Hemingway's novel *The Sun Also Rises*, published in 1926, is heavily influenced by his experiences in Paris. The main character, Jake Barnes, is a World War I veteran whose injury has rendered him impotent and unable to consummate his love for Lady Brett Ashley. Ashley, a divorced woman in the 1920s, embraces promiscuity and newfound sexual liberation. The novel aims to represent the aimlessness of postwar Europe, symbolized through Jake's injury, which prevents him from expressing his romantic love both figuratively and literally.

*A Farewell to Arms* revolves around Frederic Henry, an American ambulance driver in Italy, and Catherine Barkley, an English nurse. The novel presents a contrast to Barnes and Brett in *The Sun Also Rises*, as Henry and Barkley do end up together in the end, but their inability to escape the war disrupts their happily ever after. While *The Sun Also Rises* portrays a character whose physical condition directly relates to the war, *A Farewell to Arms* reflects the subtle, pervasive impact of war in societal structures. Nevertheless, both novels center on war as the debilitating force that has hindered certain aspects of life, such as expressing love and starting a family. Once again,

Hemingway's attempt to infuse an idealistic backdrop with political significance can be attributed to the political views of his expatriate contemporaries.

Hemingway's theory of the iceberg, a writing technique that emphasizes minimalist prose and narration without excessive context, is evident in his own argument: "If you leave out important things or events that you know about, the story is strengthened. If you leave out or skip something because you do not know it, the story will be worthless. The test of any story is how very good the stuff [that] you, not your editors, omit." (1932, p.192). According to Hemingway, by omitting exposition and context, the essence of every story becomes more apparent and forceful. This was Hemingway's most significant accomplishment as a novelist and short-story writer: his ability to convey social truths through prose crafted from what remained "after eliminating all the words that one could not stand to hear." (Baym and Levine 2013, p.10).

## Lecture Eight: African American Modernist Literature

The American Modernist movement drew inspiration from the diversity of immigrant cultures, integrating African, Caribbean, Asian, and European folk styles into their works. African American novelists incorporated aestheticism for the sake of art, infused elements of Blues and Jazz music to convey hidden emotions, addressed contemporary issues such as feminism, and added a political dimension to their literary works

The literature of African Americans has always been seen as extensive, diverse, and continuously evolving, adapting to contemporary influences while also influencing modern writing. It has served as a platform for the expression of a powerful voice that had long been suppressed, with African American poets and novelists using the literary domain to shed light on the harsh realities prevalent in their Black community. In “Criteria for Negro Art,” Du Bois argued: “We have a right, in our effort to get just treatment, to insist that we produce something of the best in human character and that it is unfair to judge us by our criminals and prostitutes. This is justifiable propaganda” (1921, pp.55–56).

### Context

- The significant movement of African Americans to northern industrial cities that started early in the century escalated quickly due to the demand for workers during World War I, which created job opportunities.
- African Americans experienced disappointment with the limited job prospects available to them as the United States transitioned from a rural to an urban society.

- More interaction between African Americans and white Americans in workplaces and on city streets raised awareness of the gap between the ideals of U.S. democracy and its actual implementation.
- Soldiers and nurses who served overseas during World War I returned home feeling angry and discontented, noticing that white people in Europe treated them with more equality than white Americans did.
- An increasing number of young African Americans had become more educated and informed since their migration to the North.

### **Overview**

The focus of African American literature has evolved alongside the changing status of African Americans in American society over the centuries. Prior to the American Civil War, African American literature primarily addressed the issue of slavery through genres like slave narratives. At the beginning of the twentieth century, authors like W.E.B. DuBois and Booker T. Washington engaged in discussions about whether to confront or pacify racist attitudes in the United States. During the American Civil Rights movement, writers such as Richard Wright and Gwendolyn Brooks tackled themes of racial segregation and black nationalism. Nowadays, African American literature is recognized as an integral part of American literature, with works like *Roots: The Saga of an American Family* by Alex Haley, *The Color Purple* by Alice Walker, and *Beloved* by Toni Morrison achieving both commercial success and critical acclaim.

### **Characteristics and themes**

In general terms, African American literature refers to writings by individuals of African descent residing in the United States of America. However, just as African American history and life are diverse, so too is African American literature. Nevertheless, African American literature has

typically focused on themes relevant to Black people in the United States, such as the position of African Americans within the broader American society and the concept of American identity.

African American literature is an important component of the literature of the African diaspora, and it has been influenced by the rich African diasporic heritage and has, in turn, influenced writings within the African diaspora in various countries. (Dickson-Carr, 2005). African American literature falls under the umbrella of post-colonial literature, although scholars distinguish between the two by noting that "African American literature differs from most post-colonial literature in that it is written by members of a minority community residing within a nation of significant wealth and economic power." (Mohanram and Rajan, 1996).

African American Literature delves into the profound issues of freedom and equality that were long denied to Black people in the United States, along with other themes such as African American culture, racism, religion, slavery, and a sense of belonging, among others.

The poetry in African American oral culture is diverse, encompassing spirituals, gospel music, blues, and rap. This type of oral poetry is also evident in the African American tradition of Christian sermons, utilizing intentional repetition, rhythm, and alliteration. African American literature, particularly poetry, as well as prose, has a strong tradition of integrating these various forms of oral poetry (Ward, 1998).

While these characteristics and themes are present in many aspects of African American literature, they do not represent the entire genre and are not present in all works within the genre. There is a reluctance to apply Western literary theory to the analysis of African American literature. As Henry Louis Gates, Jr., a prominent African American literary scholar, once expressed, "My intention has been to allow the black tradition to articulate its nature and diverse functions, rather than interpreting or examining it using literary theories borrowed entirely from other traditions, acquired from external sources." (Gates, 1988).

## **TUTORIAL Eight:**

### **Texts**

- Letter to The Crisis
- Lynching in the South
- Letters to the Chicago Defender

## Lecture Nine: The Harlem Renaissance

*Why should the Negro painter, the Negro sculptor mimic that which the white Man is doing when he has such an enormous colossal field practically all his own; portraying his people historically, dramatically, hilariously, but honestly. And who knows the Negro race, the Negro soul, the Negro heart, better than himself? —Archibald Motley Jr.*

During the early 20th century, particularly in the 1920s, the New Negro Movement gave rise to a new form of expression through the arrival of African American authors with modern perspectives. These writers sought to connect their writings with their vibrant folklore by incorporating aspects of their oral Black culture into their fictional prose and poetry. The Harlem Renaissance, spanning from the 1920s to the 1940s, marked a flourishing of culture and intellectual thought, led by talented African American artists, writers, and musicians. This period brought forth new and remarkable creations in a vibrant and trendy district, showcasing significant ideas, books, cultures, and arts, while revealing a previously unseen side of Black America and reshaping American literature.

In the aftermath of World War I (1914-18), a significant migration known as the Great Migration occurred, leading 6 million African Americans to leave the Southern states for cities in the North such as New York, Chicago, and Detroit (1916-70). This migration brought tens of thousands of African Americans from the rural South to Northern cities and had a profound impact not only in Harlem, New York, but also across the entire nation and even globally. After the Civil War, large numbers of African Americans relocated to urban areas in the North, including New York and Chicago, with Harlem becoming a major destination for many black Americans and a place where a unique way of life emerged.

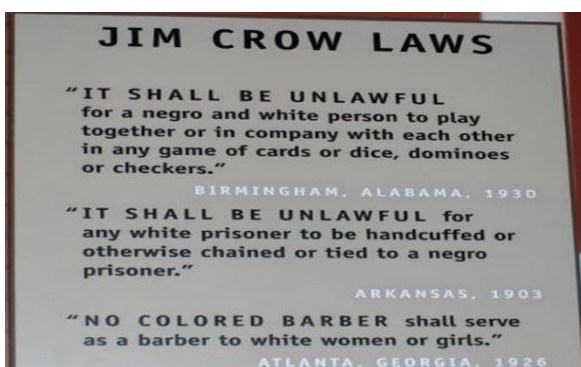
One consequence of this migration was the arrival of a new generation of young writers and intellectuals. Langston Hughes eloquently described Harlem as a powerful force attracting black intellectuals from all over. Together, they began to write with a fresh and daring perspective on the experience of being a black American. "At the start of the 20th century, it was widely believed that black people had no history or culture," noted scholar Howard Dodson Jr. Art from the Harlem Renaissance often showcased vibrant colors arranged in an expressionistic style. Many of these works depicted educated and affluent African Americans engaged in activities such as dancing, making music, dining, and other forms of leisure.

➤ **The economic, political, or social events that eventually lead to the Harlem Renaissance**

1. **Education in the south**

"When I was a boy, the state didn't even give you but three months to go to school. That's all. Three months . . . you could barely learn the alphabet in three months". Langston Hughes

2. **Jim Crow Laws**



### 3. The Ku Klux Klan



#### ➤ **The most prolific figures of the Negro Movement**

#### **W.E.B Du Bois**

In 1909, Du Bois was the co-founder of the National Association for the Advancement of Colored People (NAACP), an organization that continues to operate today. The NAACP began publishing its official magazine, *The Crisis*, in 1910, with Du Bois serving as its editor for the first 24 years. *The Crisis* significantly contributed to the Harlem Renaissance by providing a platform for renowned writers such as Claude McKay and Langston Hughes. Du Bois emerged as one of the foremost intellectuals of the renaissance, penning several vital works that introduced the idea of ‘double consciousness,’ which was widely embraced by the movement's writers.

- *The Souls of Black Folk* (Non-Fiction Book, 1903)

- *Dark Princess* (Historical Novel, 1928)

### **Alain Locke**

Alain Locke, the first African American to receive a Rhodes Scholarship, served as the editor of *The New Negro: An Interpretation*, published in 1925. This anthology of fiction, poetry, and essays focused on African and African-American art and literature and is regarded as the definitive work of the Harlem Renaissance, coining the term “New Negro Movement.” Together with W. E. B. Du Bois, Locke was a leading philosopher of the Harlem Renaissance, providing the movement with direction and motivation.

### **Claude McKay**

Claude McKay, a Jamaican immigrant, initially wrote poetry in Jamaican dialect but shifted to Standard English after relocating to the United States. His militant sonnet *If We Must Die*, published in 1919 during a time of severe racial violence, is noted for its revolutionary tone and gained popularity among African American readers, becoming a significant work of the Harlem Renaissance. His 1928 novel, *Home to Harlem*, became a bestseller and received the Harmon Gold Award for Literature. The following year, his novel *Banjo* was released and celebrated as a radical piece that envisioned black political identity on a global scale. McKay was one of the most renowned writers of the Harlem Renaissance and a key figure in the movement.

- *If We Must Die* (Poem, 1919)

- *Home to Harlem* (Novel, 1928)

- *Banjo* (Novel, 1929)

## Zora Neale Hurston

Zora Neale Hurston is a notable figure of the movement. Her writings uniquely captured the essence of the black Southern experience, and being raised in the rural South, she was deeply familiar with black folklore. Hurston stood out as the most significant female writer of the Harlem Renaissance, and her 1937 novel, *Their Eyes Were Watching God*, is regarded as one of the most important works not only of the Renaissance but also in African American and women's literature.

### **TUTORIAL Nine:**

**Text:** *I, Too* by Langston Hughes (1925)

I, too, sing America.

I am the darker brother.

They send me to eat in the kitchen

When company comes,

But I laugh,

And eat well,

And grow strong.

Tomorrow,

I'll be at the table

When company comes.

Nobody'll dare

Say to me,

"Eat in the kitchen,"

Then.

Besides,

They'll see how beautiful I am

And be ashamed—

I, too, am America.

## **A Note about the Author:**

James Mercer Langston Hughes, born in February 1901 and passing away in May 1967, hailed from Joplin, Missouri and was a multifaceted American writer, known for his contributions as a poet, social activist, novelist, playwright, and essayist. He played a pivotal role in the development of jazz poetry and emerged as a prominent figure in the Harlem Renaissance.

Hughes exhibited remarkable literary prowess from a young age and ventured to New York City, where he established his career. His talents were acknowledged by New York publishers, starting with *The Crisis* magazine and later expanding to book publishers, earning him recognition within the artistic community of Harlem. His initial poetry compilation, *The Weary Blues*, was released in 1926.

Beyond his poetry, Hughes delved into playwriting and released collections of short stories, novels, and various nonfiction works. During the period from 1942 to 1962, coinciding with the rise of the civil rights movement, he penned a comprehensive weekly opinion column for *The Chicago Defender*, a prominent black newspaper.

Hughes emerged as a vocal advocate for the African-American community and utilized his writing to highlight social injustices while demonstrating the indispensable role of African-Americans in American culture. He played a significant part in the Harlem Renaissance and utilized his writing to draw parallels between poetry and music.

## **Text Analysis:**

Langston Hughes was an incredibly prolific poet whose works were instrumental in shaping the African-American identity and amplifying crucial social issues. His writing was heavily influenced by the musicality of the blues. In his piece "I, Too" (1926), Hughes employed refrain,

allusion, and enjambment to convey the message that African-Americans are an integral and valid representation of America.

The poem strongly affirms the museum's mission to narrate the history of the United States from the perspective of the African-American experience. It encapsulates that historical period in the early 20th century when Jim Crow laws enforced racial segregation in the South, and it disputes those who downplay its significance and presence. In just 18 lines, it encapsulates a range of connected themes about the African-American relationship with the dominant culture and society, revealing Hughes' understanding of the painful complexity of that bond. The title "I, Too" contains a multi-layered pun in the opening and closing lines of the poem. When heard as the number two, it suddenly shifts the focus to someone who is secondary, subordinate, or even inferior. Hughes eloquently gives voice to the second-class, those who are marginalized.

The poem vividly depicts African-Americans transitioning from being unseen and eating in the kitchen to taking their place at the dining table on an equal footing with the "company" that is dining. Interestingly, Langston does not elaborate on who owns the kitchen. The house represents the United States, and the owners of the house and the kitchen are never specified or seen because they cannot be personified. Hughes subtly acknowledges the African-Americans who worked as slaves and servants in the plantation houses. He pays tribute to those who lived below stairs or in the cabins. Even though excluded, the presence of African-Americans was made tangible by the smooth functioning of the house, the appearance of meals on the table, and the continuity of everyday life.

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