



Milena Škobo

MODERNISM IN

ENGLISH LITERATURE

WITH A STUDY GUIDE



Belgrade, 2024

Singidunum University
Belgrade

Dr Milena Škobo

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With
A Study Guide

First edition

Belgrade, 2024

MODERNISM IN ENGLISH LITERATURE - With A Study Guide

Author:

Milena Škobo, Ph.D, Assistant Professor, Sinergija University

Reviewers:

Natalija Pop Zarieva, Ph.D, Assistant Professor, Goce Delcev University, Štip,
Republic of North Macedonia

Vedran Cvijanović, Ph.D, Assistant Professor, Singidunum University,
Belgrade, Serbia

Proofreading:

Peg Ward

Publisher:

SINGIDUNUM UNIVERSITY
32 Danijelova Street, Bgrade
www.singidunum.ac.rs

For the publisher:

Milovan Stanišić, Ph.D

Prepress:

Miloš Višnjić

Design:

Aleksandar Mihajlović, MA

Year:

2024

Circulation:

400

Printed by:

BiroGraf, Belgrade

ISBN: 978-86-7912-829-4

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Preface



Modernism in English Literature is designed to provide an in-depth understanding of the key writers and works that defined modernism, one of the most transformative periods in literary history. This coursebook offers a rich array of activities and analyses to enhance your learning experience.

Modernism, spanning the late 19th and early 20th centuries, marked a radical departure from the conventions of Victorian literature. It embraced new forms, themes, and techniques that reflected the complexities and uncertainties of a rapidly changing world. The writers at the forefront of this movement—Joseph Conrad, D. H. Lawrence, James Joyce, Virginia Woolf, T. S. Eliot, and W. B. Yeats—each contributed uniquely to the literary landscape, challenging readers to reconsider their perceptions of reality, identity, and art.

In this textbook, you will find detailed analyses of the seminal works of these capital writers. From Conrad's explorations of imperialism and existentialism to Lawrence's psychological and social critiques, from Joyce's stream-of-consciousness innovations to Woolf's deep psychological insights, and from Eliot's poetic fragmentation to Yeats's symbolic and mythological richness, each chapter explores the thematic and stylistic elements that make these works cornerstones of modernist literature.

Belgrade, August 2024

Milena Škobo



THE MODERNIST PERIOD



1. THE MODERNIST PERIOD

In the mid-19th century, Europe and America experienced profound transformations that significantly impacted socio-economic, political, and spiritual spheres. These changes sparked the American Civil War and the Paris proletariat revolution in France, leading to well-known outcomes. During this era, the United States increasingly meddled in the internal affairs of weaker, economically underdeveloped Latin American countries, aligning them with its own economic and political interests. Furthermore, the U.S. expanded its reach into the Far East, imposing unfavorable trade agreements on China and compelling Japan to open its ports to American goods. The election of Abraham Lincoln as President marked the beginning of the American Civil War, which lasted about four years (1861-1865). The war concluded with the North's victory, the redistribution of land to farmers, and the emancipation of slaves.

In the developed European countries of that era, there was increasing confrontation between the bourgeoisie and the working class. The working class had significantly strengthened over time and advocated for radical social reforms. However, the bourgeoisie was unwilling to meet these demands. On March 18, 1871, in the working-class district of Montmartre in Paris, armed clashes erupted between workers and the police and military. This conflict, known in history as the Paris Commune, lasted 72 days and ended with the bourgeoisie's victory.

A significant portion of the American and European populace was dissatisfied with the outcomes of these events and expressed this discontent spiritually. This sentiment was particularly strong among European urban intellectuals involved in the arts. Writers, painters, and musicians alike felt disillusioned and despondent. Established realist writers in France of that era conducted sharp and objective critical analyses of society as a whole in their works. Younger writers, who emerged in literature even before these historical events, created works that did not reflect reality. Instead, they imagined a distant, unreal, and better world, which they could not concretely describe but suggested through special words, known as symbols.

At the end of the 19th century, the pursuit of new artistic expressions was driven by a desire to capture the sublime and the transcendent. Artists sought to reveal the profound beauty that lies beyond the mundane realities of life. When a piece of art moves us to tears, it is not merely because it brings pleasure, but because it stirs a deep, melancholic longing within us—a yearning for an ideal world. Poetry, music, and visual arts strive to transcend the ordinary and evoke a higher sense of beauty. This artistic ecstasy is a pure emotional response, distinct from the intoxication of passion or the clarity of reason.

1.1. ART OF THE SOUL

Like every new movement, modernism emerged as a reaction to the previous stylistic formation—specifically, against positivism, realism, and naturalism, which characterized 19th-century literature. Simultaneously, as a sort of negation of realism and naturalism, modernism reformulated some romantic ideas. In contrast to the strict determinism and positivism of realism, modernists advocated for pure individualism and the “art of the soul”, to use Hermann Bahr’s¹ terminology. This led to a focus on the individual as a lonely and abandoned being, with an emphasis on inner experiences and psychological depth.

The concept of modernism was first used in the 1880s in Germany in connection with the realistic program of young writers, later encompassing a variety of movements, schools, and trends. Influenced by idealistic and metaphysical philosophy, modernism advocates for individuality, subjectivity, the irrational, and the emotional. Works of modernism often eschew reality, characterized by a dominant disharmonious sensibility, a pessimistic view of the world and life.

In formal terms, modernism introduced many innovations. Through its stylistic and compositional advancements, it created unusual poetic images, introduced unexpected metrical solutions, and experimented with narrative changes. Modernism encompassed several schools and stylistic tendencies at the turn of the century (*fin de siècle*), including decadence, symbolism, Parnassian lyricism, Art Nouveau, and others. Therefore, the term ‘modernism’ is generally used to denote certain artistic aspirations rather than a cohesive literary program or movement.

Modernism cultivated a cult of beauty and aestheticism, striving for formal and stylistic perfection. In Europe, it embraced prevailing pessimism, subjectivity, and craftsmanship. In poetry, it openly addressed death as an individual’s issue, depicted love as a physical passion, and showed a tendency towards quoting from the world literary heritage. At the same time, the poetry of this period could also be political, patriotic, and socially engaged.

1 Bahr was an Austrian writer, playwright, and critic who played a significant role in the literary and cultural scene of the late 19th and early 20th centuries. He is known for his advocacy of psychological realism and the exploration of individual consciousness in literature. His writings often addressed the tensions between traditional society and the emerging modern world, reflecting the intellectual currents of his time. His ideas influenced the development of Austrian literature and contributed to the broader European Modernist movement.

In Latin American literatures, modernism denotes literary creativity that, on one hand, was influenced by European movements such as symbolism, Parnassian lyricism, and naturalism, and on the other hand, draws from the Spanish Renaissance and Baroque traditions. A pivotal year for modernism was 1922, marked by the publication of T. S. Eliot's poem *The Waste Land*, Rainer Maria Rilke's *Duino Elegies* and "Sonnets to Orpheus," James Joyce's novel *Ulysses*, Virginia Woolf's *Jacob's Room*, Marcel Proust's *Sodom and Gomorrah*, and Bertolt Brecht's drama "Baal."

The social and political changes brought about by World War I prompted intellectuals and artists to re-examine the fundamental values of Western civilization, considering many of them responsible for the devastating human carnage. This period was also associated with a transformed artistic sensibility that embraced new forms and stylistic techniques. The emphasis on formal experimentation was influenced by a range of non-literary factors including technological advancements, scientific discoveries (such as Einstein's theory of relativity), psychoanalytic theories of Freud and Jung, Bergson's philosophy, and others.

The perception of the world completely changed in the modernist era. This new understanding required a new artistic expression. New forms of artistic expression emerged that were entirely different from anything in the 19th century. Beauty itself was not abolished; rather, a new expression and understanding of these ideas were created. Every work of art is different and created according to its own principles. For this reason, it seems that modernism is a great protest against beauty. The era's artistic innovation was a response to the rapidly changing world, marked by technological advancements, urbanization, and global conflicts. This period saw a break from conventional narrative structures, symmetry, and harmonious compositions, embracing fragmentation, abstraction, and complexity. In visual arts, movements like cubism, represented by artists like Pablo Picasso and Georges Braque, deconstructed traditional perspectives and forms, presenting objects and figures from multiple angles simultaneously. This approach challenged the viewer's perception and invited them to see the world in new ways. Similarly, in music, composers like Igor Stravinsky broke away from traditional harmonies and rhythms, creating works that initially seemed chaotic but were meticulously structured. Stravinsky's *The Rite of Spring* is a prime example, with its complex rhythms and dissonant harmonies that challenged conventional notions of musical beauty.

In literature, the old poetry was incapable of conveying the complexity of the early 20th century. The same happened with the novel. This shift meant a move away from linear storytelling and clear moral messages. Writers like James Joyce, Virginia Woolf, and T.S. Eliot experimented with stream-of-consciousness techniques, multiple perspectives, and fragmented narratives to capture the inner lives and fragmented realities of their characters. Eliot's *The Waste Land*, for example, weaves together various voices, historical references, and mythological allusions to reflect the disjointed nature of contemporary life.

1.2. LITERARY MODERNISM

Literary Modernism was a movement characterized by a deliberate effort to reject traditional forms of expression and to capture the emerging sensibilities of the early 20th century. The movement sought to break away from established modes of representation, embracing new and innovative techniques to reflect the complexities of the modern era (Childs, 2008: 4). Much of modernist writing grapples with the rapid technological advancements and societal shifts characteristic of the transition into the 20th century. These works often reflect the complexities and uncertainties brought about by modernity, exploring themes related to the evolving landscape of technology and the changing social order. When World War I broke out, writers started crafting works that were more cynical, mirroring a pervasive sense of disillusionment. Many modernist authors also harbored a distrust of powerful institutions like the government and religion, and dismissed the concept of absolute truths. A key theme across modernist works is the "centrality of a conscious break with the past" (Gillies, 2007: 2), so modernist literature often disrupts established conventions, favoring experimentation with form and content. Plots are frequently abandoned in favor of exploring the 'inner plan' of characters. The language in modernist works is often self-referential and experimental, serving as an end in itself. The narrative perspective is internal, narrow, and fragmented, concentrating on the individual's psyche.

1.3. LITERATURE OF MODERNISM VS. LITERATURE OF REALISM

In contrast, the literature of realism focuses on social phenomena and the individual within society. Realist writers often adhere to established conventions, using plot to depict characters and their interactions in a socially and intellectually stratified environment. The language used serves to characterize individuals within their social contexts.

Ian Watt (1957: 32) describes the classic realist novel as operating on the “premise, or primary convention, that the novel is a full and accurate report of human experience,” which means it must provide readers with specific details about characters, settings, and events, using language that refers directly to the real world more than other literary forms typically do. This type of novel assumes it can accurately and objectively depict the world in words.

According to Deborah Parsons (2007: 23), literary realism is often seen as the opposite of the modernist novel, with its formal experimentation and focus on subjective, internal experiences. Parsons (2007: 23) notes that the realist novel can be perceived in two contrasting ways, depending on the critic’s viewpoint. Some critics see it as a straightforward and conservative depiction of the world, akin to a “window onto reality,” which fails to take into account how language and ideology influence its perspective (Heath, 1972; Belsey, 1980). Others, however, view the realist novel as a form of social engagement that is anti-elitist and progressive, embracing a humanist approach to explore and critique societal issues (Lodge, 1977). This dual perspective highlights the complex nature of realism, as it can either be critiqued for its naivety or celebrated for its commitment to social commentary.

Terry Eagleton (2005: 10) points out that calling something “realist” essentially admits that it is not truly real. This highlights the irony of realism, which undercuts its own goal of appearing lifelike. An author’s or era’s beliefs about reality usually shape their narrative approach. For instance, while authors from the eighteenth or nineteenth centuries might recognize subjective viewpoints and the constructed nature of their work, they rarely let these issues undermine the supposed truth of the societal, economic, and moral settings they describe, with Lawrence Sterne being an exception. In contrast, a postmodern author might often emphasize the fictional aspects of their story. Both approaches blur the line between reality and fiction, but in opposite ways. Modern novelists tend to sit between these extremes, trying to capture the complexity and variability of life as we know it.

According to Zoran Paunović (2006: 39-40), nineteenth-century literature “confidently sought answers to what it considered fundamental human dilemmas, viewing the human being as a product of its immediate social environment,” whereas twentieth-century literature “strives to ask key questions, fully aware that each question has as many answers as there are subjective consciousnesses through which it can be perceived, not necessarily within the confines of given socio-historical circumstances.” This shift reflects a return to the individual, highlighting the increasing and painful alienation of people not only from others but also from themselves. This shift brings forth a recognition of the profound absurdity of the world and human existence, along with the realization that history, as a repetitive and uninspired narrative, fails to impart any meaningful lessons to humanity. In this context, writers aim not only to possibly uncover some sense in this absurdity but, more importantly, to make that repetitive tale captivating (Paunović, 2006: 40). This endeavor to understand the unknowable and articulate the inexpressible is a defining feature of the skeptical modernist self-awareness.

1.3.1. Poetry of Modernism

Modernism grants poetry a dominant role, similar to its prominence during Romanticism. Practically speaking, poetry was the most suitable medium for effectively demonstrating the fundamental ideas of modernism. A lasting characteristic of modernist poetry is its continuous pursuit of experimentation, belief in the autonomy of art, and striving for originality. Charles Baudelaire, one of the most compelling poets of the 19th century, unafraid of the aesthetics of the grotesque and disdainful of natural beauty (which contrasts with Romanticism), revealed both the horror and beauty of the modern metropolis. The poet, as a privileged chosen one, creates their vision of reality that surpasses external reality. However, modern poets are unwilling to share this vision with the average members of society, thus intensifying their estrangement from the community. They refuse to cater to popular taste. Therefore, their poetry is often hermetic (especially in the case of a major French symbolist poet Stéphane Mallarmé) and challenges the boundary of communication with the reader.

There is a search for new principles through contextualization, using ordinary expressions and connecting with everyday, common words. Mallarmé claimed that his poetry arose from ordinary words. Words in different contexts gain new meanings. Colloquialism points to allusiveness, representing complexity in simplicity, exemplified by T.S. Eliot's poem *The Waste Land*.

1.3.2. Prose

Modernist prose is concerned with the human subconscious, with what is repressed and shapes one's inner thought or emotional life. In addition, modernism reopens the question of the relationship to tradition, not only literary but also cultural. This relationship is reflected not only in the reevaluation of heritage or formal innovations but also in a completely different interpretation of the past. Numerous myths, legends, and symbols from the past are borrowed and placed in new contexts, thereby altering their traditional meanings. Thus, modernism heralds the advent of intertextuality, which will especially flourish in postmodernism.

In her essay "Poetry, Fiction and the Future" (1927: 435), later reprinted as "The Narrow Bridge of Art", Virginia Woolf contends that modern life cannot be adequately captured through lyric poetry, as it fails to depict everyday realities. She also claims that it cannot be expressed through contemporary novels, as they excel in detailing facts but struggle to convey life's deeper meanings. Woolf argues that the novel of the future should merge the two forms, incorporating the elevated nature of poetry with the commonplace aspects of prose.

1.3.3. Novel

The novels of Fyodor Dostoevsky, along with Gustave Flaubert's masterpiece *Madame Bovary*, simultaneously disintegrate the poetics of realism while heralding new modernist tendencies. However, more consistent adherence to modernist poetics would be seen in English writers such as Henry James, Joseph Conrad, Virginia Woolf, and James Joyce, as well as French writers Marcel Proust and André Gide, German writers Franz Kafka, Robert Musil, and Thomas Mann, and finally American writers William Faulkner and John Dos Passos.

These novels largely follow the principle of defamiliarization by shifting the focus from the external world to the character's consciousness. The temporal scope of modernist stories is typically short, covering only a few hours, one or more days. The spatial and temporal sequence of the narrative is fragmented, replacing the compact narrative structure with fragmented pieces. Lyrical sentences alternate with essayistic passages; philosophical reflections intertwine with narrated events. Various forms of internal monologue attempt to depict the character's state of consciousness, leading to these novels being termed 'stream-of-consciousness novels.'

In *Principles of Psychology* (1890), William James described conscious experience as continuous and uninterrupted, using metaphors like “river” or “stream” to convey its nature. He suggested calling it the stream of thought, consciousness, or subjective life. This concept refers to the ongoing, associative flow of our thoughts, perceptions, and feelings, encompassing both conscious and semi-conscious activity. Unlike the intuitive and anti-representational quality of duration, James’ stream of consciousness highlights the constant mental activity we are always somewhat aware of; in literary criticism, stream of consciousness is often equated with the narrative technique of interior monologue (Parsons, 2007: 56). However, it is more accurate to see it as the active subjective life that interior monologue attempts to replicate using symbolic language.

James Joyce, in particular, achieved in his novel what Mallarmé did in poetry—ultimate hermeticism. The ideal protagonist of the modern novel is an intellectual questioning their own identity or an artist absorbed in the uniqueness of their vision. Modern novels reject the principles of chronological and continuous narrative order, traditional characterization of heroes, and instead employ techniques such as stream of consciousness, various forms of retrospection, and focalization.

1.3.4. Drama

Drama represents another important genre where innovative tendencies of modernism are expressed. A shift from realism and naturalism towards symbolism is evident in the works of two Nordic playwrights, Henrik Ibsen and August Strindberg. The goal of the playwright is no longer merely to present a clear and coherent plot, but both plot and characters are subordinate to central symbols. Instead of a logical connection between cause and effect, symbolism takes precedence. The leading playwright of symbolist theater was the Belgian writer Maurice Maeterlinck.

In the dramas of Russian writer Anton Pavlovich Chekhov, techniques of naturalism intertwine with elements of lyrical and symbolist poetics. Chekhov transformed classical plot structures by dissolving them into a series of seemingly insignificant everyday events, replacing character conflicts with their psychological states.

1.4. DEFINING MODERNISM

The difficulties in defining modernism arise from the exceptional diversity in literary theory and the practices of mutually opposing literary movements. Milivoj Solar and his group of like-minded individuals have a theory that the epoch of modernism began with the French poet Charles Baudelaire and the publication of his poetry collection *Les Fleurs du mal*. They acknowledge that modernism is still ongoing but recognize that we are currently in its final period known as 'postmodernism'. Specifically, they divide modernism into four periods that unfolded within the epoch.

The first period is the 'aestheticism' period, which begins with the aforementioned Charles Baudelaire. The second period is 'avant-garde', around which there are numerous divided opinions on its poetics. The third period, according to these theorists, belongs to 'late modernism', which includes authors like Beckett, Bulgakov, Ionesco, Adamov, and others, thereby encompassing the modernist epoch. Alongside these thoughts, literary theorists and historians also entertain the idea that modernism concluded with the so-called 'late' modernism' period, giving way to an entirely new literary epoch called 'postmodernism'.

Bradbury and McFarlane (1976: 56) define modernism as an art form that emerged in response to a rapidly modernizing world characterized by swift industrial development, advanced technology, urbanization, secularization, and mass social dynamics. They also view it as the art of an era where many traditional beliefs had faded away, and a distinct Victorian confidence in human progress and the tangible nature of reality had dissolved.

This dual nature of modernism creates a fundamental contradiction. According to Parsons (2007: 11), depending on the context and perspective, modernism can be viewed either as a dynamic creative drive to "make it new" by decisively breaking away from the stifling artistic conventions of the recent past and embracing the modern, or as a literature of crisis and dislocation, fervently asserting the power of art to bring order to a world that has lost all stability. Since modernism represents a cultural sensibility rather than a specific historical period, it is not merely interchangeable with historical terms like "the early twentieth century" or "the 1920s," although it does coincide with those times.

The term "high modernism" refers to a specific period of Anglo-American literary experimentation between the world wars. During this time, writers moved away from straightforward representation towards more abstract and impersonal forms of art, often reflecting on their own processes. This approach is closely linked with figures like Ezra Pound, T. S. Eliot, James Joyce, and Virginia

Woolf. However, thanks to the perspectives of post-structuralist, feminist, and post-colonial critics, modernism is now understood to encompass a much wider range of interpretations and definitions than previously acknowledged (Bradbury and McFarlane, 1976; Faulkner, 1977; Levenson, 1984 and 1999; Eysteinnsson, 1990; Kime Scott, 1990 and 1995; Nicholls, 1995; Goldman, 2004; Parsons, 2007).

1.5. MODERNISM IN ENGLISH LITERATURE

Modernism is an extremely heterogeneous and powerful movement. It is associated with the period from the end of the last decade of the 19th century to World War I, reaching its peak in the 1920s. Literature from the end of the 20th century is most often called postmodernist because it truly emerged from modernism. There is no clear distinction between modernism and postmodernism. In essence, modernism itself did not have a classical beginning or a classical end. The exact start of the modernist literary movement is up for debate, with some suggesting that it began around 1910. This timing is often linked to novelist Virginia Woolf's statement in her essay titled "Mr. Bennett and Mrs. Brown" that human nature fundamentally changed "on or about December 1910" (Woolf, 1966: 319). Art historians believe that modernism began in the last decade of the 19th century and developed until the beginning of World War I. The greatest skeptics consider that modernism ended right there. However, those who claim that modernism reached its culmination during the 1920s and 1930s are much more correct. During this interval, key works of modernism were published: James Joyce's *Ulysses* (1922), T. S. Eliot's *The Waste Land* (1922), and in 1925, Virginia Woolf published her first experimental novel.

Modernism was a European artistic movement composed of multiple individual movements that were interconnected by various ideas. All these movements shared what is called a modernist trait. This heterogeneity was a strength, not a weakness, of modernism. Another characteristic of this movement is that there is no specific social framework within which modernism developed. Earlier artistic movements mostly developed within particular environments. Modernism, in essence, arose in a sort of vacuum between Victorianism and something that was supposed to follow but never materialized. When writers realized this was happening and that they had no foundation to rely on, they created something of their own. In *The Waste Land*, T. S. Eliot's protagonist is described as "throbbing between two lives." Similarly, W. B. Yeats speaks in his poems about the world falling apart into pieces. It was necessary first to construct a world, and then art would naturally follow.

Modernism's lack of a clear social context allowed for a diverse array of expressions and innovations. This period saw significant works that pushed the boundaries of traditional forms and narratives, embodying the uncertainty and fragmentation of the time. By responding to the disintegration of the old order and the absence of a new one, modernist writers and artists crafted unique, transformative works that continue to resonate.

1.5.1. Modernist ideas

The Modernists emphasize the importance of the subjective and the subconscious, and the notion that humans are not primarily social animals. Humans possess intimacy and a hidden side, which art seeks to uncover; this contrasts with the Victorian understanding of art, where the world can be fully discovered and thus transferred into a work of art. According to modernism, the writer and reader do not go together as they did in Victorian literature; instead, there is something called individuality. For modernists, there are as many perceptions of the world as there are people. Individualism is a key principle of modernism. The world cannot be fully understood and transferred into art—as often seen in Victorian novels, where the writer frequently addresses the reader. In modernism, this shared experience is erased.

In 19th-century art, realism was paramount; the more accurately reality was depicted, the more successful the work (with an emphasis on objective reality). Modernists, however, claim that only subjective reality exists, dependent on ourselves, and therefore it is impossible to perceive reality objectively. In modernism, there is a redefinition of the relationship between the real and the imaginary. Imaginary reality is not inferior to real reality. In fact, this imaginary reality is often seen as more important and valuable than the objective one. In postmodernism, this imaginary reality becomes the only reality. There is no other reality. This concept is somewhat reminiscent of aestheticism, as that artistic movement also placed an equal sign between reality and imagination.

The modernist movement's shift towards subjective and subconscious exploration highlights the departure from Victorian norms and the embrace of a more fragmented, individualized understanding of existence. Victorian literature was characterized by "a strong authorial presence," with authors often serving as teachers, guides, or even prophets within their narratives (Škobo: 2024: 26). This period's literature was deeply intertwined with the "idealized concept of Englishness," which was rooted in the belief that "the (white) populace" had a duty to "*aid or civilize colonized regions*," alongside promoting Victorian ideals of

proper conduct (28). These notions not only defined the era but also reinforced its stereotypes (28). Victorian writers, feeling a moral responsibility often used their work to uplift the moral of their readers, who were typically the bourgeoisie. Literature during this time was seen as a tool for didactic purpose, promoting societal norms and proper codes of conduct. The lifestyle of a 19-century gentleman, characterized by luxury, fine clothing, idleness, and attendance at Victorian ballrooms, was a common theme in Victorian novels (28). Writers adhered to strict conventions regarding the form, publication, and themes of their works, with novels being serialized in magazines before being their book release and often focusing on love stories with happy endings (Škobo, 2024: 29). However, societal changes during the Victorian era brought about a shift from artistic lifestyles to an emphasis on hard work, proper behavior, and maintaining moral codes, particularly concerning sexual conduct. Reputation and respectability became paramount, leading to widespread hypocrisy as societal norms increasingly clashed with the reality of rising prostitution and crime rates (29).

In contrast, modernist literature breaks away from these Victorian conventions. It is characterized by a fragmented narrative structure, a focus on the inner workings of the mind, and a departure from the moralistic, didactic approach that defined Victorian literature. The shift from the external, collective ideals of the Victorian period to the internal, individualized focus of modernism highlights a fundamental change in how writers approached the human experience.

Modernist ideas were built on the thoughts of some great intellectual pioneers. One of them is Friedrich Nietzsche. Nietzsche's views influenced the spirit of modernism. He affirmed subjectivity and individuality. Nietzsche famously declared that "God is dead," suggesting that individuals create their own laws, thus glorifying human individuality and abolishing all external laws. This is based on the idea of the *Übermensch* (Superman, Overman). This idea is embraced by James Joyce in the character of Stephen Dedalus in the novel *A Portrait of the Artist as a Young Man*. Stephen is a *Übermensch* due to his spiritual strength and moments of great awakening, or epiphanies, from the dreams of an ideal family, Ireland, and his realization of a new life and awakening as an artist, making him a hero. The appearance of a girl as the embodiment of sensuality, depicted as an erotic being of flesh and blood, and his newfound experience of beauty, lead him to transcend his former self and achieve maturity. The end of the novel is a grand hymn to this *Übermensch*. However, in *Ulysses*, we see that he is not a *Übermensch*. Nietzsche died just as the 20th century was arriving, almost as if in defiance of the new era.

Nietzsche's philosophy significantly impacted modernism by challenging established norms and promoting the idea that individuals must create their own meaning in a world where traditional structures and beliefs no longer hold sway. This emphasis on personal responsibility and self-creation is evident in modernist literature and art, which often explore themes of alienation, self-discovery, and the breakdown of conventional societal frameworks. Joyce's characters embody these struggles and transformations, reflecting the broader existential crises and aspirations of the modernist era.

Henri Bergson transformed philosophical thinking by prioritizing intuition over reason as the key to understanding 'reality.' In his essay "Time and Free Will," Bergson stated that the "rough and ready word" tends to "overwhelm or at least cover over the delicate and fleeting impressions of our individual consciousness" (Bergson, 2001: 132). Bergson argues that language often fails to capture the subtle and unique aspects of individual consciousness. He suggests that words are too crude to express the delicate and fleeting nature of our personal experiences, highlighting a modernist scepticism towards the ability of traditional forms of expression to fully convey the complexities of human reality. His core idea posits that there are two ways to experience consciousness. In one, psychic states are felt deeply and holistically, as a continuous, flowing experience. In the other, these states are fragmented and measured quantitatively. This is because fundamental experiences can only be represented in rational or intellectual terms by being converted into concrete, spatial, or symbolic forms. At best, these representations only offer a partial and artificial reflection of our inner lives.

Bergson had a significant influence on the modernist idea that human memory is not limited, as at every moment our consciousness governs our lives, considering that the past, present, and future coexist in every instant. He emphasized the importance of a person's inner world. According to his view, human memory has no constraints. In *Matter and Memory* (1911), Bergson distinguishes between two types of memory, similar to his differentiation between clock-time and real time: (1) habit memory, which involves the conscious repetition of past events or experiences; It is a more mechanical process where memories are recalled in discrete, separate instances; (2) pure memory or contemplation, which operates on a deeper, unconscious level; it is free from specific images and emerges spontaneously, often during dreams or moments of intuitive insight. Unlike habit memory, it is continuous and instinctive, flowing seamlessly without clear divisions.

This philosophical perspective resonated with modernist writers and artists, who sought to capture the complexity of human experience and consciousness, such as Dorothy Richardson in *Pointed Roofs* (1915), James Joyce in *Ulysses* (1922), and Virginia Woolf in *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927) (Williams, 1992: 108-109). Our past, present, and future are always with us, and it is up to us which part of these three will be revived in our consciousness. Consciousness is the master of itself and the master of our lives. It is the treasury of everything that constitutes our life. Joyce's *Ulysses*, with its stream-of-consciousness technique and rich temporal layering, exemplifies this Bergsonian idea, merging personal history with collective history and myth. T. S. Eliot believes that *Ulysses* is a work that unites the past (created in a specific period between 1904 and 1922, during which World War I occurred and the Irish revolution in art ended), the present (as it became a paradigmatic work of English modernism, showing that a modern world is possible), and the future (as the work heralds postmodernist literature).

Sigmund Freud's theories on the unconscious, repression, and the significance of early childhood experiences provided modernist writers with tools to explore the depths of the human psyche. Joyce's intricate character studies and D. H. Lawrence's intense psychological explorations demonstrate the profound impact of Freudian thought on modernist literature, pushing the boundaries of narrative form and subject matter. Freud influenced James Joyce and D. H. Lawrence in terms of formulating the hidden aspects of human consciousness and the subconscious. Freud's ideas emphasized the crucial importance of childhood and dreams. Modernists find the meaning of art in the search for and confrontation with oneself. Different relationships and a new code of beauty are created—the significance of trivial things is highlighted, and an element of sublimity can be found in this triviality, which *Ulysses* points out. Although Lawrence never admitted to reading Freud's books on the Oedipus complex, he developed this very theme in his novel *Sons and Lovers*. Through these influences, modernist literature became a rich tapestry of inner experiences, temporal fluidity, and psychological depth, challenging readers to engage with the multifaceted nature of reality and the self.

In modernist prose, there is a rejection of traditional form, which is part of the protest against the conventions of realism. One of the definitions of modernism was formulated by Virginia Woolf in her essay "Modern Fiction" (published in the collection *The Common Reader*). This essay serves as an example of protest against academic realism and defines the nature of the new prose. In it, Woolf discusses how far prose writers from the first two decades of the 20th century are from what they should be. She was evidently right, as many of these writers are

forgotten today. While she does not deny their talent, she believes they waste it on something meaningless and insignificant. Their flaw is that they focus on the material. They look to the past, exhausting their energy by writing and creating a picture of a world that does not exist. Woolf calls these writers materialists.

Woolf argues that “life escapes” and it is impossible to capture and understand its essence. She defines true art in contrast to the 19th century, shattering the idea of a harmoniously ordered world and the existence of harmony. Life is a “luminous halo,” a semi-transparent envelope surrounding us from the beginning of consciousness to the end, if there is an end at all. Life is elusive and esoteric. Everything experienced is the subject of literature. Modernist art has no spiritual hope. The artist takes from tradition only what suits them and discards everything that does not correspond to their art. This leads to a paradox: artistic self-consciousness. The artist believes only in themselves because there is nothing else to believe in.

Essentially, Woolf says there is nothing specific that could be the subject of true art. For art, everything is valid—everything perceived, everything experienced. This view represents a completely new understanding of art and the artist themselves. The modernist artist does not rely on previous artistic traditions. However, the relationship between the artist and tradition is active. The artist takes what they need from it and discards what they do not. This active relationship between the artist and tradition is one of the general characteristics of modernism. From this emerges a completely new artistic self-consciousness. The artist doubts everything except themselves. They doubt everything because there is nothing else to believe in. This problem was addressed in various ways, and we will explore the solutions found by different writers.

Woolf’s perspective highlights the transformative nature of modernist art. The emphasis on the inner experience and the fluidity of life reflects a break from the structured, objective narratives of the past. This approach allows for a deeper exploration of the human psyche and the complexities of existence.

Modernist writers like Woolf and Joyce sought to capture the fleeting, ephemeral moments of life, presenting a more authentic and multifaceted depiction of reality. They did not believe that focusing on the external aspects of life could fully capture the human experience. They argued that the conventional approach of using an omniscient narrator to present a character’s thoughts and emotions, typical of nineteenth-century novels, could not realistically portray modern life (Parsons 2007: 46-52). In fact, by claiming to represent contemporary reality accurately while ignoring its own artificial nature, traditional novels misrepresented it. The modernist novel, therefore, diverges from classical realist novels

in two key ways. First, while still aiming to depict human experience directly, it redefines what that experience entails. Second, it is sceptical about the possibility of objectively conveying this experience and thus rejects the need to provide descriptive or external details about characters, time, and place. Although Joyce and Woolf experimented with the narrative form and focus of the novel in unique and independent ways, they were collectively seen by their contemporaries as pioneers of a new subjective realism. This new approach shifted from portraying a character's social development to expressing their individual psychological states, from external scene descriptions to internal consciousness revelations, and from chronological narratives and dramatic plots to the flux of momentary thoughts and impressions that constitute mental life.

This new artistic self-consciousness led to a variety of innovative techniques and forms. Stream-of-consciousness, fragmented narratives, and the blending of different time periods and perspectives became hallmarks of modernist literature. These techniques allowed writers to delve into the subconscious, explore the nuances of perception, and challenge the reader's understanding of reality.

The active engagement with tradition also meant that modernist artists were not merely rejecting the past but reinterpreting it to fit their contemporary context. This dynamic relationship with tradition is evident in the works of many modernist writers and artists, who often drew inspiration from classical myths, historical events, and literary predecessors while infusing their creations with new meanings and forms.

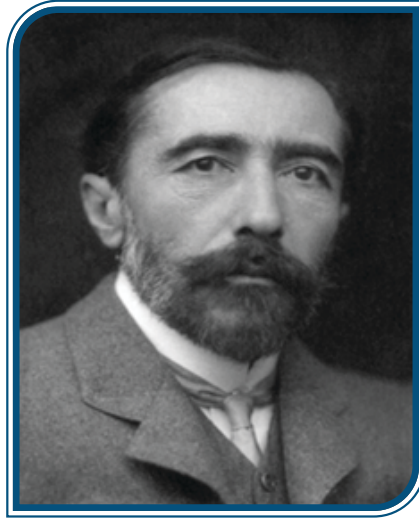
Through this lens, modernism can be seen as a profound and multifaceted response to the rapidly changing world of the early 20th century. The movement's innovations in form and content reflect a deep-seated need to make sense of a world in flux, offering new ways of understanding and expressing the human experience.



JOSEPH CONRAD (1857-1924)



2. JOSEPH CONRAD (1857-1924)



SHORT BIOGRAPHY:

Joseph Conrad, born Józef Teodor Konrad Korzeniowski in Poland, emerged during a time dominated by post-Victorian currents, where realism held sway in literature. As a complete outsider to English culture, Conrad had a unique perspective that allowed him to critique the nonsensical aspects of mainstream English literature for two main reasons. Firstly, he revolutionized English literature by shifting its focus away from familiar urban and rural settings to more distant, exotic locales. Secondly, he introduced an innovative storytelling style that blended elements of realism with impressionism, offering multiple interpretations of reality.

Conrad's upbringing, marked by his family's forced exile from Poland to Siberia, instilled in him a deep sense of displacement and a yearning for distant lands found only in literature. Initially finding solace in adventure novels, Conrad's desire for escapism eventually led him to join the French navy, effectively cutting ties with his homeland. This decision was viewed as a betrayal by many in Poland, a sentiment that would echo throughout his life and influence his writing, often revolving around themes of abandonment, betrayal, guilt, and punishment. According to Paunović (2006: 35), the omnipresence of the motif of escape, along with the themes of trust and betrayal, guilt and redemption,

and the eternal impossibility of establishing a clear boundary between heroism and cowardice, nobility and baseness, between the superhuman and the beast with a human face in Conrad's novels, stems from the fact that Conrad never fully resolved within himself the lifelong dilemma of whether, by leaving Poland, he acted as a principled young man who should be admired for courageously and decisively following his ideals, even at the cost of being completely misunderstood and condemned by society, or if he was a moral wretch, a scoundrel to be despised for turning his back on his homeland at the moment it needed him most, driven primarily by his own cowardice.

Conrad's debut novel *Almayer's Folly* (1895), set in the late 19th century, explored the theme of exile and nostalgia, portraying it as a profound condition of one's psyche —a perpetual longing for something never experienced. This novel was later adapted into a drama film in 2011, with a plot set in the 20th century. Conrad's treatment of history, notably in his novel *Nostromo* (1904), depicted it as a highly dubious narrative, far removed from the conventional notion of history as a 'magistra vitae'.

Conrad's ultimate ambition was to become an English seaman and writer, a goal he pursued fervently after falling ill with fever during his time in the Congo. Despite facing numerous setbacks, it was not until the publication of his thirteenth novel, *Chance* (1913), that he achieved widespread recognition and success. Most of his works drew upon his experiences at sea, featuring characters who were often isolated, desolate, and confronting their mortality. The philosophy of seafaring life is grounded in two premises: that human life is fragile and uncertain, capable of ending at the most unexpected moment and that, in this life, a person is always hopelessly alone (Paunović, 2006: 35). Paunović (2006: 35) argues that the ship in Conrad's works serves as "a microcosm where loneliness is nearly palpable, and life becomes a grim game of chance, with loss as the only guaranteed outcome."

Due to English being his third language after Polish and French, Conrad's writing style was often regarded as complex and challenging, both in terms of syntax and vocabulary. However, his contributions to literature remain invaluable, marking him as a pioneering figure in the transition to modernist storytelling.

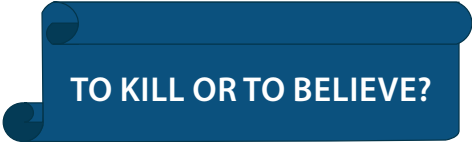
2.1. INTERESTING FACTS ABOUT JOSEPH CONRAD AND HIS WORKS.

1. English was Conrad's third language. His native language was Polish, and he also knew French as he joined the French navy. He learned to speak English when he was 21.
2. Conrad could not pay the debt gained in gambling, so he shot himself in the chest. Fortunately, the bullet missed his heart.
3. Conrad based the character of Marlow on himself and his experiences sailing the world. As a seaman, he explored the African continent, Australia, India, and South America. Conrad sailed the Congo River while serving as second-in-command on a Belgian trading company steamboat.
4. It is believed the character of Kurtz was based on a real-life character - a French agent who died on board Conrad's steamship, a Belgian colonial officer, and Welsh explorer Henry Morton Stanley.
5. Conrad's novels pointed to the negative impact of European colonialism in the 1800. At that time, colonialism was perceived as benevolent. By producing a character like Mr. Kurtz, an ivory trader for a Belgian trading company who was able to commit unspeakable acts against the natives, Conrad challenged the dominant views of the subject as he condemned the evil of imperial exploitation.
6. Chinua Achebe, the Nigerian author of *Things Fall Apart* and other novels, delivered a 1975 lecture called "An Image of Africa: Racism in Conrad's *Heart of Darkness*" that described Conrad as a "thoroughgoing racist" and his ubiquitous short classic as "an offensive and deplorable book."
7. The famous line announcing the antagonist's demise, "Mistah Kurtz - he dead," serves as the epigraph to the 1925 T.S. Eliot poem "The Hollow Men."
8. *Heart of Darkness* served as an inspiration for the movie *Apocalypse Now*, featuring Marlon Brando as Kurtz.
9. *Heart of Darkness* was also made into an opera in 2011 and the video game called *Spec Ops: The Line* in 2012.

2.2. LORD JIM (1900)

SHORT INTRODUCTION:

Lord Jim stands as Conrad's fifth novel, published in 1900, and is often considered his most accomplished work. The narrative revolves around a young seaman named Jim, poised at the threshold of his career, harboring grand aspirations for future success at sea. As he indulges in reverie, awaiting the opportune moment to translate his dreams into reality, he assumes the role of an officer aboard the *Patna*, a vessel laden with 800 Muslim pilgrims bound for Mecca—a symbolic journey laden with significance. However, the narrative takes a dramatic turn when the *Patna* encounters an unforeseen obstacle, leading to a perilous breach and imminent disaster. In a moment of crisis, the captain and crew hastily abandon ship, plunging into lifeboats in a bid for survival. Jim, initially repulsed by their actions, finds himself grappling with a moral quandary. Despite his inner conflict, he too succumbs to panic and leaps into the safety of the lifeboats, a decision that haunts him thereafter.



TO KILL OR TO BELIEVE?

Despite the *Patna*'s miraculous salvation and the subsequent rescue of its passengers by a British ship, Jim alone bears the brunt of accountability for the crew's actions. While his shipmates evade legal scrutiny, Jim faces a judicial inquiry, enduring public censure for his role in the incident. The remainder of the novel traces Jim's journey as he grapples with the weight of his past. Seeking refuge from the relentless rumors that plague him, Jim reinvents himself as a ship supplier. Yet, his efforts to escape his tarnished reputation lead him to the remote island of Patusan, where he assumes the role of post manager. Surprisingly, the island natives embrace Jim, and he earns their admiration by defeating a local bandit, ascending to the status of hero and spiritual leader, known as "Tuan Jim." However, Jim's inner turmoil persists, haunting him even in his newfound sanctuary. When pirates threaten the island's peace, Jim finds himself at a crossroads, forced to confront his own moral dilemmas. As tensions escalate, he must grapple with the ultimate decision: to exact revenge or extend mercy to those who pose a threat to his newfound community.

TO KILL OR TO BELIEVE?

In a fateful moment of decision, Jim chooses to trust Gentleman Brown, the pirate leader, when he assures him of peaceful departure from the island. Manipulating Jim's insecurities about his past and the Patna incident, Gentleman Brown convinces him to let the pirates go. Tragically, Jim's misplaced trust leads to dire consequences: the son of his trusted ally is fatally shot as a result of the pirates' deceit. Confronted with the harsh reality of his actions and their devastating consequences, Jim is consumed by remorse. Despite his girlfriend Jewel's impassioned pleas for him to prioritize his own survival, Jim recognizes the impossibility of escaping his past failures. In a poignant finale, the grief-stricken father of the slain son seeks retribution, ultimately ending Jim's life, sealing the tragic cycle of guilt and punishment that defines Conrad's exploration of the human condition.

THEMES: GUILT AND PUNISHMENT, SIN AND REDEMPTION

As a modernist novel, *Lord Jim* invites readers to engage actively in interpreting the character of Jim and the broader themes of irony and tragedy inherent in the narrative. In this vein, readers are encouraged to reflect on Jim's actions, motivations, and the complexities of his moral journey. His character embodies the contradictions and uncertainties of the modern era, where traditional moral certainties are often called into question. His initial dreams of heroism and success at sea are overshadowed by the reality of his moral failing aboard the Patna. Yet, his subsequent attempts at redemption on the island of Patusan reveal glimpses of courage and integrity amidst the wreckage of his past.

The novel's tragic denouement underscores the ironies and complexities of Jim's fate. Despite his earnest desire to atone for his past mistakes, his attempts at redemption ultimately lead to further tragedy and loss. His inability to escape the consequences of his actions serves as a sobering reminder of the inescapable grip of fate and the relentless march of time.

As readers, we are left to grapple with the ambiguities and contradictions of Jim's character, pondering the meaning of his journey and the broader implications for our understanding of human nature. In this sense, *Lord Jim* challenges us to confront the inherent ironies and tragedies of life itself, inviting us to participate in the ongoing dialogue about the nature of morality, redemption, and the human condition.



CHARACTERS: JIM, MARLOW.

What can we say about the novel's protagonist? What is Jim like? What is Marlow, the narrator, like? Does Marlow identify with Jim? Why? Is Jim 'one of us'? Why?

JIM

Jim emerges as a young idealist whose lofty aspirations clash with the harsh realities of the world. Despite facing numerous trials and betrayals, he adamantly clings to his ideals, refusing to compromise his principles even in the face of adversity. In this sense, he embodies the archetype of the hero who remains steadfast in his convictions, unwavering in his pursuit of an idealized vision of honor and integrity. Yet, Jim's tragic flaw lies in his inability to reconcile his noble aspirations with the flawed nature of reality. He is haunted by a deep-seated sense of inadequacy and self-doubt, tormented by the knowledge that he has fallen short of the heroic ideal he aspires to embody. This inner conflict manifests as a profound sense of suffering and despair, as he grapples with the realization that he is unable to live up to the standards he has set for himself.

Despite his noble intentions, Jim's tragic fate is sealed by his own inherent weaknesses and shortcomings. He is unable to bear the weight of his own ideals, crumbling under the relentless pressure of his own expectations. In the end, he is consumed by his own inner turmoil, a tragic figure whose downfall is as

inevitable as it is heart-breaking. In this way, Jim encapsulates the timeless archetype of the tragic hero, a noble figure whose noble aspirations are ultimately undone by his own fatal flaws. His story serves as a poignant reminder of the fragility of human ideals and the inescapable nature of human suffering, inviting us to reflect on the complexities of the human condition and the inherent contradictions of the human spirit.

Jim's life tragedy indeed takes on a farcical quality, devoid of the catharsis typically associated with traditional tragedy. It is a tragedy that feels unreal, almost like a comic parody of the genre itself. In this sense, Conrad explores the absurdity of human existence, where moral norms and ideals are often abstract and only gain significance when they are violated. His flight from himself becomes a paradoxical act, highlighting the absurdity of attempting to escape one's own identity and past. His confession, "I have jumped, it seems," encapsulates the bewildering nature of his actions, as he struggles to comprehend the motivations behind his impulsive decision. The blackout he experiences further underscores the sense of irrationality and confusion that permeates his existence. In a broader sense, Jim's leap from the *Patna* becomes a metaphor for the universal human experience of grappling with guilt, shame, and the existential angst that accompanies the recognition of one's own fallibility. In this light, Conrad invites readers to confront the inherent absurdity of the human condition, where we are all, in a sense, confronted with our own moments of reckoning and existential turmoil.

JIM vs. MARLOW

Marlow's assertion that Jim is "one of us" underscores the universality of Jim's plight, positioning him as a representative of humanity as a whole. Jim's story becomes a reflection of the common human experience, characterized by missed opportunities and the struggle to reconcile idealism with reality. This paradox of fate, inherent in Jim's narrative, resonates with the broader fate of everyman, highlighting the universal themes of human existence.

His role as narrator is crucial in illuminating Jim's character and actions. By refusing to adhere to finite judgments or simplistic explanations, Marlow invites readers to examine the complexities of Jim's psyche and motivations. Through his continuous narration of Jim's story, Marlow not only identifies with him but also endeavors to foster understanding and empathy among others.

Throughout the narrative, Marlow offers insights into various facets of Jim's character, shedding light on the nuances and contradictions that define him. By exploring Jim's inner struggles, moral dilemmas, and moments of vulnerability, Marlow provides readers with a multifaceted portrait of a complex and flawed protagonist. In this way, Marlow's narrative serves not only to elucidate Jim's story but also to invite readers to reflect on their own lives and experiences, drawing connections between Jim's journey and the broader human condition. Through Marlow's empathetic and nuanced portrayal, Conrad invites readers to engage with Jim's story on a deeper level, grappling with its universal themes and implications for the human experience.

JIM vs. HAMLET

Comparing Jim to Hamlet reveals striking parallels between the two characters, particularly in their shared struggles with idealism and the complexities of navigating reality. Both Jim and Hamlet endure profound suffering as they grapple with the inherent conflicts between their lofty ideals and the harsh realities of the world around them.

Like Hamlet, Jim is characterized by his propensity for imagination and introspection, often retreating into solitude and loneliness as he wrestles with his inner demons. Both characters are prone to deep contemplation and rationalization, pondering the consequences of their actions and the moral dilemmas they face. Just as Hamlet famously deliberates over the existential question "To be or not to be," Jim similarly confronts pivotal moments of decision, such as whether to jump from the Patna or whether to kill or let the pirates go.

Both Jim and Hamlet embody the timeless struggle of the individual against the forces of fate and circumstance. Their internal conflicts mirror the universal human experience of grappling with the complexities of morality, identity, and the quest for meaning in a chaotic world. By drawing parallels between these two iconic characters, we gain deeper insights into the profound existential questions that lie at the heart of Conrad's narrative and Shakespeare's tragedy alike.

GENTLEMAN BROWN

Gentleman Brown serves as a foil for Jim, contrasting with him in significant ways and illuminating aspects of Jim's character. Brown possesses an intuitive understanding of Jim's vulnerabilities and weaknesses, which he exploits to his advantage. When Jim is faced with the crucial decision of whether to spare Brown's life or exact revenge, Brown strategically appeals to Jim's moral conscience by alluding to his own flaws and vulnerabilities.

By uttering phrases such as "We're all on the same ship" and "when it comes to saving one's life in the dark, one didn't care who else went," Brown subtly manipulates Jim's emotions, striking at his insecurities and doubts. Jim, grappling with his own sense of guilt and self-doubt, is ultimately swayed by Brown's appeals to his compassion and humanity. In forgiving Brown and choosing mercy over vengeance, Jim is, in essence, seeking redemption for himself.

By extending forgiveness to Brown, Jim attempts to reconcile with his own past mistakes and shortcomings, acknowledging the complexities of human morality and the enduring struggle to come to terms with one's own flaws and failings. In this way, Brown's role as a foil for Jim underscores the profound moral dilemmas and inner conflicts that lie at the heart of Conrad's narrative.

2.2.1. ACTIVITIES

LORD JIM

I Before reading. Watch the 1965 official trailer based on Conrad's novel. Here is the link: <https://www.youtube.com/watch?v=UyaorFJUqIY> (Trailer Lord Jim 1965). What are your first impressions?

Excerpt 1

'How steady she goes,' thought Jim with wonder, with something like gratitude for this high peace of sea and sky. ***At such times his thoughts would be full of valorous deeds***: he loved these dreams and the success of his imaginary achievements. They were the best parts of life, its secret truth, its hidden reality. They had a gorgeous virility, the charm of vagueness, they passed before him with an heroic tread; they carried his soul away with them and made it drunk with the divine philtre of an unbounded confidence in itself. *There was nothing he could not face.*

(...)

What had happened? The wheezy thump of the engines went on. Had the earth been checked in her course? *They could not understand*; and suddenly the calm sea, the sky without a cloud, appeared formidably insecure in their immobility, ***as if poised on the brow of yawning destruction***. The engineer rebounded vertically full length and collapsed again into a vague heap. This heap said 'What's that?' in the muffled accents of profound grief. A faint noise as of thunder, of thunder infinitely remote, less than a sound, hardly more than a vibration, passed slowly, and the ship quivered in response, ***as if the thunder had growled deep down in the water***. The eyes of the two Malays at the wheel glittered towards the white men, but their dark hands remained closed on the spokes. The sharp hull driving on its way seemed to rise a few inches in succession through its whole length, ***as though it had become pliable***, and settled down again rigidly to its work of cleaving the smooth surface of the sea.

(...)

'He confessed that his knees wobbled a good deal as he stood on the foredeck looking at another sleeping crowd. The engines having been stopped by that time, the steam was blowing off. Its deep rumble made the whole night vibrate like a bass string. The ship trembled to it.

'He saw here and there a head lifted off a mat, a vague form uprise in sitting posture, listen sleepily for a moment, sink down again into the billowy confusion of boxes, steam-winchs, ventilators. He was aware all these people did not know enough to take intelligent notice of that strange noise. The ship of iron, the men with white faces, all the sights, all the sounds, everything on board to that ignorant and pious multitude was strange alike, and as trustworthy as it would for ever remain incomprehensible. It occurred to him that the fact was fortunate. The idea of it was simply terrible.

'*You must remember* he believed, as any other man would have done in his place, that the ship would go down at any moment; the bulging, rust-eaten plates that kept back the ocean, fatally *must give way*, all at once like an undermined dam, and let in a sudden and overwhelming flood. He stood still looking at these recumbent bodies, a doomed man aware of his fate, surveying the silent company of the dead.

They were dead! *Nothing could save them!* There were boats enough for half of them perhaps, but there was no time. No time! No time! It did not seem worth while to open his lips, to stir hand or foot. Before *he could shout* three words, or make three steps, he would be floundering in a sea whitened awfully by the desperate struggles of human beings, clamorous with the distress of cries for help. There was no help. He imagined what *would happen* perfectly; he went through it all motionless by the hatchway with the lamp in his hand--he went through it to the very last harrowing detail. I think he went through it again while he was telling me these things *he could not tell* the court.

(...)

"Eight hundred people and seven boats--and no time! Just think of it." He leaned towards me across the little table, and I tried to avoid his stare. "Do you think I was afraid of death?" he asked in a voice very fierce and low. He brought down his open hand with a bang that made the coffee-cups dance.

(Conrad, *Lord Jim*, 2020)

I READING COMPREHENSION

a) Answer the following questions related to the excerpt.

1. In paragraph 1, readers are introduced to Jim's idealistic cravings and dreams of achieving something special in life. How confident is Jim regarding his ability to be courageous in challenging and life-threatening situations?
2. What were Jim's reactions upon realizing the ship was about to sink? What were his thoughts? In what way are his thoughts incompatible with his wishful thinking for courageous deeds?
3. Describe Jim's state of mind while he thinks through the forthcoming event and visualizes the apocalyptic scenes. Find evidence in the text for his distress and loss of calmness.
4. Do you think he was afraid of death? Discuss.
5. Jim vs. Hamlet. How are they similar? Discuss.
6. Perception of life as a mixture of irony and tragedy in the context of *Lord Jim*.

b) Character Interview:

Imagine you are a journalist conducting interviews with the characters from the excerpts. In pairs or small groups, take turns role-playing as interviewers and characters. Interviewers should ask probing questions about the characters' thoughts, feelings, and experiences during the events described in the excerpts. Characters should respond in character, drawing on their knowledge of the excerpt to provide detailed and authentic answers. After each interview, facilitate a brief discussion on the insights gained and any new perspectives uncovered.

c) Dramatic Reading:

Task: In small groups or in pairs, you should perform a dramatic reading of your assigned excerpt, with each student taking on the role of a character. Use expressive voices and gestures to convey the emotions and tensions present in the passage. After each group has performed, facilitate a brief discussion on the effectiveness of the readings and the insights gained from hearing the text read aloud.

II VOCABULARY

1. Match the adjectives and nouns in the box to their corresponding meanings:

- a) Strong and powerful, and therefore difficult to deal with if opposed to you
- b) Extremely upsetting because connected with suffering
- c) Extremely large and difficult to reduce
- d) Appearing large and soft or filled with air
- e) Ability to bend without breaking or cracking
- f) Quiet or not clear
- g) Strength or power

pliable
magnitude
valorous
harrowing
muffled
billowy
formidabl

- h) Very great, seeming to have no limits
- i) Not being clearly expressed, known, described, or decided
- j) Lying down or leaning back so you are almost lying down
- k) Making a high, rough noise while breathing
- l) Making a lot of noise
- m) A drink supposed to arouse love, desire, etc.

philtre
vagueness
unbounded
wheezy
recumbent
clamorous

2. Phrasal verbs.

a) What do the following phrasal verbs mean? Circle.

GO

1. He went through it [the story] to the very last harrowing detail.

- a) Undergo a difficult period or experience
- b) Search through/examine sth, especially methodically
- c) To be officially accepted or approved

2. The ship would go down at any moment.

- a) To reach/go as far as
- b) To be reduced in price, value, amount, quality, level, or size
- c) To be remembered or recorded in a particular way
- d) To be received in a particular way
- e) To move down to a lower level or price
- f) To lose or be defeated
- g) To stop working

3. The wheezy thump of the engines went on.

- a) To happen
- b) To continue
- c) To move to the next thing or stage
- d) To start operating
- e) To start talking again after a pause
- f) Sth that you say to encourage smb to say or do sth

BRING

1. He brought down his open hand with a bang that made the coffee-cups dance. _____

Note down two more meanings of *bring down*:

- a) The opposition parties are threatening to bring down the government if the referendum on the Euro is not held. _____
- b) We have managed to bring her temperature down, so let's wait and see whether we need to see a doctor. _____

2. Supply the phrasal verbs the first element of which is BRING instead of the underlined words (use the infinitive form). Choose from the following particles: IN, UP, BACK, ABOUT, OFF, ON

1. What caused the misunderstanding? Well, he introduced too many changes too quickly. _____
2. At the committee's meeting he mentioned another important issue. _____
3. She is the right girl for him. She somehow manages to encourage the best in him. _____
4. If he concluded the deal successfully, he'll get a bonus. _____
5. He was seriously ill but good doctors and careful nursing restored him to health. _____
6. With such a job, he makes a profit of 10.000 dollars a month. _____

III GRAMMAR: MODAL VERBS

I Look at the following sentences/clauses and explain what the modal used denotes (i.e. possibility, ability, certainty, etc.):

1. *There was nothing he could not face.*
2. *They could not understand.*
3. Nothing could save them!
4. *You must remember* he believed, as any other man would have done in his place, that the ship would go down at any moment.
5. Before *he could shout* three words, or make three steps, he would be floundering in a sea.
6. I think he went through it again while he was telling me these things *he could not tell* the court.
7. 'the bulging, rust-eaten plates that kept back the ocean, fatally *must give way*.
8. He imagined what *would happen* perfectly.

II Write sentences illustrating the use of the following modal verbs (NB Write down sentences from the exercise above if/where applicable):

COULD

a) General ability (past time reference)

b) Possibility (past time reference)

c) Request for permission

d) Reproach (past time reference)

e) A conditional

f) A quality that may show itself from time to time

g) A polite request

MIGHT

- a) Past possibility (past time reference) _____
- b) Request for permission _____
- c) Present or future possibility _____
- d) Reproach _____
- e) Tentative suggestion _____

WILL

- a) Belief/conjecture _____
- b) Annoyance _____
- c) An inherent quality _____
- d) Characteristic behaviour _____

SHOULD

- a) To give advice

- b) To denote possibility

- c) In an adverbial clause of purpose

- d) In a 'that' clause after certain adjectives

CAN

- a) General characteristics _____
- b) Permission _____
- c) Present ability _____
- d) Possibility _____

MAY

a) Permission

b) Past possibility

c) Exclamatory wish – subjunctive mood

d) In a concessive clause

III Pay attention to the clauses in *italic*. Translate the following sentences into Serbian:

1. A faint noise as of thunder, of thunder infinitely remote, less than a sound, hardly more than a vibration, passed slowly, and the ship quivered in response, ***as if the thunder had growled deep down in the water.***

2. The sharp hull driving on its way seemed to rise a few inches in succession through its whole length, ***as though it had become pliable,*** and settled down again rigidly to its work of cleaving the smooth surface of the sea.

3. '...and suddenly the calm sea, the sky without a cloud, appeared formidably insecure in their immobility, ***as if poised on the brow of yawning destruction.***'

4. What do grammatical portions in bold point to?

IV Rephrase the following sentences to convey the same meaning:

1. It's a pity many readers don't understand Marlow's identification with Jim.

I wish _____

2. Unfortunately, Jim jumped off the ship.

If only _____

EXTENSIVE READING.

Joseph Conrad and Colonialism/ Post colonialism: *Lord Jim*.

1. Question of race in *Lord Jim*. Read the following passage and find evidence in the text supporting Achebe's criticism of Conrad's novel:

'... I don't suppose you've forgotten,' went on the letter. 'You alone have showed an interest in him that survived the telling of his story, though I remember well you would not admit he had mastered his fate. You prophesied for him the disaster of weariness and of disgust with acquired honour, with the self-appointed task, with the love sprung from pity and youth. You had said you knew so well "that kind of thing," its illusory satisfaction, its unavoidable deception. You said also—I call to mind—that "giving your life up to them" (them meaning all of mankind with skins brown, yellow, or black in colour) "was like selling your soul to a brute." You contended that "that kind of thing" was only endurable and enduring when based on a firm conviction in the truth of ideas racially our own, in whose name are established the order, the morality of an ethical progress. "We want its strength at our backs," you had said. "We want a belief in its necessity and its justice, to make a worthy and conscious sacrifice of our lives. Without it the sacrifice is only forgetfulness, the way of offering is no better than the way to perdition." In other words, you maintained that we must fight in the ranks or our lives don't count. Possibly!' (Chapter 36)

Now answer the following questions:

1. In your opinion, does Marlow accept a certain European early/twentieth-century racialized view of the world exposed in this passage? Why or why not?
2. How does Conrad use language to challenge one's fixed understanding of the world?
3. What role does morality play in Marlow's interpretation of Jim's story?
4. Do you agree with Marlow's assessment of "selling your soul to a brute"? Why or why not?
5. How does this passage contribute to the broader themes of the novel, such as identity, morality, and colonialism?

2.3. HEART OF DARKNESS

SHORT INTRODUCTION:

Heart of Darkness was initially published as a three-part serial story in Blackwood's Magazine in 1899. In 1902, it was published in book form together with two short prose works: *Youth: a Narrative* and *The End of the Tether*. It tells the story of a relatively young man full of ideals who embarks on a journey down the Congo river. Charles Marlow works as an administrator for a Belgian company. He becomes interested in Kurtz's life and, as he approaches him physically, he finds him literary half-dead. During one of his conversations with Kurtz, Marlow realizes how deeply Kurtz has fallen and identifies with him to a large degree. After Kurtz's death, Marlow tries to assure himself that nothing has happened. He gives Kurtz's letters to his fiancée who asks Marlow about Kurtz's last words. Kurtz uttered 'Horror'. However, Marlow decides to tell her his last words were her name.

Since its publication, the novel has aroused mixed reactions. Most readers find the story confusing. The story, though seemingly simple at first glance, has been read and understood in the most diverse ways. Critics could not decide on its genre: some see it as a historical novel, some as psychological (dealing with coming to terms with oneself), some as an adventure, and some as a poem in prose.

CRITICAL RECEPTION:

Edward Garnett, an influential English critic, interpreted the story as an erosion of one man's morale when in the wilderness. This interpretation suggests a psychological and moral deterioration experienced by the characters, particularly Kurtz, as they confront the harsh realities of the African wilderness. In Garnett's view, the wilderness serves as a metaphorical space that exposes the innermost fears, desires, and vulnerabilities of the characters. As they journey deeper into the heart of Africa, they are stripped of the veneer of civilization and confronted with the primal forces of nature. This confrontation with the unknown and the uncivilized leads to a gradual unraveling of their moral and psychological faculties. Kurtz, in particular, embodies this erosion of morale. Initially hailed as a paragon of European civilization and enlightenment, he descends into madness and barbarism as he becomes consumed by the power and allure of the wilderness. His pursuit of ivory and domination over the native population leads him to commit unspeakable atrocities, reflecting the corrupting

influence of the wilderness on the human psyche. For Garnett, Conrad's portrayal of the wilderness as a catalyst for moral decay underscores the fragility of human morality and the precariousness of civilization. By depicting the characters' descent into darkness, Conrad highlights the thin veneer of civility that separates humanity from savagery, suggesting that the wilderness has the power to reveal the true nature of man when stripped of societal constraints. Garnett's interpretation emphasizes the existential and psychological dimensions of the novel, exploring themes of alienation, moral ambiguity, and the struggle for meaning in the face of existential uncertainty. Through his lens, the novel becomes a profound exploration of the human condition and the inherent tensions between civilization and savagery, reason and instinct, light and darkness.

F. R. Leavis, an English literary critic of the early-to-mid twentieth century, criticized Conrad's insistence on 'incomprehensible mystery' and considered his novel as a 'minor work'. Leavis acknowledged Conrad's descriptive skills but criticized his philosophical standpoints, claiming they were vague. According to him, the protagonist in Conrad's novel failed to express precisely what he wanted. However, it must be made clear that Conrad wanted to stay vague and imprecise. Conrad's strength lies in his vagueness.

In the middle of the twentieth century, poststructuralist interpretations influenced by the philosophical and literary theories of thinkers such as Jacques Derrida and Michel Foucault appeared. These interpretations sought to deconstruct the traditional notions of authorship, meaning, and narrative structure, viewing texts as complex webs of language rather than stable, transparent vessels of meaning. The reader moves through the text as Marlow through the jungle. The comparison between the reader's journey through the text and Marlow's journey through the jungle reflects the poststructuralist notion of textual "indeterminacy" or "undecidability." Just as Marlow navigates through the dense and ambiguous terrain of the Congo, encountering layers of darkness and uncertainty, the reader traverses the textual landscape of *Heart of Darkness*, grappling with its complex narrative layers, multiple perspectives, and elusive meanings. In this interpretation, the text becomes a site of exploration and interrogation, where the reader confronts the inherent instability and plurality of language and representation. Like Marlow, who struggles to discern truth from illusion amidst the shadows of the jungle, the reader confronts the elusive nature of meaning and interpretation within the text itself. As the reader progresses through the narrative, encountering shifting perspectives, contradictory accounts, and ambiguous symbols, they are forced to grapple with the inherent limitations of language and the impossibility of arriving at a definitive interpretation.

The book was also criticized in postcolonial studies. In 1978 the Nigerian novelist Chinua Achebe wrote a short but tremendously influential text entitled "An Image of Africa: Racism in Conrad's *Heart of Darkness*." Achebe felt insulted by the way in which Conrad depicted the natives in Africa, claiming that Conrad's *Heart of Darkness* was 'an offensive and deplorable book' that stripped Africans off humanity. According to Achebe, Conrad presented Africa as the antithesis of Europe and civilization. He further claimed Conrad was afraid of the fact that the Africans resembled Europeans and accused him of being a 'bloody racist'. However, Achebe's accusations should be taken with reserve as the author of the novels is not his narrator and protagonist Marlow. Not only did he ignore the fact that Marlow's views should be distinguished from Conrad's, but also Conrad's passages in which he depicted the Fang people who lived in the Congo River basin. The narrative strategy Conrad employed in the novel pointed to the fact that the author distanced himself from the story and his protagonist/narrator's views.

According to psychoanalytical theories, Kurtz's ambition to become God is seen as a result of his suppressed sexual energy. Conrad's novel can be also seen as a journey into Jung's collective unconscious. Frederick Crews shed light on the novel's psychological interpretation and explored *Heart of Darkness* by employing Freudian theory of Oedipal Complex. According to Crew, Marlow saw Kurtz as a sort of a father figure caught during the sexual intercourse with a mother (Nature). Thus, a desire for killing the father was born. In other words, a story can be seen as an 'incestuous' journey into the mother's body (Africa) by the son (Marlow) who finds the father (Kurtz) engaging the mother in the sexual intercourse.

Perhaps the greatest contribution to the critical reception of *Heart of Darkness* gave the feminist critics. One feminist critic depicted the novel as a male story where women were made redundant. The story was seen as a degradation of women, while sexuality was depicted as dark, negative, and lethal. Another feminist critic pointed out that Marlow had not lied to Kurtz's fiancé when he said his last words had been her name. 'Horror' was 'whore' instead, so Marlow did not lie, as Kurtz was really thinking of his fiancée at that moment. In light of the accusations that female characters were neglected and left out intentionally, it should be noted, however, that none of the male and female characters were given proper names and that all the characters primarily functioned as important elements in presenting the moralistic side of the story, where giving identities was seen as a dangerous act.

Existentialist interpretations of the novel have also contributed to its critical reception. Scholars influenced by existential philosophy have focused on the novel's exploration of existential themes such as alienation, meaninglessness, and the search for identity. They argue that Conrad's portrayal of the journey into the heart of Africa reflects the existential struggle of individuals confronting the absurdity of existence. Through characters like Kurtz and Marlow, Conrad delves into the depths of human consciousness and confronts the existential angst inherent in the human condition.

Postmodern readings of *Heart of Darkness* have emphasized its fragmented narrative structure and metafictional elements. Postmodern critics view the novel as a self-reflexive work that calls into question the reliability of narrative truth and the authority of the author. They argue that Conrad's use of multiple narrators, unreliable perspectives, and ambiguous symbolism destabilizes traditional notions of reality and challenges readers to reconsider their assumptions about language, power, and representation.

Environmental interpretations of the novel have also emerged in recent years, focusing on the novel's ecological themes and its depiction of the natural world. Scholars have explored Conrad's portrayal of the African landscape as a site of ecological degradation and exploitation, drawing parallels between the destruction of the Congo and contemporary environmental issues. Through the character of Kurtz and his exploitation of the Congo's resources, Conrad raises questions about humanity's relationship with the natural world and the consequences of unchecked industrialization and colonial expansion. The novel can be interpreted through the concept of "dark ecology" introduced by Timothy Morton, a leading ecological theorist. Morton's critique of anthropocentrism in Western thought inform interpretations of *Heart of Darkness* as a critique of environmental exploitation and the destruction of ecosystems. Also, Rob Nixon, an environmental historian, and his work on environmental justice and the politics of ecological degradation sheds light on the novel's portrayal of colonial violence and its impact on the natural world.

HISTORICAL CONTEXT:

In crafting his narrative around Kurtz, Conrad asserted that he commenced 'from images,' aiming to liberate readers from preconceived notions and allow them the autonomy to interpret the provided imagery as they saw fit. Despite the impressionistic, ambiguous, and blurred nature of his story, it is deeply rooted in the historical context of its creation, distinctly reflecting the prevailing currents present between the late 19th and early 20th centuries. This period marked the ascendancy of major traditional colonial powers, such as the British Empire, which were no longer singular in their quest to conquer and 'civilize' other regions of the world. The onset of New Imperialism, epitomized by the 'Scramble of Africa,' witnessed the emergence of Belgium, Germany, and Italy as prominent colonial forces. Against this backdrop, significant dilemmas were explored: Who possesses the rightful claim to the title of "civilized" – the colonizer who purports to civilize, or the oppresses individual subjected to the process of civilization? Furthermore, does colonization ultimately bring about happiness or unhappiness for both the colonizers and the colonized?

Kurtz's death exemplifies these thematic questions. He passes away as a misguided ascetic, a fallen angel detached from all divine and human laws, yet also as a symbol of the civilization that shaped him into what he became (Paunović, 2006: 38). The "horror" that emerges at the end of the novel represents the inevitable outcome of every idealism corrupted by an ideology meant to justify its misuse. According to Paunović (2006: 38), this "horror" not only highlights the destructive effects of European imperialism on untouched Africa but also questions the moral legitimacy of missionary endeavors.

GENRE:

Conrad's *Heart of Darkness* is often categorized as a yarn, a story with elements of implied falsehood or implausibility, leaving readers to determine its credibility. It abounds with fantastical details, akin to a precursor of adventure tales, yet diverges from conventional adventure narratives in crucial ways. While adventure stories typically offer escapism through exotic settings and protagonists teetering on the brink of life and death, Conrad's characters, Kurtz and Marlow, subvert these conventions. Emotions are exaggerated, triumphing over death, as seen in Marlow's enduring sympathy for Kurtz, which transcends even death itself. However, Conrad defies the typical adventure story trope of clear-cut morality, where characters are portrayed as either wholly good or evil. Instead, both Kurtz and Marlow embody shades of both, rendering them complex and morally

ambiguous. Consequently, the novel transcends the confines of traditional adventure narratives, presenting characters with dignity yet flawed humanity, subject to tragic circumstances.

Based on the foregoing analysis, it becomes evident that *Heart of Darkness* operates as an adventure story only at its surface level. Upon delving deeper, readers uncover its true essence – it is a tragedy wherein the protagonist grapples with the eternal struggle between good and evil within himself. It emerges as a universal narrative imbued with profound humanistic dimensions.

A key characteristic of the story is its absence of a clear moral paradigm, leaving readers without a guide to arbitrate between right and wrong. Marlow is aware of the limited possibilities of human perception, as well as the limitations of language in expressing the essence of experience, or the 'inconceivable'. His ironic detachment toward his role in the narrative reflects an awareness of the limitations of human perception and language in conveying the ineffable. This recognition of language's inadequacy marks a departure from the literary traditions of the nineteenth century. Marlow feared that delving into Kurtz's story would lead him to the heart of his own experiences, potentially resulting in a descent into darkness similar to Kurtz's fate. Meeting the gravely ill Kurtz confronts Marlow with the embodiment of the world's degradation, from which both men originate, and also brings a horrifying realization of the depths to which noble human nature can fall (Paunović, 2006: 37). For Conrad, the human being is the ultimate standard for both "horror" and exaltation. Kurtz's horror reflects not only on the world from which he came and the world he entered but also on Kurtz himself, Marlow, and, inevitably, the reader. Kurtz represents "one of us," and it is this shared humanity that compels Marlow to try to restore the dignity that Kurtz's death buried deep in the Congo's muck (Paunović, 2006: 38). By acknowledging Kurtz as 'one of us', Marlow confronts the depths of his own soul's turmoil. This descent into self-awareness and the acknowledgment of inner horrors carry the elements of regeneration and purification, embodying the concept of rebirth.

CRUCIAL QUESTIONS:

WHO IS KURTZ?

WHO DOES HE REPRESENT?

WHAT IS 'HORROR'?

WHAT DOES IT DENOTE?

ELABORATE ON THESE IDEAS:

Kurtz comes to terms with his own life and passes judgement against himself and the world he comes from. He is a fallen idealist, and his 'horror' denotes his own internal world, a world shared with Marlow and Marlow's world.

MARLOW

v.s

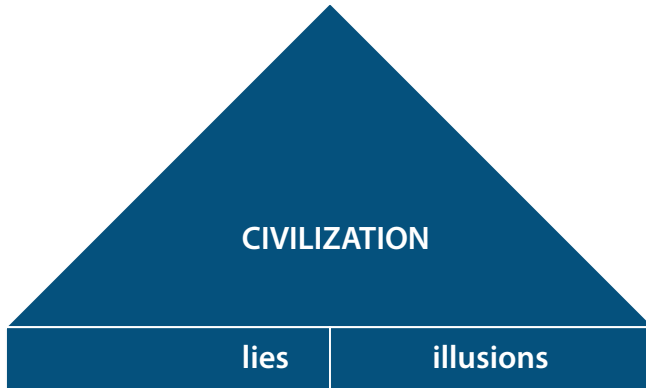
KURTZ

How similar is Marlow to Kurtz? Why does he feel he died together with Kurtz?

THE INTENDED – a symbol of faith

When Marlow returns to England (civilization), his first task is to meet Kurtz's 'Intended'. She is full of faith and love, as he remembers Kurtz in his best and most representative condition. She symbolizes faith in something or someone, a notion Marlow had lost long ago. Marlow's decision not to tell the truth to Kurtz's Intended was not only to avoid causing her pain but also to help himself and find something to believe in. His final lie serves as a means for Marlow to preserve a fragile and deceptive comfort rooted in faith in an ideal, despite knowing that such faith is merely an illusion. He wanted to preserve the possibility of the existence of something good and pure in the world, an embodiment of something worth living for.

FOOD FOR THOUGHT: How do you understand this symbol in the context of Conrad's novel?



CONRAD AS A MODERNIST:

1. He dismissed the idea of reality, considering facts as artificial constructs as they are man-made;
2. He rejected the notion of the world as an orderly place, viewing it as irrational and accessible only through intuition. Human life, to him, appeared absurd, and history was deemed meaningless, based on false premises.

2.3.1. Activities

I While you read the following excerpt, think of the following questions:

1. How does the narrator characterize Marlow? How is Marlow different from/similar to other seamen?
2. How does Marlow describe England when the Romans first came?

Excerpt 1

The sun set; the dusk fell on the stream, and lights began to appear along the shore. The Chapman lighthouse, a three-legged thing erect on a mud-flat, shone strongly. Lights of ships moved in the fairway--a great stir of lights going up and going down. And farther west on the upper reaches the place of the monstrous town was still marked ominously on the sky, a brooding gloom in sunshine, a lurid glare under the stars.

"And this also," said Marlow suddenly, "has been one of the dark places of the earth."

He was the only man of us who still "followed the sea." *The worst that could be said of him was that he did not represent his class.* He was a seaman, but he was a wanderer, too, while most seamen lead, if one may so express it, a sedentary life. Their minds are of the stay-at-home order, and their home is always with them--the ship; and so is their country--the sea. One ship is very much like another, and the sea is always the same. In the immutability of their surroundings the foreign shores, the foreign faces, the changing immensity of life, glide past, veiled not by a sense of mystery but by a slightly disdainful ignorance; for there is nothing mysterious to a seaman unless it be the sea itself, which is the mistress of his existence and as inscrutable as Destiny. For the rest, after his hours of work, a casual stroll or a casual spree on shore suffices to unfold for him the secret of a whole continent, and generally he finds the secret not worth knowing. The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut. But Marlow was not typical (if his propensity to spin yarns be excepted), and *to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale* which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine.

His remark did not seem at all surprising. *It was just like Marlow. It was accepted in silence.* No one took the trouble to grunt even; and presently he said, very slow--\ "I was thinking of very old times, when the Romans first came here, nineteen hundred years ago--the other day. . . . Light came out of this river

since--you say Knights? Yes; but it is like a running blaze on a plain, like a flash of lightning in the clouds. We live in the flicker--may it last as long as the old earth keeps rolling! But darkness was here yesterday. Imagine the feelings of a commander of a fine--what d'ye call 'em?--trireme in the Mediterranean, ordered suddenly to the north; run overland across the Gauls in a hurry; put in charge of one of these craft the legionaries,--a wonderful lot of handy men **they must have been** too--used to build, apparently by the hundred, in a month or two, if we may believe what we read. Imagine him here-- the very end of the world, a sea the color of lead, a sky the color of smoke, a kind of ship about as rigid as a concertina-- and going up this river with stores, or orders, or what you like. Sandbanks, marshes, forests, savages, --precious little to eat fit for a civilized man, nothing but Thames water to drink. No Falernian wine here, no going ashore. Here and there a military camp lost in a wilderness, like a needle in a bundle of hay--cold, fog, tempests, disease, exile, and death, -- death skulking in the air, in the water, in the bush. **They must have been dying like flies here**. Oh yes--he did it. Did it very well, too, no doubt, and without thinking much about it either, except afterwards to brag of what he had gone through in his time, perhaps. They were men enough to face the darkness."

(Conrad, *Heart of Darkness*, 1999)

II After reading the excerpt, think of the following questions:

1. What does Marlow mean when he says that England 'has been one of the darkest places of earth'?
2. How does the narrator's comparison of Marlow to other sailors impact your understanding of Marlow? What kind of man was he?
3. Which quotation from the excerpt best supports your answer to the previous question about Marlow:
 - a) *'The worst that could be said of him was that he did not represent his class.'*
 - b) *'generally, he finds the secret not worth knowing.'*
 - c) *'to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale'*
 - d) *'It was just like Marlow. It was accepted in silence.'*
4. How does Marlow describe the Romans when they first came to England? Why did they embark on these journeys to unknown territories? What traits do the travelers to the unknown, like the Romans and Marlow, need to have?

III VOCABULARY.

I Match the following words from the extract with their definitions:

- | | |
|----------------|---|
| 1. brooding | a) somewhat inactive |
| 2. lurid | b) impossible to understand or interpret |
| 3. sedentary | c) unchanging over time or unable to be changed |
| 4. inscrutable | d) feeling sad, worried or angry for a long time |
| 5. disdainful | e) shining with a bright and unpleasant color |
| 6. immutable | f) showing that sb does not like sb/sth and thinks that they do not deserve interest or respect |
| 7. immensity | g) a region of Western Europe |
| 8. yarn | h) a tendency to behave in a particular way |
| 9. trireme | i) the extremely large size of something |
| 10. Gauls | j) a musical instrument resembling an accordion |
| 11. concertina | k) an ancient type of vessel |
| 12. propensity | l) a long or rambling story |

II Phrasal verbs.

COME

a) What does the following phrasal verb with COME mean?

Light came out of this river since--you say Knights? _____

b) Replace the underlined words with phrasal verbs in which the first element is COME (write answers in the infinitive form alongside). Choose from the following particles:

Round to, into, along, by, about, down, across, down with, into, to/round, along, to

1. He had not obtained these things through his own labor. _____
2. Local government expenditure has been reduced by 20% since 1986.

3. It seems that she has caught pneumonia. _____
4. He has inherited huge wealth upon his father's death. _____
5. She regained her consciousness a few moments ago. _____
6. I knew she will have to accept my way of thinking in the end. _____
7. How has all this occurred? _____
8. I think his message was understood. _____
9. The marquis will inherit the estate on his father's death. _____
10. This man has had a severe illness, but he is recovering successfully. _____
11. He found a solution to our problem. _____

III Word formation. Fill in the gaps with the correct form of the word given in the brackets. Add suffixes/prefixes where necessary.

Achebe wants "Heart of Darkness" ejected from the canon. "The question is whether a novel which celebrates this _____ (HUMAN), which _____ (PERSON) a portion of the human race, can be called a great work of art," he writes. "My answer is: No, it cannot." Said, to be sure, would never suggest dropping Conrad from the reading lists. Still, one has to wonder if blaming writers for what they fail to write about is not an _____ (ORDINARY) wrongheaded way of reading them. Among the _____ (ACADEMY) left, literature now inspires restless _____ (PATIENT). Literature excludes: it's about one thing and not another, represents one point of view and not another, "empowers" one class or race but not another. Literature lacks the _____ (PERFECT) of justice, in which all voices must be heard, _____ (WEIGH), balanced. European literature, in particular, is guilty of _____ (ASSOCIATE) with the "winners" of history. Jane Austen is culpable because she failed to dramatize the true nature of colonialism; Joseph Conrad is guilty because he did dramatize it. They are guilty by _____ (DEFINE) and by category.²

2 Adapted from <https://www.newyorker.com/magazine/1995/11/06/the-trouble-with-heart-of-darkness>

IV GRAMMAR.

I Translate the following sentences/clauses from the excerpt into Serbian:

1. They must have been dying like flies here.

2. 'a wonderful lot of handy men they must have been, too'

II Identify the underlined grammatical structures in the sentence above.

a) Identify the underlined grammatical portion in the following sentences following the modal verb:

1. He must be waiting somewhere. _____

2. The quests will have arrived by now. _____

3. He may have been visiting his mother. _____

b) Explain what meaning lies behind the use of MUST in the following sentences:

1. I must see the head teacher. I want to discuss something with her.

2. You must have been upset when you heard the news.

3. You mustn't put anything on the shelves until the glue has set hard.

4. To get there on time, I must leave home by 7:30.

5. You must come and visit us soon. It would be so nice to see you again.

c) Match the following sentences containing modal verbs with their meaning:

1. She said I could come along too.
2. I thought I'd be lying on the beach this time next year.
3. He couldn't have said something like that.
4. They must have been really worried to have called the police.
 - a) reporting speech/thought
 - b) speculating about the past
 - c) commenting/criticizing about the past

d) Replace the underlined words with a modal:

1. I think it is just possible that they have arrived by 2 o'clock.

2. If you are prepared to take the trouble to read his letter, you will see what he means.

3. It is impossible that he has got the letter.

4. I think it is your duty to take care of your old parents.

5. He said that he would ring, but he has not, therefore, I'm convinced that he forgot all about it.

6. It was perhaps the most famous bridge in the world.

7. It was wrong of him to have told lies.

8. He is very likely to have forgotten all about our plans.

9. Ann's mother was annoyed that Ann had not cleaned her room.

10. It was not necessary for workers to go on strike because the management is not going to lay them off.

11. He was expected to have passed three exams in June.

12. He had an ability to go to university, but he chose to get a job instead.

13. It is highly unlikely that she had any previous knowledge of the matter.

14. It's simply impossible that they have lost their way.

15. I'm absolutely certain she was joking.

16. If by any chance you opt for professional advice, I can give you my lawyer's number.

17. The motor-race was expected to have finished by now.

e) Complete the following sentences by providing a suitable modal:

1. The car _____ (run out of) fuel. The tank is full.
2. I begged to give me some money but he _____ (hear) of it.
3. There is only one solution. Mark _____ (do) it because he was there at the time.
4. _____ (you/happen) to see Mr. Parker, tell him that the report is ready.
5. They demanded that he _____ (leave) the company at once.
6. _____ that really (be) your brother? He doesn't look like you.

HEART OF DARKNESS IN CONTEXT

I Watch the video about Joseph Conrad. https://youtu.be/fdLd_8jkCWM

In what way was Conrad changed by witnessing acts of injustice during his life?
To what extent does the main theme of the novella *Heart of Darkness* coincide with Conrad's own experiences?

II *Heart of Darkness* largely explores the concept of imperialism.

Watch the video and note down the key ideas of imperialism embodied in the novel. <https://youtu.be/4QCWvbuTAX4>

III Watch the movie *Apocalypse now* (1979).

<https://www.imdb.com/title/tt0078788/> How is the movie similar to Conrad's novel?

WRITING
Essay questions.

1. Why does *Heart of Darkness* have two competing heroes? (Marlow/Kurtz)
2. Discuss the framing story that structures *Heart of Darkness*. Why is it important to narrate Marlow in the act of telling his story?
3. Contrast Kurtz's African mistress with his fiancée. Are both negative portrayals of women? Describe how each functions in the narrative. Does it make any difference in your interpretation to know that Conrad supported the women's suffrage movement?
4. Describe the use of "darkness" both in the book's title and as a symbol throughout the text. What does darkness represent? Is its meaning constant or does it change?
5. How does physical illness relate to madness? How does one's environment relate to one's mental state in this book?

EXTENSIVE READING.

1. The following passage tells about Kurtz's death and the last words he uttered. What do they mean? What are the possible "horrors" to which he is referring?

'One evening coming in with a candle I was startled to hear him say a little tremulously, 'I am lying here in the dark waiting for death.' The light was within a foot of his eyes. I forced myself to murmur, 'Oh, nonsense!' and stood over him as if transfixed. 'Anything approaching the change that came over his features I have never seen before, and hope never to see again. Oh, I wasn't touched. I was fascinated. It was as though a veil had been rent. I saw on that ivory face the expression of sombre pride, of ruthless power, of craven terror—of an intense and hopeless despair. Did he live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge? He cried in a whisper at some image, at some vision—he cried out twice, a cry that was no more than a breath: 'The horror! The horror!'

2. Read the following passage and discuss why Marlow regarded Kurtz as a 'remarkable man'. How does he see Kurtz? How does the description relate to the theme of darkness?

'However, as you see, I did not go to join Kurtz there and then. I did not. I remained to dream the nightmare out to the end, and to show my loyalty to Kurtz once more. Destiny. My destiny! Droll thing life is— that mysterious arrangement of merciless logic for a futile purpose. The most you can hope from it is some knowledge of yourself—that comes too late—a crop of inextinguishable regrets. I have wrestled with death. It is the most unexciting contest you can imagine. It takes place in an impalpable greyness, with nothing underfoot, with nothing around, without spectators, without clamour, without glory, without the great desire of victory, without the great fear of defeat, in a sickly atmosphere of tepid skepticism, without much belief in your own right, and still less in that of your adversary. If such is the form of ultimate wisdom, then life is a greater riddle than some of us think it to be. I was within a hair's breadth of the last opportunity for pronouncement, and I found with humiliation that probably I would have nothing to say. This is the reason why I affirm that Kurtz was a remarkable man. He had something to say. He said it. Since I had peeped over the edge myself, I understand better the meaning of his stare, that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness. He had summed up—he had judged. 'The horror!' He was a remarkable man. After all, this was the expression of some sort of belief; it had candour, it had conviction, it had a vibrating note of revolt in its whisper, it had the appalling face of a glimpsed truth—the strange commingling of desire and hate. And it is not my own extremity I remember best— a vision of greyness without form filled with physical pain, and a careless contempt for the evanescence of all things—even of this pain itself. No! It is his extremity that I seem to have lived through. True, he had made that last stride, he had stepped over the edge, while I had been permitted to draw back my hesitating foot. And perhaps in this is the whole difference; perhaps all the wisdom, and all truth, and all sincerity, are just compressed into that inappreciable moment of time in which we step over the threshold of the invisible. Perhaps! I like to think my summing-up would not have been a word of careless contempt. Better his cry—much better. It was an affirmation, a moral victory paid for by innumerable defeats, by abominable terrors, by abominable satisfactions. But it was a victory! That is why I have remained loyal to Kurtz to the last, and even beyond, when a long time after I heard once more, not his own voice, but the echo of his magnificent eloquence thrown to me from a soul as translucently pure as a cliff of crystal.

3. The following passage is about Marlow's visit to Kurtz's fiancée. Read it carefully, then answer the following question: Why does Marlow lie to her about Kurtz's last words?

'She put out her arms as if after a retreating figure, stretching them back and with clasped pale hands across the fading and narrow sheen of the window. Never see him! I saw him clearly enough then. I shall see this eloquent phantom as long as I live, and I shall see her, too, a tragic and familiar Shade, resembling in this gesture another one, tragic also, and bedecked with powerless charms, stretching bare brown arms over the glitter of the infernal stream, the stream of darkness. She said suddenly very low, 'He died as he lived.' "His end,' said I, with dull anger stirring in me, 'was in every way worthy of his life.' "And I was not with him,' she murmured. My anger subsided before a feeling of infinite pity. "Everything that could be done—' I mumbled. "Ah, but I believed in him more than any one on earth—more than his own mother, more than—himself. He needed me! Me! I would have treasured every sigh, every word, every sign, every glance.' "I felt like a chill grip on my chest. 'Don't,' I said, in a muffled voice. "Forgive me. I—I have mourned so long in silence—in silence.... You were with him—to the last? I think of his loneliness. Nobody near to understand him as I would have understood. Perhaps no one to hear. ...' "To the very end,' I said, shakily. 'I heard his very last words. ...' I stopped in a fright. "Repeat them,' she murmured in a heart-broken tone. 'I want—I want—something—something—to—to live with.' 'I was on the point of crying at her, 'Don't you hear them?' The dusk was repeating them in a persistent whisper all around us, in a whisper that seemed to swell menacingly like the first whisper of a rising wind. 'The horror! The horror!' "His last word—to live with,' she insisted. 'Don't you understand I loved him—I loved him—I loved him!' "I pulled myself together and spoke slowly. "The last word he pronounced was—your name." I heard a light sigh and then my heart stood still, stopped dead short by an exulting and terrible cry, by the cry of inconceivable triumph and of unspeakable pain. 'I knew it—I was sure!' ... She knew. She was sure. I heard her weeping; she had hidden her face in her hands. It seemed to me that the house would collapse before I could escape, that the heavens would fall upon my head. But nothing happened. The heavens do not fall for such a trifle. Would they have fallen, I wonder, if I had rendered Kurtz that justice which was his due? Hadn't he said he wanted only justice? But I couldn't. I could not tell her. It would have been too dark—too dark altogether....'

4. Conrad and Colonialism/Postcolonialism. Civilized vs. primitive in the context of *Heart of Darkness*. Read the following passage about Marlow's first encounter with the natives in Africa. Examine the language used (the European discourse vs. the colonial). How does he describe the natives? What does this description point to?

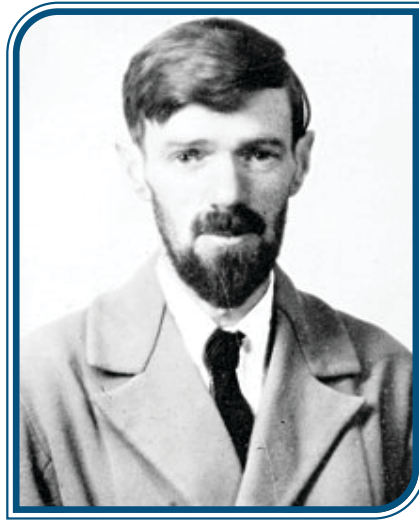
Now and then a boat from the shore gave one a momentary contact with reality. It was paddled by black fellows. You could see from afar the white of their eyeballs glistening. They shouted, sang; their bodies streamed with perspiration; they had faces like grotesque masks—these chaps; but they had bone, muscle, a wild vitality, an intense energy of movement, that was as natural and true as the surf along their coast. They wanted no excuse for being there. They were a great comfort to look at. For a time I would feel I belonged still to a world of straightforward facts; but the feeling would not last long. Something would turn up to scare it away. Once, I remember, we came upon a man-of-war anchored off the coast. There wasn't even a shed there, and she was shelling the bush. It appears the French had one of their wars going on thereabouts. Her ensign dropped limp like a rag; the muzzles of the long six-inch guns stuck out all over the low hull; the greasy, slimy swell swung her up lazily and let her down, swaying her thin masts. In the empty immensity of earth, sky, and water, there she was, incomprehensible, firing into a continent.



DAVID HERBERT LAWRENCE (1885-1930)



3. DAVID HERBERT LAWRENCE (1885-1930)



ABOUT THE AUTHOR: <https://www.youtube.com/watch?v=cbalf2MndNs>

Of all modernist writers, David Herbert Lawrence found it most difficult to establish his reputation as a serious modernist novelist. It was only 30 years after his death that Lawrence was recognized as an important literary figure of modernism. His novel *Lady Chatterley's Lover*³ brought him to court due to the manner in which sexuality and adultery are presented in literature. The ban was lifted around the 1960s when its uncensored version was published. As has always been the case, the reasons for disapproval and rejection of Lawrence's work and his character had nothing to do with the literary and esthetic values of his works. *Lady Chatterley's Lover* was banned as it was not in accordance with the principles of civil morality and social conventions.

Lawrence encountered challenges with critics, writing, women, and even himself. When interpreting his life and works in the context of the proverb 'fools rush in where Angels fear to tread,' coined by Alexander Pope in "An Essay on Criticism" published in 17th century, we cannot help but notice that the world progresses thanks to daring individuals. Lawrence dared to express the instinctive side of human beings. Among all modernist writers, his subjective approach to the human soul was the deepest. He was one of those writers who based all his

3 The book was first published privately in Italy in 1928, and in France in 1929.

works on his most profound personal history and his most intimate interests and obsessions (Paunović, 2006: 41). According to Paunović (2006: 43), no one before Lawrence in English literature depicted so directly and intensely the eternal, both stimulating and destructive intertwining of profound affection and even stronger antagonism in the emotional connection between men and women. His writing enabled him to reach levels inaccessible to his colleagues. Consequently, critics and readers found him difficult to understand. It is not surprising that Lawrence struggled to understand himself as well. Like his characters, Lawrence was uncertain about whether he wanted to be a writer, preacher, or prophet. For him, literature was a tool for transmitting his ideas. Instead of searching for an appropriate literary form as other modernists did, he focused on his ideas. This approach contributed to the rejection of his works in artistic circles. He sometimes reverted to forms he had previously rejected when he felt they were less complex, and he showed negligence regarding the style and structure of his work, suggesting that literature was not his primary goal.

Despite these challenges, he should be regarded as a revolutionary writer. He was the first to explore human instincts, sexuality, and the subconscious in literature in such a profound manner. Lawrence had the ability to be both archaic and modernistic, depending on the story he wished to tell. He remains renowned for infusing poetic elements and language into prose. While his poetry was less successful than his prose, critics noted that his poetry often resembled his prose writing and vice versa. Nevertheless, Lawrence is one of the most accessible writers of early modernism. His *novel Sons and Lovers* (1913) exemplifies a style of writing that readers could easily understand and connect with.

His experimentation with literary form was one of his ways to express his deepest beliefs and convictions. The message he wished to convey to the world revolved around his opinion that civilization was in crisis. Lawrence was inspired by the sense of spiritual barrenness that had enveloped civilization. However, he faced criticism for prioritizing the expression of his philosophical attitudes over the practical aspects of writing. Lawrence struggled for a long time between his obsessive themes, often autobiographical, and his desire to match the boldness and innovation of his prose with technical audacity (Paunović, 2006: 53). In his earlier works, the subjective burden of his themes frequently overshadowed the literary self-awareness that Joyce possessed. In his novels, Lawrence grappled more with the flawed world and human psyche—seeking to address its most vulnerable points—and with himself. Consequently, he engaged in direct dialogue with literature less frequently and to a lesser extent. While the literary and social context of his works did not align with a typical modernist position in the twentieth-century British literature, elements of modernism were still present in his works.



CHILDHOOD

Lawrence was born in Eastwood, in the north of England, into a relatively large family. His father, a coal miner and drinker, contrasted with his middle-class mother, who was a teacher. Her affection for their fourth child, Bert, carried a somewhat erotic undertone, suggesting a unique bond akin to that of lovers. From 1898 to 1901, Lawrence lived in Nottingham after winning a scholarship to Nottingham High School. However, he left school at 16 to work as a clerk in a factory, though he was forced to quit work after contracting pneumonia. During his recovery, he frequented Haggs Farm nearby and developed an intense friendship (1902–10) with Jessie Chambers. It was Chambers who encouraged Lawrence to pursue writing after discovering some of his poems, eventually convincing him to publish them. This marked his symbolic entry into the world of literature.

The novel *Sons and Lovers* exhibits all the strengths and flaws of major autobiographical works, rooted in deeply personal material that the writer must confront and release in order to begin their true literary journey (Paunović, 2006: 48). Born in Eastwood, like the novel's protagonist, Lawrence hailed from a family where his father, a miner, and his mother, a teacher, represented a blend of middle and working-class backgrounds. This marital dynamic mirrored in the novel led to his mother's disappointment in her husband and her profound love for her sons. Similarly, Lawrence, like the protagonist, faced the tragedy of losing his eldest sibling and became the central focus of his mother's affection, which harbored an erotic undertone, eventually developing into an Oedipal complex. This strained his relationship with his father, fueling rivalry and animosity.

Lawrence's innate curiosity and scholarly inclination from childhood foreshadowed his aspiration to become a teacher, a path he later pursued. His introduction to the teaching profession was intertwined with his infatuation with Frieda, the wife of his German teacher. Their subsequent flight to Germany marked a significant turn in his life. However, with the outbreak of WWI in 1912, Lawrence faced accusations of treason and espionage, resulting in the confiscation of his passport. Despite reclaiming it, he lived a nomadic existence thereafter, residing in various countries such as Italy, France, America, Mexico, and Australia. Throughout his peripatetic life, he wrote prolifically, his works often imbued with a haunting quality reflecting his tumultuous experiences. Despite battling tuberculosis and dying relatively young, Lawrence left behind a substantial literary legacy.

3.1. LAWRENCE'S WORKS

He entered the world of literature at the urging of his girlfriend Jessie Chambers, a move that unfortunately marked the end of their romantic relationship. Nonetheless, it marked a significant contribution to the world of literature. Initially, he delved into poetry and short narratives before crafting his debut novel, *The White Peacock*, in 1911. Influenced by 19-century literature, particularly the styles of Thomas Hardy and George Eliot, Lawrence's novel emulated the romantic traditions of the Victorian era. It unfolds as a love story, intricately weaving the experiences of two couples. Like many other modernists of his time, Lawrence believed in mastering traditional narratives before venturing into more innovative forms.

In *The White Peacock*, there is a seamless fusion between Lawrence's identity as a poet and as a novelist. Following his completion of a teacher's certificate at University College in Nottingham in 1908 and the publication of his debut novel, Lawrence encountered Frieda, the aristocratic German wife of his Nottingham professor, and fell deeply in love with her. Their elopement to Germany in 1912, followed by their subsequent journey to Italy, where Lawrence penned his third novel, *Sons and Lovers*, marked a significant turning point in his life and career. Frieda emerged as a dominant female influence, helping Lawrence break free from the grip of his mother's influence and becoming a discerning critic of his works. After her divorce, Lawrence and Frieda married in England in 1914, but their union was met with societal disapproval.

Lawrence's elopement with Frieda branded him as a social outcast, a status that deeply influenced his creative inspiration. His sense of displacement and the feeling of not belonging anywhere in particular served as fertile ground for his writing. Lawrence's early literary endeavors, including his first two novels, inaugural play, and a majority of his early short stories, drew heavily from his formative experiences.

His second novel, *The Trespasser* (1912), represented an unsuccessful foray into innovative forms. Despite its lack of success, it piqued the interest of influential editor Edward Garnett, who subsequently sought to publish Lawrence's *Sons and Lovers* under his firm. Lawrence's early novels are characterized by a search for fulfilling sexual love and a form of marriage that can satisfy modern sensibilities, yet this pursuit becomes increasingly fraught with difficulties. None of his novels conclude happily; at best, they leave readers with open-ended questions.

It was with his third novel, *Sons and Lovers*, published in 1913, that Lawrence fully showcased his capacity and potential as a writer. The subsequent year saw the publication of three more notable novels: *The Rainbow* (1915), where Lawrence's prophetic abilities are most evident as poetic elements suffuse the narrative; *Women in Love* (1920), his most ambitious work envisioned as a sequel to *The Rainbow*, though it failed to gain popularity like his other works despite its innovative and subjective exploration of the human subconscious; and *Lady Chatterley's Lover* (1928), the novel that catapulted him to popularity.

Lady Chatterley's Lover stands out for its colloquial language and was subject to censorship in England due to its explicit representation of sexuality and Lawrence's liberal use of swear words. The ban on the novel was lifted in 1960. While it remains Lawrence's most renowned work, it may not necessarily be his best. The novel follows the story of Lady Constance, the main female protagonist, whose husband became an invalid in World War I. She embarks on an affair with a young man and becomes pregnant. Critics often scrutinize Lawrence's use of symbolic imagery in his novels. In *Lady Chatterley's Lover*, it is apparent that Constance, symbolizing England in search of spirituality, her husband representing spiritual sterility, and her lover embodying vitality that can both save and destroy England. The novel's conclusion symbolizes existential uncertainty, as Constance grapples with conflicting emotions about her pregnancy—uncertain whether to feel joy or sorrow.

The Rainbow marked Lawrence's initial assertion as a novelist, yet it faced suppression in Britain due to perceived obscenity, notably stemming from a homoerotic episode between Ursula, one of the novel's main protagonists, and a female teacher. Lawrence expanded upon the scope of *Sons and Lovers* by tracing the Brangwen family's lineage (residing near Eastwood) across three generations, thereby intertwining social and spiritual evolution into the narrative.

Lawrence's fascination lay in the atypical aspects of human nature, delving into what he termed the 'old-fashioned human element'. He sought to depict humanity's complexity, exploring the intricacies of deceit and emphasizing that divinity resides within each individual. According to Lawrence, God's presence is found in the physical aspects of human existence. His religious sentiment rested in a belief in the primacy of blood and passion over intellect. Lawrence contended that truths perceived through the heart held greater validity than those discerned through common sense. Symbolism permeated *The Rainbow*, with characters often acting in irrational ways, reflecting Lawrence's intent to expose the depths of human nature.

Women in Love embodies the transformed consciousness post-World War I. The female protagonists, Ursula and Gudrun, symbolize modernity: educated, independent, and sexually liberated. Uncertain of their life paths, they reject conventional marriages as solutions. Their romantic pursuits epitomize their aspirations: Ursula with Rupert Birkin, a school inspector and Lawrence-like figure, and Gudrun with Gerald Crich, a handsome but ruthless industrialist. Birkin and Gerald share a deep but unspoken connection, echoing Lawrence's quest for self-identity. Birkin and Gerald themselves are deeply if inarticulately attached to each other. Birkin is seen as Lawrence's alter ego whose romantic relationships with many women symbolize his search for himself, which point to the fact that he is still not mature enough.

Lawrence's characters simultaneously yearn for and resist love, fearing its potential to consume their individuality. This theme mirrors Virginia Woolf's *Mrs. Dalloway*, where the protagonist, Clarissa, chooses a conventional marriage with Richard over passionate love she feels towards Peter to preserve her sense of self. Gerald's fate, frozen in the snow, symbolizes the dehumanizing effects of the post-Industrial era. Despite his longing for emotional connection, he succumbs to mechanical existence, echoing F. Scott Fitzgerald's portrayal of a civilization self-destructing.

THEMES

Although his novel *Sons and Lovers* achieved considerable success, particularly in the years following his death, many critics argue that his earlier work, *The Rainbow*, represents his first genuine novel, hinting at his overcoming of the spiritual crisis and confidently expressing ideas initiated in *Sons and Lovers*. Lawrence believed he inhabited the worst of all possible worlds and saw the instinctive side of human consciousness as the only escape. The repression against men and their desires was a central theme in his works, reflecting Lawrence's belief in a return to essence and rejected freedom. Another prevalent theme was the loss of spirituality in the world, echoing Nietzsche's proclamation of the death of God. This sense of loss prompted Lawrence to seek alternatives, leading him to study different religions and eventually formulate his own. He preached a belief in "blood and flesh, which are wiser than mind." His insistence on intuition, instincts, and impulsivity permeated his works as he sought to rid himself of the terrors of reason. One of the main themes in Lawrence's works, including his collection of stories *The Prussian Officer* (1914), is the conflict between primal human vitality and the mechanized, automated life of modern workers.

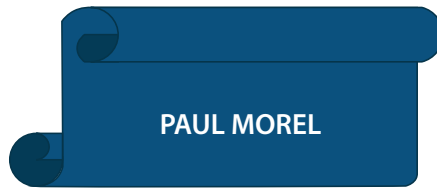
The multiple crises, particularly the historical vacuum between epochs, were deep and complex, affecting all spheres of life—spirituality, sexuality, art, and forms of expression. Lawrence demonstrated that such crises could be confronted by focusing on the instinctive side of human beings.

3.2. SONS AND LOVERS

SCOPE: The book vividly portrays Eastwood and the Hags Farm, which were twin poles of Lawrence's early life. The central character, Paul Morel, is naturally identified as Lawrence himself; the miner-father who drinks and the powerful mother who resists him are clearly modeled on his parents, and the painful devotion of Miriam Leivers resembles that of Jessie Chambers. An older brother, William, who dies young, parallels Lawrence's brother Ernest, who met an early death. In the novel, the mother turns to her elder son William for emotional fulfillment in place of his father. Garnett's editing significantly reduced this section of the original manuscript before publication. Not only did Garnett eliminate passages of sexual outspokenness, but he also removed repetitive structural elements that establish a pattern in the mother's behavior and explain the plural nouns of the title. When William dies, his younger brother Paul becomes the mother's focus and, ultimately, her victim. Paul's adolescent love for Miriam is undermined by his mother's dominance; though fatally attracted to Miriam, Paul cannot engage sexually with anyone so like his mother, and the sexual relationship he forces on her proves disastrous. In reaction, he has a passionate affair with a married woman, Clara Dawes, in what is the only purely imaginary part of the novel. Clara's husband is a drunken workingman whom she has undermined by her social and intellectual superiority, mirroring the situation of the Morels. Though Clara desires more from him, Paul can only manage sexual passion when it is split off from commitment. Their affair ends after Paul and Dawes have a violent altercation, and Clara returns to her husband. Despite his intelligence, Paul cannot fully grasp his own unconscious motivations, but Lawrence subtly conveys them in the plot's pattern. Paul can only be released by his mother's death, and at the end of the book, he is finally free to pursue his own life. However, it remains uncertain whether he can ultimately overcome her influence. The entire narrative can be seen as Lawrence's psychoanalytic study of his own case, depicting a young man's struggle to gain detachment from his mother.

Sons and Lovers: themes

- Psychological development and growing up
- Intuition, subconscious, inner urges and desires
- Sexual awakening
- Spiritual vs. fulfilled love
- Religion in the new era
- Industrialization, dehumanization of a person
- Class system, inter-class relationships
- Mother-son love, Oedipal complex, Freudian ideas
- Possessiveness, dependence on another person
- New Woman, feminist ideas and challenging social roles
- Dignity of death, euthanasia

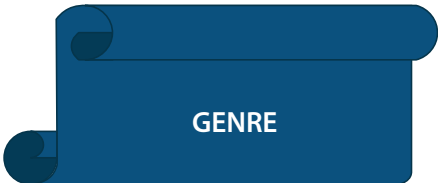


The original version of this novel, entitled *Paul Morel*, was longer, more realistic, and more autobiographical. Lawrence seemed to write as if he wanted to liberate himself from the past's influence, allowing him to focus on other ideas and stories. He realized it was more effective to give an artistic form to his life story rather than simply retelling it. Jessie Chambers aided him in artistically formulating what he wanted to clarify about his life. In this novel, Lawrence attempted to depart from realism thematically. He sought to understand what was happening to him at that particular moment in his life. Technically, the novel was flawed as it was written without much concern for form. The spontaneity with which Lawrence approached his work allowed the novel to form itself—an approach later adopted by other modernists and postmodernists.



THE PLOT

The plot is relatively simple, aligning with the modernist view that all great stories have already been told, but the key lies in how the story is told. The narrative centers on Paul Morel and the events in his life, a traditional approach that led some to perceive Lawrence as too archaic for a modernist. Three central relationships drive the story: Paul's relationship with his mother, his first love, and his lover. His complicated relationship with his father serves as a peripheral element that illuminates his relationship with his mother.



GENRE

The reader follows the main character's journey from childhood to adulthood, with a focus on his emotional, instinctive, sensual, and sexual development. As such, the novel is categorized as an unconventional bildungsroman. The narrative unfolds in a linear fashion, tracing Lawrence's alter ego's life from birth to maturity.

Has Paul Morel succeeded in overcoming his fears from childhood and early age?

The most complex relationship in the novel is Morel's emotional attachment to his mother, while the most ordinary is his relationship with Miriam. The latter relationship is the purest, embodying one's first true love. The novel leaves readers questioning why Paul decided to leave Miriam and whether he was able to break free from his mother's influence and dominance over him. The failure of his relationship with Miriam may be attributed to his poisonous relationship with Gertrude, who implicitly forbids him from being with Miriam. Paul's relationship with his mother is instinctively conditioned and dictated. They seem to experience themselves as lovers, evident in their behavior towards each

other – they speak to each other as if they were lovers (Gertrude behaves as a hurt wife or lover when discussing Miriam). Torn between the two women, Paul finds himself unable to commit to either. His mother makes it impossible for him to pursue any relationship. His relationship with his mother is also socially conditioned; once she becomes disappointed in his choice of a working-class husband, Gertrude transfers her frustrations onto her sons.



This is a social novel as well, as Lawrence depicts early twentieth-century England and the society in which the working class was dehumanized. It tells an engaging story of the lives of coal miners, with all their ups and downs, moments of experiencing true joy and suffering. The novel calls for the necessity for change and warns against a society in which man is turned into a machine, whose main goal is to bring progress to the country. This is illustrated in the character of Voltaire, Paul's father, who is initially presented as an embodiment of vitality and energy. As the novel progresses, Voltaire transforms into a machine or a human caricature of a zombie, seemingly alive but devoid of true life. The man loses the most humane aspects of himself under the influence of the monotonous life rhythm of the working class and his craving for material wealth. He becomes embittered and peevish, as mining eventually drains all his life and energy from him. His character symbolizes the process of dehumanization of man triggered by the Industrial Revolution, and this theme was initiated in English literature for the first time. The emotional life is socially conditioned. Paul's primal goal is to become a gentleman, but all his decisions and actions are a result of his emotional reactions. Incapable of controlling and dealing with the Oedipal complex, Paul desperately needs a father figure. However, Voltaire loses his capacity too soon and fails to take on the role of a father. His son loathes him. In such occasions, the only solution is his mother's disappearance, that is, her death. However, the open-endedness poses a question if her death genuinely liberates Paul.

WHY HAS THE RELATIONSHIP BETWEEN MIRIAM AND PAUL FALLEN APART?

This is one of the key questions the novel asks. The answer might be found in the character of the mother. Critics often blame Miriam for following conventions, but this accusation is not entirely solid when considering Paul's character and actions. Both of them try to flee from each other at crucial moments when they should be staying together. Paul erects a wall between them when he acts as her teacher and presents the best version of himself when he is with neither of these women. Whenever he is with Miriam, he thinks of mother, and vice versa.

WHY DO PAUL AND MIRIAM FLEE FROM EACH OTHER?

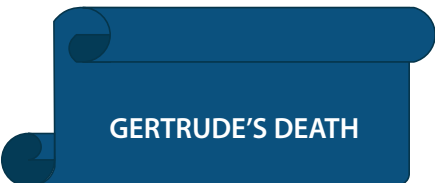
Miriam and Paul's love is incomplete as it lacks a sensual dimension. Despite their passion for each other, they simultaneously flee from each other. At times, Paul accuses Miriam of being like a nun, unaware that he wants to avoid taking responsibility for the failure of their relationship. His guilt, however, is significant. For instance, he refuses to let her take his hand and instead talks about Michelangelo when she desires something more intimate. He assumes the role of Miriam's teacher in all aspects to prevent their relationship from deepening. At certain points, he even feels that Miriam stifles him more than his mother does. Both of them fear each other because they share the same fear: "I gave her my heart, but she wanted my soul," says Paul. Young and inexperienced, they instinctively fear the love they feel for each other, worrying that fulfilling their dreams and living up to their ideals will extinguish their ability to dream. They fear reaching their ideals too soon, fearing it will mean the end of their dreams. Despite their insistence that they have enough time, modernists teach us that time is an illusion, and they are missing crucial moments. All these factors contribute to their eventual breakup, although the official end of their relationship occurs with the appearance of Clara Dawes.



CLARA DOWES

Most critics perceive Paul's love with Miriam as spiritual, contrasting it with his more sensual and erotic relationship with Clara. However, these assertions are debatable. Clara Dowes, a married woman, plays a significant role in Paul's maturation. She helps him fulfill his sexual desires and represents qualities of bravery, freedom, and independence. Unlike Miriam, Clara is unencumbered by societal conventions and traditions. Although Paul's love with Clara may not appear as convincing in the novel, it is undeniably complete and honest, albeit brief. Importantly, Paul's relationship with Clara contributes significantly to his personal growth, with Gertrude not exhibiting jealousy towards her and even accepting her presence without perceiving her as Paul's lover. Feminist critics have sometimes misinterpreted Lawrence's portrayal of female characters, failing to recognize Paul's acceptance of the concept of the 'new woman' exemplified by Clara.

Towards the novel's conclusion, Paul's mother dies of tuberculosis, and Paul administers a double dose of morphine to hasten her death. This act is ambiguous, raising questions of whether it was an act of mercy, murder, or neither. It remains unclear whether Paul's actions stem from a desire to end his mother's suffering or his own. The act of hastening his mother's death leaves uncertainty regarding whether Paul liberates himself by expediting her demise.



GERTRUDE'S DEATH

The death of Gertrude raises the question of whether her physical absence marks the end of her influence over Paul or if her spiritual presence continues to affect his life. With what was previously perceived as an obstacle to their relationship now removed—the physical presence that inhibited the sexual dimension of their relationship—one might wonder if Paul's connection with his mother will deepen on a spiritual level, potentially leading him to become her spiritual slave. However, there is no definitive answer to this question. In a moment of introspection while walking, Paul utters "Mother," his final words containing both pessimistic and optimistic undertones. The interpretation of the novel's ending is left to the subjective interpretation of the readers.

3.2.1. Activities

SONS AND LOVERS

Excerpt 1

"She exults--she exults as she carries him off from me," Mrs. Morel cried in her heart when Paul had gone. "She's not like an ordinary woman, who can leave me my share in him. She wants to absorb him. She wants to draw him out and absorb him till there is nothing left of him, even for himself. He will never be a man on his own feet--she will suck him up." So the mother sat, and battled and brooded bitterly.

And he, coming home from his walks with Miriam, was wild with torture. He walked biting his lips and with clenched fists, going at a great rate. Then, brought up against a stile, he stood for some minutes, and did not move. There was a great hollow of darkness fronting him, and on the black upslopes patches of tiny lights, and in the lowest trough of the night, a flare of the pit. It was all weird and dreadful. Why was he torn so, almost bewildered, and unable to move? Why did his mother sit at home and suffer? He knew she suffered badly. But why should she? And why did he hate Miriam, and feel so cruel towards her, at the thought of his mother. If Miriam caused his mother suffering, then he hated her--and he easily hated her. Why did she make him feel as if he were uncertain of himself, insecure, an indefinite thing, as if he had not sufficient sheathing to prevent the night and the space breaking into him? How he hated her! And then, what a rush of tenderness and humility!

Suddenly he plunged on again, running home. His mother saw on him the marks of some agony, and she said nothing. But he had to make her talk to him. Then she was angry with him for going so far with Miriam.

"Why don't you like her, mother?" he cried in despair.

"I don't know, my boy," she replied piteously. "I'm sure I've tried to like her. I've tried and tried, but I can't--I can't!"

And he felt dreary and hopeless between the two.

Spring was the worst time. He was changeable, and intense and cruel. So he decided to stay away from her. Then came the hours when he knew Miriam was expecting him. His mother watched him growing restless. He could not go on with his work. He could do nothing. It was as if something were drawing his soul out towards Willey Farm. Then he put on his hat and went, saying nothing. And his mother knew he was gone. And as soon as he was on the way he sighed with relief. And when he was with her he was cruel again.

One day in March he lay on the bank of Nethermere, with Miriam sitting beside him. It was a glistening, white-and-blue day. Big clouds, so brilliant, went by overhead, while shadows stole along on the water. The clear spaces in the sky were of clean, cold blue. Paul lay on his back in the old grass, looking up. He could not bear to look at Miriam. She seemed to want him, and he resisted. He resisted all the time. He wanted now to give her passion and tenderness, and he could not. He felt that she wanted the soul out of his body, and not him. All his strength and energy she drew into herself through some channel which united them. She did not want to meet him, so that there were two of them, man and woman together. She wanted to draw all of him into her. It urged him to an intensity like madness, which fascinated him, as drug-taking might.

He was discussing Michael Angelo. It felt to her as if she were fingering the very quivering tissue, the very protoplasm of life, as she heard him. It gave her deepest satisfaction. And in the end it frightened her. There he lay in the white intensity of his search, and his voice gradually filled her with fear, so level it was, almost inhuman, as if in a trance.

"Don't talk anymore," she pleaded softly, laying her hand on his forehead.

(Lawrence, *Sons and Lovers*, 1999)

I Watch the film trailer based on D. H. Lawrence's novel.

Link: <https://www.youtube.com/watch?v=9WaL4BJI45k>

At the beginning of the video, it is said: *The book that started a revolution in its bold and fearless writing about the many faces of love*. What is bold in Lawrence's writing, bearing in mind the year of publishing and the book content? Name different faces of love showed in the novel.

II READING COMPREHENSION:

a) Excerpt.

1. Discuss Gertrude-Miriam rivalry. How does Gertrude behave towards Miriam? How does she express her antagonism?
2. Discuss Paul's inner struggle with being loyal to his mother and keeping his relationship with Miriam. How is it expressed? How do we see it in him? How does it affect his relationship both with Miriam and his mother?
3. Discuss Miriam's reactions and behavior in terms of her relationship with Paul. How does she behave? What does her behavior speak of her social role and position, as well as the way she is brought up?
4. Discuss Paul's relationship with Clara. Clara as the embodiment of a New Woman.
5. Discuss Paul's emotional life in relation to three central female figures in his life. How is his behavior different in each case? Do his reactions change over time? Does he mature?
6. Discuss social structures within the novel, including the division between social classes and different gender roles.

b) Essay questions based on the novel.

1. Analyze Paul's relationship with his father and its influence on his psyche.
2. Explore the role of religion and spirituality in the novel, particularly in shaping characters' moral dilemmas and existential crises.
3. Discuss the symbolism of nature and the natural world in the novel, and how it reflects characters' inner struggles and emotional states.
4. Examine the theme of alienation and isolation, and its manifestation in the characters' experiences within their social and familial contexts.

III VOCABULARY.

I Provide synonyms and explanations for the following words and expressions:

1. She exults--she exults as she carries him off from me," Mrs. Morel cried in her heart when Paul had gone. _____
2. So the mother sat, and battled and brooded bitterly. _____
3. There was a great hollow of darkness fronting him, and on the black upslopes patches of tiny lights, and in the lowest trough of the night, a flare of the pit. _____
4. Why was he torn so, almost bewildered, and unable to move?

5. Why did she make him feel as if he were uncertain of himself, insecure, an indefinite thing, as if he had not sufficient sheathing to prevent the night and the space breaking into him?
6. Suddenly he plunged on again, running home. _____
7. It felt to her as if she were fingering the very quivering tissue, the very protoplasm of life, as she heard him. _____

II Phrasal verbs.

- a) Supply the phrasal verb the first element of which is TAKE instead of the underlined verb (use the infinitive form). Choose from the following particles: ON, IN, AFTER, TO (2x), OVER, OUT, DOWN, OUT ON

1. "Why don't you like her, mother?" he cried in despair. _____

Now do the same with the rest of the verbs:

1. The child resembled his father both in appearance and character.

2. After Mrs. Smith's death, her husband assumed control of her estate.

3. She accepted more work than was good for her. _____
4. He became interested in fishing only this summer. _____
5. Mrs. Black shouted and yelled at her son even though he was not the cause of her anger. _____

6. This dress needs to be made smaller at the waist. _____
7. She made notes of everything he said. _____
8. She obtained an insurance policy. _____
9. I am not going to be deceived by this kind of sentimentality. _____

BREAK

a) What is the meaning of the underlined phrasal verb (poetically)?

Why did she make him feel as if he were uncertain of himself, ...as if he had not sufficient sheathing to prevent the night and the space breaking into him? _____

b) Here are other meanings of phrasal verb BREAK if the correct particle is added. Substitute the underlined verbs with the phrasal verb with BREAK (give the infinitive form). Choose from the following particles: THROUGH, IN ON, DOWN, OUT, UP (2x), OFF, IN

1. Their marriage eventually founded. _____
2. It is time to train the young horse. _____
3. They terminated their relationship. _____
4. He gradually overcame my reserve. _____
5. Can you specify for me this set of figures? _____
6. She started weeping when she heard national anthem. _____
7. A riot began when the news was announced. _____
8. Police managed to disperse the angry crowd. _____
9. Men find it easier to end relationships than women. _____
10. She's telling the children an interested story. Let her finish. Don't interrupt.

IV GRAMMAR – PRESENT PARTICIPLE – REDUCED CLAUSES.

a) Translate the following sentences:

1. And he, **coming** home from his walks with Miriam, was wild with torture.
2. He walked **biting** his lips and with clenched fists, **going** at a great rate.
3. There was a great hollow of darkness **fronting** him, and on the black upslopes patches of tiny lights, and in the lowest trough of the night, a flare of the pit.
4. Suddenly he plunged on again, **running** home.
5. Then he put on his hat and went, **saying** nothing.
6. One day in March he lay on the bank of Nethermere, with Miriam **sitting** beside him.
7. Paul lay on his back in the old grass, **looking up**.

b) Which of the sentences above (1-7) are reduced relative, and which adverbial (time) clauses? Put R for relative, and A for adverbial clause at the end of each sentence above to mark the difference.

c) ADVERBIAL CLAUSES. Underline the adverbial clauses in the following sentences and identify their types:

1. He telephoned as soon as we left.
2. I go where I like.
3. He raised his hand as if he wanted to strike me.
4. We worked carefully lest we should make mistakes.
5. As it was raining, we didn't go out.
6. She cried so bitterly that I asked her to forgive me.
7. I will go provided you lend me some money.
8. Although he spoke roughly, he didn't mean to hurt you.
9. He is as old as I am.

d) Finish the following sentences with the type of adverbial clause given in the brackets:

1. He speaks English much better... _____
(comparison)
2. They decided to climb the mountain... _____
(time)
3. We left the car... _____
(place)
4. The UNO was formed... _____
(purpose)
5. The book was so boring... _____
(result)
6. We went swimming... _____
(concession)
7. I should be delighted... _____
(condition)
8. He arranged to come early... _____
(purpose)
9. As... _____, I met someone I hadn't seen
for years. (time)
10. He did the job as... _____
(comparison)

e) Transform the following adverbial clauses containing infinite verb forms into adverbial clauses with finite verb forms.

1. But for his help, we would never have done it. (condition)

2. Clever as he is, he is not clever enough. (concession)

3. Had he not reminded me, I wouldn't have brought the keys. (condition)

V LISTENING

Watch 'The Search for D. H. Lawrence' video on YouTube. Name the most interesting part you heard in the video about the author:

VI HOMEWORK SECTION. WRITING. WRITE AN ESSAY ON ONE OF THE FOLLOWING TOPICS:

1. Freudian ideas in the novel. Reinterpretation of earlier traditions (the legend of Oedipus; Oedipus' complex).
2. Paul Morel vs. feminists. Feminist ideas and challenging social roles in the 20th century.
3. Paul Morel's challenging religious beliefs. Religion in the new era.
4. Paul's spiritual awakening. Spiritual vs. fulfilled love.

3.3. Interesting Facts about D. H. Lawrence:

1. Lawrence inherited his love for literature from his mother.
2. Aged 27, Lawrence fell in love with Frieda Weekley, the wife of Ernest Weekley, his former professor at Nottingham University. Frieda, six years his senior, eloped with him to Germany, leaving behind her husband and three children.
3. Before falling in love with Frieda, Lawrence proposed to his college friend Louie Burrows. He ended his engagement when he decided to elope with Frieda.
4. Lawrence's mother died of cancer shortly after his first novel was published, with Lawrence reported to have given her an overdose of 'sleeping medicine' to end the pain that she was suffering.
5. Lawrence climbed mulberry trees in the nude to stimulate his imagination.
6. *Lady Chatterley's Lover* was put on trial for obscenity. It became a bestseller 32 years after Lawrence had completed it. The novel was banned in the United States until 1958 due to its graphic sexual content. It was banned in England till 1960, until a jury ruled in favor of Penguin Books. Some feminist critics now claim the novel to be deeply misogynistic because part of its argument is that women will reach true fulfillment only by submitting themselves to men.
7. Aldous Huxley was one of the ten mourners who attended Lawrence's funeral. His last words were: 'I'm getting better.'
8. D.H. Lawrence's birthplace has been transformed into a museum, and has been converted back to how it would have looked when Lawrence was a child.

3.4. Quotes from Lawrence's Works

From *Lady Chatterley's Lover*:

"But that is how men are! Ungrateful and never satisfied. When you don't have them they hate you because you won't; and when you do have them they hate you again, for some other reason. Or for no reason at all, except that they are discontented children, and can't be satisfied whatever they get, let a woman do what she may."

"We've got to live, no matter how many skies have fallen."

"So as long as you can forget your body you are happy and the moment you begin to be aware of your body, you are wretched. So if civilization is any good, it has to help us forget our bodies, and then time passes happily without our knowing it. Help us get rid of our bodies altogether."

"Perhaps only people who are capable of real togetherness have that look of being alone in the universe. The others have a certain stickiness, they stick to the mass."

"There's lots of good fish in the sea...maybe...but the vast masses seem to be mackerel or herring, and if you're not mackerel or herring yourself, you are likely to find very few good fish in the sea."

"Me? Oh, intellectually I believe in having a good heart, a chirpy penis, a lively intelligence, and the courage to say 'shit!' in front of a lady."

From *Sons and Lovers*:

"He always ran away from the battle with himself. Even in his own heart's privacy, he excused himself, saying, 'If she hadn't said so-and-so, it would never have happened.'"

"Recklessness is almost a man's revenge on his woman. He feels he is not valued so he will risk destroying himself to deprive her altogether."

"And in this passion for understanding her soul lay close to his; she had him all to herself. But he must be made abstract first."

"He always ran away from the battle with himself. Even in his own heart's privacy, he excused himself, saying, 'If she hadn't said so-and-so, it would never have happened.'"

“...you love me so much, you want to put me in your pocket. And there I will die smothered.”

“You have a place in my nature which no one else could fill. You have played a fundamental part in my development. And this grief, which has been like a clod between our two souls, does it not begin to dissipate? Ours is not an everyday affection. As yet, we are mortal, and to live side by side with one another would be dreadful, for somehow, with you I cannot long be trivial, and, you know, to be always beyond this mortal state would be to lose it. If people marry, they must live together as affectionate humans who may be commonplace with each other without feeling awkward- not as two souls. So I feel it. I might marry in the years to come. It would be a woman I could kiss and embrace, whom I could make the mother of my children, whom I could talk to playfully, trivially, earnestly, but never with this dreadful seriousness. See how fate has disposed things. You, you might marry, a man who would not pour himself out like fire before you. I wonder if you understand- I wonder if I understand myself.”

3.4.1. Tasks Based on the Quotes

1. Discussion Questions:

- Choose one of the quotes from *Sons and Lovers*.
- Discuss the following questions:
- What is the meaning of the quote?
- How does it relate to the characters and their relationships in the novel?
- What emotions or themes does the quote evoke?
- Share your insights and interpretations with the class after the discussion.

2. Role-Playing:

- Pair up and choose one of the quotes from *Sons and Lovers*.
- Create a short skit or dialogue based on the quote.
- Consider the characters' emotions and motivations as they act out the scene.
- Perform your skit for the class.

3. Creative Writing:

- Choose one of the quotes from *Sons and Lovers*.
- Write a short story or reflection inspired by the quote.
- Explore your own experiences or create fictional characters and situations that relate to the themes in the quote.
- Share your stories with the class or in small groups.

4. Debate:

- Select two quotes from *Sons and Lovers* with contrasting themes or perspectives.
- Divide the class into two groups, with each group assigned one of the quotes.
- Participate in a debate defending your assigned quote.
- Students prepare arguments explaining why they believe their quote is more significant or representative of the novel.
- Each group presents their arguments and responds to counterarguments from the opposing group.



VIRGINIA WOOLF **(1882-1941)**



4. VIRGINIA WOOLF (1882-1941)



ABOUT THE AUTHOR

Virginia Woolf, one of the most prominent female writers of the Modernist period, faced significant challenges as a woman in a literary world dominated by men. Despite this, she emerged as one of the most important novelists of the 20th century, overcoming the prevailing notion that female writers were trivial and their work insignificant.

Born Virginia Stephen into a respected London family, she experienced the loss of her mother at a young age and was raised by a strict father, Leslie Stephen, a renowned Oxford professor, theoretician, and essayist.⁴ Woolf's early life was marked by a sense of confinement, both due to societal expectations and personal tragedies. She found solace in writing, a means to both express herself and secure her own livelihood. However, her writing was often met with disdain, contributing to a lack of self-confidence evident in her works.

Married twice and a mother of two sons from her first marriage, Woolf's life was further marred by traumatic experiences, including sexual abuse by her older stepbrothers, particularly one, which left a lasting impact on her mental health. Her fear and trauma intensified after her mother's death when Woolf was only 12 years old. Despite the challenges she faced, Woolf found moments

4 To learn more about Virginia Woolf's life and works see Hermione Lee's *Virginia Woolf* (1996).

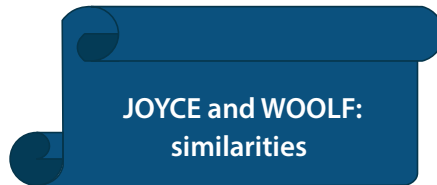
of happiness, particularly during her years of maturation. However, her inner struggles, compounded by societal pressures and personal tragedies, continued to haunt her throughout her life, leaving a profound mark on both her personal and literary legacy.

She became a member of the well-known Bloomsbury Group – a gathering of intellectuals who convened in the home of Virginia and Vanessa (her sister). This group played a significant role in shaping the intellectual landscape of London. Named after the park belonging to the Stephens, they championed the idea of pure beauty. Comprised mostly of bohemians, the members of this group sought refuge from reality. One of their members was Leonard Woolf, a talented, ambitious, and shy man. Virginia and Leonard shared similarities: he was indifferent towards women, while she was indifferent towards men. They married in 1912, and their union proved fruitful in an artistic sense, as they founded a publishing house that released avant-garde works. Virginia found solace and healing in her relationship with Leonard, although the pressures of her environment continued to challenge her emotional stability. Her first nervous breakdown and suicide attempt occurred during WWI. Following the war, the couple relocated to Sussex, where Virginia produced some of her most notable works amid ongoing personal struggles. By the late 1930s, her mental health began to deteriorate further. In 1941, her condition reached a critical point. A perfectionist in writing, she meticulously crafted several versions of a suicide letter before settling in a final one. On March 28, 1941, she walked into the river Ouse in Sussex, carrying stones in her pockets. In her suicide note to her husband, she absolved him of blame, attributing her decision partly to her desire to spare him further anguish. Despite claiming her illness as the cause of her demise, she asserted that suicide was her own choice, driven in part by her inability to derive solace and meaning from literature: "Look, I cannot even write a suicide letter properly! I can't read as well!" Insecure about her own abilities, final words in the postscript were a request for her husband to destroy all her papers. However, her use of a full stop instead of a question mark at the end of the sentence left room for him to decide whether to publish them anyway.

While she was not widely recognized, critics often compared her to James Joyce, labeling her as 'a female Joyce'. Despite their many similarities, they also had notable differences. Firstly, their social backgrounds diverged. Joyce hailed from the lower class, evident in his portrayal of Dublin's decay, while Virginia Woolf, from the upper class, delved into themes that reflected her privileged upbringing, albeit themes that tormented her. However, the fundamental likeness between Joyce and Woolf lay in their exploration of human nature and their nuanced portrayal of psychological intricacies in their characters. Virginia

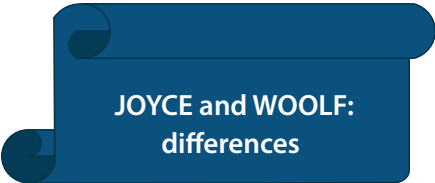
Woolf perceived human consciousness as subtle and beautiful, contrasting with Joyce's portrayal of it as grim and squalid, a sentiment Woolf expressed in her opinion on Joyce's novel, *Ulysses*.

4.1. WOOLF AND JOYCE



1. Both formed their opinions in reaction to the literature of the Victorian and post-Victorian period.
2. They both recognized that the central theme of the 20th-century novel should be life in general.
3. They both pioneered the subjective and psychological novel, creating a new genre known as the experimental psychological novel or the stream-of-consciousness novel. While psychological novels had existed before, such as those by Samuel Richardson⁵, their approach was fundamentally different.
4. Both rejected the Victorian belief that individuals were solely products of their environment. Instead, they advocated for the idea that individuals should create their own subjective (internal) worlds before engaging with the external world.

5 Samuel Richardson, was the author of *Pamela; or, Virtue Rewarded* (1740), a book many consider the first modern English novel, as it was concerned with the representation of interior life. Many critics and historians have generally agreed that *Pamela* played a critical role in the development of the novel in English (Watt, 1957).



JOYCE and WOOLF: differences

- Joyce is often seen as a pioneer of high modernism, pushing the boundaries of narrative form and language. His work is characterized by experimental techniques and a deep engagement with the fragmentation of experience. Woolf's modernism is often viewed through the lens of her focus on subjective experience and the inner lives of characters. While she also experiments with narrative form, her modernism is more concerned with capturing the essence of human consciousness and emotional truth.
- Woolf's writing often explores the idea of identity as something multiple and collective, rather than purely individual. She examines the overlapping and intertwining of different consciousnesses, focusing on how to capture and express a deeper quality of existence that she believed goes beyond surface-level awareness. Her approach is concerned with how human lives are interconnected, transcending the isolated experiences of individuals. This emphasis on the fluid, unbounded nature of the self and mind sets her portrayal of characters apart from Joyce's more individual-focused strategies (Parsons, 2007: 80).
- Woolf also employs stream of consciousness, but her technique is often more fluid and less experimental compared to Joyce's. In works like *To the Lighthouse* and *Mrs. Dalloway*, Woolf focuses on the interior lives of her characters and the subjective experience of time, but with a more lyrical and less fragmented style than Joyce's.
- Joyce often presents characters through a highly subjective lens, focusing on their internal monologues and cognitive processes. His characters are often portrayed in the context of their stream of consciousness, leading to a more fragmented and multi-perspective representation. Woolf's character portrayal tends to emphasize the interconnectedness of human experiences. She explores the inner lives of her characters in a way that highlights their relationships and the influence of their social and psychological contexts, often focusing on the impact of external events on their inner world.

The advent of psychological novels can be traced back to the modernist period, with notable examples like D. H. Lawrence's *Sons and Lovers*. However, these novels differed from the traditional 19th-century literary tradition in significant ways. Unlike earlier works where the narrator observed characters from an external perspective, reflecting realism, Virginia Woolf and James Joyce revolutionized the genre's essence. In modernism, the focus shifted inward, exploring the psychological profiles of characters and their interior experiences. Unlike realism, where the narrative was external, modernist literature portrayed character's inner workings through their consciousness. The primary literary technique employed to depict this external exploration was the stream of consciousness, often manifested as internal monologues revealing characters' thoughts. The stream of consciousness technique mirrored the chaotic nature of human thought, resulting in a fragmented narrative on paper. This portrayal of the inner mind captured the natural rhythm of thought processes, presenting them as a fluid, organic progression. Furthermore, the exploration of characters' perceptions of the external world and events was confined to their individual perspectives. Unlike the omniscient narrator of earlier periods, modernist literature abandoned conclusive commentaries in favor of subjective experiences.

4.2. INFLUENCE

Virginia Woolf's literary evolution unfolded within the expansive realm of European culture, where she encountered a myriad of influences that left indelible marks on her work. Prior to her emergence as a writer, Woolf avidly consumed a diverse array of literature, laying the foundation for her eventual maturation as a formidable literary voice. she read many books and tried to understand what literature should be like. Walter Scott's historical novels, renowned for their subjective portrayal of events, challenged Woolf's perception of narrative objectivity. Through Scott's lens, she gleaned the nuanced complexities of historical interpretation, prompting a reconsideration of traditional factual approaches.

Jane Austin's exploration of female consciousness resonated deeply with Woolf, affirming the existence of a distinct feminine perspective in literature. While influenced by Austen's insights, Woolf's depiction of women in her own writings bore a stylistic divergence, reflecting her unique authorial imprint.

The experimental narrative techniques of Lawrence Sterne's *Tristram Shandy* left an enduring impression on Woolf, inspiring her to explore the subjective depths of character psyche. Sterne's emphasis on subjective perspective and

temporal fluidity prompted Woolf's innovative narrative structures and conceptualizations of time. Woolf changes the approach to the concept of time in her works by recognizing two distinctive senses of time: subjective and objective. Woolf was responsible for rehabilitation of Sterne as a 20th-century writer.

Marcel Proust's seminal work *In Search of Lost Time* (1913), profoundly influenced Woolf's understanding of memory as a dynamic and selective process. Proust's exploration of memory's role in shaping individual experiences resonated deeply with Woolf, informing her narrative techniques and thematic explorations.

Fyodor Dostoyevsky's bold interrogation of human consciousness emboldened Woolf to confront the darkest recesses of the human psyche in her own writing. Dostoevsky's existential themes inspired Woolf to push the boundaries of literary expression, fostering a fearless exploration of human complexity.

Within the intellectual milieu of the Bloomsbury group, Woolf found inspiration from luminaries such as Roger Fry, Clive Bell, and E. M. Forster. Their advocacy of impressionism, aestheticism, and narrative innovation encouraged Woolf to challenge conventional literary norms and embrace experimentation. Forster's conception of the 'new' novel, characterized by its rejection of linear narrative and its emphasis on dynamic character portrayal, resonated deeply with Woolf's modernist sensibilities. His conceptual framework provided a catalyst for Woolf to explore new narrative possibilities and redefine the parameters of literary expression. George Moore's influence loomed large in Virginia Woolf's literary development. Moore, a prominent advocate of aestheticism, espoused the belief in the intrinsic connection between beauty and virtue, with a fervent desire to elevate art to a paramount position in human existence. Woolf found resonance in Moore's philosophical outlook, which underscored the significance of art as a transformative force in shaping individual and collective consciousness. Moore's advocacy for the primacy of artistic expression further fueled Woolf's own commitment to pushing the boundaries of literary form and content.

4.3. WOOLF'S WORKS

Virginia Woolf's literary oeuvre encompasses a diverse range of works, each contributing to her legacy as one of the most influential figures in modernist literature. *The Voyage Out* (1915) is Woolf's debut novel, while still somewhat traditional in its Victorian narrative structure, exhibits early signs of her departure from literary convention. The story follows a young woman's journey in search of love, culminating in her tragic demise, signaling Woolf's exploration of themes such as gender, identity, and morality. It is a story of self-discovery, following Rachel Vinrace, who has led a sheltered life. As she travels to South America with her father, aunt, and uncle, she becomes aware of the potential for her imaginative and intellectual growth, and the ways these possibilities are stifled by the expectations of a male-dominated society.

Jacob's Room (1922) is considered Woolf's first significant novel. It represents a departure from conventional narrative forms. It is a bildungsroman about the life of a hero who is practically absent from the novel – the novel ends with calling Jacob, who was gone. The novel explores the idea that life cannot be caught and that we are all absent from our own lives. Through the fragmented portrayal of the titular character's life, Woolf challenges the notion of narrative coherence and explores the transient nature of human existence, emphasizing the elusive nature of identity and the inevitability of absence.

Mrs Dalloway (1925) represents a landmark work in modernist literature. It unfolds over the course of a single day in post-World War I London. Through the intertwining perspectives of its characters, Woolf explores themes of memory, identity, and the passage of time, pioneering the stream-of-consciousness narrative technique with unparalleled mastery.

To the Lighthouse (1928) is widely regarded as Woolf's masterpiece. It is a profound exploration of the complexities of human relationships and the enduring power of art. Through the lens of the Ramsay family, Woolf examines themes of loss, grief, and the transcendence of time, crafting a lyrical and introspective narrative that resonates with readers across generations. The novel centers on the notion that art and life possess a resilience that transcends the boundaries of life and death. Mrs. Ramsey, as the matriarch of the family, serves as its cohesive force, holding it together through her nurturing presence. Even after her passing, rather than severing familial bonds, her absence serves to strengthen them further.

Between the Acts (1941) was completed shortly before Woolf's tragic death and published posthumously by her husband Leonard, despite her postscript. The novel explores Woolf's perspective on history, liberating the plot from conventional suspense. Set in a quaint English village amidst a day-long festival on the brink of World War II, much of the narrative unfolds through verse, as a play is staged within the story. This play serves as a symbolic representation of world history, suggesting that history is akin to an amateur production. It fails to impart meaningful lessons about life, as humanity repeatedly makes the same mistakes. On a subjective level, Woolf explores the concept that human existence unfolds between acts, with crucial moments often passing by unnoticed or unrecognized, highlighting humanity's tendency to overlook them easily.

In addition to her novels, Woolf made significant contributions to the literary landscape through her essays and short stories. Among these, "A Room of One's Own" stands out as a seminal work, advocating for women's autonomy and creative freedom in a male-dominated society. It addressed the woman's world, social injustices imposed on women, the social roles assigned to them, and argued that every woman should have money and a room of her own if she was to write fiction. Through her writings, Woolf continues to inspire readers with her incisive intellect, poetic prose, and unwavering commitment to artistic innovation and social justice.

4.4. *MRS. DALLOWAY* (1925)

Mrs. Dalloway is Virginia Woolf's first successful experimental and modernist novel. The novel has often been compared to Joyce's *Ulysses*, which was published three years earlier, and as such, it has always dwelled in the shadow of this monumental work. Both novels unfold over the course of a single day in June (with *Ulysses* set on June 16th and *Mrs. Dalloway* on June 13th). They both immerse the reader in the city streets (Joyce's novel encompassing the entirety of Dublin in a relatively small spatial segment, while Woolf's focuses on London), and both employ the technique of stream of consciousness to delve into the minds of their characters. *Mrs. Dalloway* is set in the middle of June, and we follow the titular character as she resides in 46 Gordon Square, the house in Bloomsbury where Virginia Stephen and her siblings moved after their father's death. This relocation marked the genesis of the Bloomsbury Group.

Both Joyce and Woolf defied the conventions of Realism, which typically reflect real life and the external world. There was a significant shift between the fiction of the Edwardian generation and Woolf's generation of early Modernists following the War. Like many groups of writers, they looked back on the previous generation with some disdain; they sought to rebel against it and do something radically different. This shift was striking and dramatic. The Edwardians focused on characters' income, salaries, shopping habits, daily routines, and social engagements. In contrast, Woolf and her contemporaries, such as Joyce and Proust, aimed for something elusive, often described as consciousness. They explored the internal reality of characters, exploring psychological depths and interior landscapes. Their approach was less concerned with external facts and possessions, and more focused on the complexities of personality and the inner workings of the mind.

In *Mrs. Dalloway* life is portrayed through the reflections and perspective of the novel's heroine as well as those of other characters. Rather than employing the omniscient narrator typical of 19th-century fiction and Edwardian fiction, Woolf believed in managing the narrative through multiple perspectives. Instead of a single all-knowing voice, the story is told through several different points of view. This approach was crucial for Woolf because she wanted her characters not only to see but also to be seen. Readers are required to examine them from various angles. Woolf aimed to depict a "psychological notation" of her characters' interior reality. She examined what was happening inside their minds as they perceived the world, lived in it with their memories, fantasies, projections, associations, and as they were perceived by the people they encountered. This exploration of inner life adds depth and complexity to the narrative, allowing readers to understand the characters on a more profound level.

TREATMENT OF TIME AND SPACE

In *Mrs. Dalloway*, Virginia Woolf employs different treatments of time and space, reflecting the influence of the Post-Impressionists and the Cubists on her generation, including the Bloomsbury Group. Cubism, in particular, aimed to represent objects in space from multiple angles and perspectives, often captured at different moments in time. This approach was then combined on a two-dimensional picture plane, conveying not only the three-dimensional aspect of the object but also the fourth dimension of time. In the novel, Woolf presents two concepts of time: objective and subjective. Objective time refers to the present moment, while subjective time encompasses the memories and experiences spanning the few decades leading up to the present. This dual perspective allows Woolf to explore the passage of time in a multifaceted manner, capturing both the immediacy of the present and the layers of history and personal experience that shape the characters' lives. The idea of multiple perspectives, inherent in Cubism, is also central to the novel's narrative structure. Woolf adopts various points of view, allowing readers to see events and characters from different angles. This technique adds depth and complexity to the portrayal of both time and space in the novel, echoing the innovative artistic practices of the early 20th century.

Woolf demonstrates mastery in controlling her characters' movements through time and space by utilizing the technique of "moments of vision." These moments serve as focal points where characters are captured within one concept, either space or time, while they navigate through the other. For example, when a plane flies over the palace, time seems to momentarily freeze, allowing readers to delve into each character's stream of consciousness separately. Additionally, Woolf employs leitmotifs to great effect. These recurring motifs evolve dynamically throughout the narrative, their meanings shifting or expanding with each mention. For instance, a line from Shakespeare initially symbolizes Septimus' self-destructive tendencies, reflecting his desire to escape into death. However, as the story progresses, this same motif takes on new meanings. It begins to represent Clarissa's longing to confront life rather than evade it.

MOMENTS OF BEING

Like Bergson, Virginia Woolf suggested that “moments of being”—those fleeting, intense instances of emotion or revelation—cannot be easily narrated. However, she was continually striving in her fiction to capture their ineffable quality, as she believed that doing so could capture the essence of life (*Moments of Being*, 1989). In her memoir manuscript, *A Sketch of the Past*, written between 1939 and 1940, Woolf describes these moments as exceptional experiences of heightened intensity or shock. These moments often seem trivial on the surface (such as her memory of looking at a flower bed and feeling a profound sense of unity between plant and earth), but they are so significant that the mind stores them as mental images to be revisited. Woolf explained that the desire to articulate these experiences is what drives her to write: “It is or will become a revelation of some order; it is a token of some real thing behind appearances; and I make it real by putting it into words” (*Moments of Being*, 81).

In her novel *Mrs. Dalloway*, Woolf explores this theme through the character of Clarissa Dalloway. Though the story unfolds over the course of a single day in June, as Clarissa prepares for her evening party, it frequently revisits a summer from her youth when she experienced pivotal moments, such as being kissed by her friend Sally and rejecting a marriage proposal from Peter Walsh. These memories, triggered by the freshness of the present morning, leave Clarissa feeling both connected to and distanced from her younger self. She reflects on how accepting Peter’s proposal might have stifled her, yet acknowledges that choosing the dependable Richard Dalloway, while leading to social success, has resulted in an emotionally sterile life.

CINEMATIC TECHNIQUES

Woolf’s utilization of cinematic techniques within her narrative represents an innovative element in modernist literature. During that era, film was still considered a non-commercial art form. Yet, Woolf, an early enthusiast of movies, infused her fiction with cinematic influences, a sentiment evident in at least one essay where she expressed awe at film’s ability to depict urban society, particularly the city, and to reshape the dynamics of human relationships. In *Mrs. Dalloway*, Woolf employs techniques reminiscent of cinema, effectively adapting filmic methods such as montage, juxtaposing images, utilizing close-ups, and employing

tracking shots that seamlessly transition from one character to another. She also incorporates techniques like flashbacks, flashforwards, and fade-ins/fade-outs, adding layers of depth and complexity to her narrative. It is worth noting that modernist literature, including Woolf's work, assimilated elements from various art forms. This synthesis of influences suggests that modernist literature, to a significant extent, can be considered synesthetic, bridging the gaps between different sensory experiences and artistic expressions.

PSYCHOANALYSIS

The Bloomsbury generation was indeed influenced by psychoanalysis, with the Woolfs at Hogarth Press pioneering the publication of Freud's translations in the early 1920s. While Woolf herself wasn't strictly a Freudian adherent, she undoubtedly drew inspiration from Freud's insights. From Freud, she gleaned the notion that personality is multifaceted and intricate, comprising layers of memories, dreams, and fantasies. Additionally, she recognized the profound influence of childhood experiences in shaping individual identities.

SIGNPOSTS

It is worth noting that Woolf's approach to the novel was significant in distinguishing her stream-of-consciousness style from that of Joyce. Woolf aimed for her novel to be more accessible to a general audience, which influenced her techniques to create a coherent structure that communicates effectively with readers. In contrast to Joyce's more experimental approach, Woolf's use of stream-of-consciousness maintains a sense of coherence and accessibility. While characters are depicted in fragments, following an impressionist technique, Woolf balances these innovative elements with traditional aspects of the novel. One such traditional element is the use of signposts, which serve to guide the reader through the narrative. These signposts take two forms: firstly, when it's unclear whose stream of consciousness is being represented, Woolf clarifies by deploying traditional markers such as 'said Clarissa.' Secondly, contextual clues are provided to situate the internal monologue within its narrative framework.

**SEPTIMUS SMITH – CLARISSA DALLOWAY
– PETER WALSH**

London serves a role for Woolf similar to Dublin for Joyce. It is not merely a backdrop but an integral part of the narrative, almost functioning as a living organism within the book. Just as people change, so does the city itself, evolving as it moves through the day, marked by the tolling of bells. At the heart of the novel is Clarissa Dalloway, identified as Mrs. Dalloway, a choice that hints at the subsuming of her individual identity within the institution of marriage. Throughout the narrative, Clarissa's identity is shaped not only by those who know her intimately but also by strangers she encounters while traversing the streets of London or interacting with service providers.

Woolf pairs Clarissa with Septimus Smith, a young veteran of the Great War suffering from shell shock. Initially envisioned as a stark contrast to Clarissa—she representing sanity and he madness—Septimus becomes increasingly troubled as the narrative progresses, his visions growing more disturbed and explosive. However, Woolf's narrative evolves as she introduces other perspectives, such as Peter Walsh, allowing readers to see Clarissa through different lenses and at various stages of her life. As readers follow Peter Walsh through London, alongside Septimus and Clarissa, Woolf's narrative expands, offering a multifaceted exploration of identity, memory, and the human experience within the vibrant backdrop of the city.

SOCIAL CONTEXT

The social context of the novel is deeply intertwined with its themes of ageing, mortality, and the quest for meaning in life. Set in 1923, just five years after the Armistice that ended World War I, the novel grapples with the prevalent questions of the time. People were pondering the future in the wake of the Great War – what would come next for society, the Empire, and the city of London itself? Woolf keenly observed the profound changes unfolding in the aftermath of the war. These changes reverberated not only through the class system but also through the fabric of family and human relationships. She noted shifts between parents and children, husbands and wives, recognizing that alterations in human connections could precipitate broader social and political transformations. Woolf sought to capture the minutiae of modern life in her novel. *Mrs. Dalloway* brims with symbols of modernity, such as automobiles

and airplanes—the latter being a particularly novel invention in 1922. The emergence of cinema also plays a significant role, offering not only a new form of entertainment but also a fresh perspective on the world. For Woolf, cinema was not just a means of amusement but a powerful medium that influenced how people perceived reality—a notion that deeply resonated with her and found expression in her narrative.

THEMES

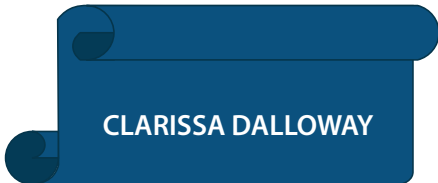
- The Great War – present in the background, a great influence on the characters and society
- Urban vs. natural/rural setting – everything is more serene in nature, in the city everything is hectic and fake; London as a cosmopolitan city
- Religion – the majority of characters dismiss religion and its dogmatic views; Miss Kilman stands as the opposite, she is religious to the extreme
- Coincidence of life and circumstances – “throw of the dice”; idea that life might have been different had the chance allowed it
- High society vs. low society; class system (social rules of behavior among the upper class, specifically the guests at Clarissa’s party); people’s obsession with people in power (the event in the street, Prime Minister at the party)
- Different perspectives, different truths – events carry different meaning for each individual (the ad in the sky, the airplane scene)
- Social roles – people of power within the society, men and women in marriage
- Position of women, gender roles (Clarissa, Miss Kilman, Lady Bruton); New Woman – a chance for the new generation (Elizabeth can become whatever she wants)
- Old generation vs. new generation (Elizabeth vs. Clarissa)
- Socialist ideas among young people (Sally and Clarissa when they were young)
- Social alienation between people – nobody truly knows anybody, their conversations are not deep, true, substantial
- Human memory – the ways our brain changes events, shapes them; memory is our interpretation of what we think happened

- Glory in triviality, social and cultural changes – the public sphere becomes more open (newspapers publishing texts about water closets)
- Human thoughts and consciousness – not linear, not structured and well-defined, not rational; they are hectic, connected by association, bunch of ideas, not a clear narrative
- Influence of the subconscious part of one's soul – mostly mentioned in relation to Septimus and Sir William, his psychologist
- What does it mean to be sane and normal – exclusion from society (England secluding its lunatics)
- Idea of prosperity, social progress – remnant of the old era, in a world deeply changed by the War; greed (even in those who are supposed to be most innocent and pure – Miss Kilman and her hunger, eating); heritage of colonial Britain
- Important decisions – the way they affect one's life, the possibility of one even making a choice (as opposed to the choice being made for them)
- Passage of time; subjective vs. objective time
- Reality vs. imagination (mostly related to Septimus)
- Identity, personality, reputation; importance of appearances
- Death and the passage of time; life spent in vain

All the novel's themes revolve around the parallel characters: Clarissa and Septimus. Despite not knowing each other, they are spiritually connected. The pivotal event in the novel is Septimus' suicide, which triggers both an emotional crisis and catharsis for Clarissa. The novel's first sentence, "Mrs Dalloway said she would buy the flowers herself" (Woolf, 2003: 3) highlights the heroine's lack of identity beyond her married name. This loss of identity is Clarissa's initial crisis.

Clarissa can be seen as the Hamlet of Modernism. She constantly announces intentions without clear action, symbolizing her internal struggle. She waits and announces plans to start living, yet lacks the courage to follow through. Initially, she buys flowers, symbolizing beauty, revealing her sense of lacking in life. Her decision to purchase them herself underscores the spiritual emptiness she feels. She views buying flowers as a form of activity, as she feels she does nothing else. This seemingly trivial action serves as a cry for independence, reflecting her desperate desire to take action. Despite her societal status, marriage, and motherhood, Clarissa feels emotionally abandoned. Peter's reappearance prompts her to reflect on past decisions, particularly choosing Richard over him.

Her pursuit of emotional independence leads her to Richard, a conventional man focused on career success. However, this decision ultimately leaves her feeling truly alone.



CLARISSA DALLOWAY

Mrs. Dalloway, unlike Joyce's mythologized characters, is depicted by Woolf as an ordinary upper-class middle-aged woman, her identity overshadowed by her marital status and societal expectations. Woolf's choice to emphasize Clarissa's marital title in the novel's title draws attention to the way she is defined by her husband, with even her first name erased by her social signature. At the outset of the novel, Clarissa begins her day by shopping for flowers for her evening party on Bond Street, exclaiming, "What a lark!" This initial impression might lead one to view her as superficial or trivial. However, as the narrative unfolds and we examine Clarissa's thoughts, memories, anxieties, and epiphanies, we witness a deeper complexity. Following Clarissa's journey throughout the day, we gain insight into a broad cross-section of London society, five years after the Armistice. Woolf meticulously identifies 24 different kinds of flowers, symbolic of women, available on a June day in London. The rose, just coming into bloom, symbolizes Clarissa's daughter Elizabeth, embodying youth and vitality. In contrast, the fading flower, past its prime with petals falling, represents Clarissa herself, feeling as though she has passed through the prime of her life and is now in decline.

Elaine Showalter suggests that in the 1920s, menopause was viewed not only as a biological transition but also as a kind of death or mental disorder for women. There was a prevailing belief that women changed so profoundly during menopause that their lives were effectively over. Clarissa Dalloway, like Woolf herself, becomes a victim of this societal mindset, grappling with the implications of aging and societal expectations placed upon women.

Mrs. Richard Dalloway is a 52-year-old woman belonging to the upper class. She is married and has a daughter. However, her life is not complete. Her husband is preoccupied with his career and has lost interest in her as a wife. Her daughter grows up and separates from her. Because of all this, Clarissa feels alone in life. It is Peter who makes her start thinking about life and the past, and about the crucial moment when he had to decide between Peter and Richard. Fearing to

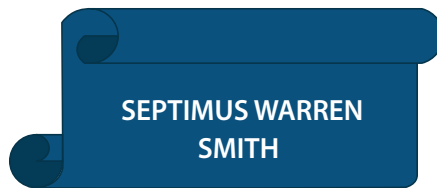
surrender to complete love, she loses herself and runs away to Richard Dalloway. Richard is a conventional man who cares about his job and career, a man who knows his way, who is politically ambitious and who understands that he needs a family for such success. Clarissa does not strive for material security, but for emotional independence when she makes a decision. However, the moment she makes the decision becomes a moment when she loses herself and remains truly alone in life. Dealing with the loss of identity causes a strong crisis in her that leads to suicide, or at least to intense suicidal thoughts. Her concern about the party points to her obsession, but also her insecurity; it points to the fact that what she tries to do is actually to flee from facing her own emptiness. Unaware of her initial problem, she tries to deal with it implicitly. She needs other people, but at the same time she is afraid of them, as well as of any closer relationship, because she is afraid that she will lose herself.

Clarissa Dalloway is a complex portrayal of the societal constraints and internal struggles faced by women in the early 20th century. Reduced to her function within the patriarchal structure, she appears as a woman constantly performing a role, her identity tethered to that of her husband. This fragmentation of her character reflects the elusive nature of her existence, as she grapples with questions of identity—how she perceives herself versus how society perceives her. Insecure and often helpless, Clarissa seeks security, not necessarily in material possessions, but in a sense of belonging and purpose. Physically weak and prone to health issues, she navigates through life with a sense of fragility, her mental state disturbed by fleeting moments of deep sadness and occasional suicidal thoughts. The trauma of her youth, particularly the death of her younger sister, casts a shadow over her psyche, hinted at but never explicitly acknowledged as a driving force behind her behavior.

As a woman of her era, Clarissa lacks tangible skills beyond her ability to intuitively understand people, a reflection of the limited opportunities available to women in Victorian society. Raised in the upper-middle class with strict adherence to Victorian social norms, her somewhat isolated childhood at Bourton further shapes her personality, rooted in the expectations and preferences of others—her father, childhood friend Sally, and ultimately, her husband Richard.

Despite her efforts to foster connections with others, Clarissa remains emotionally distant, unable to bridge the gap between her longing for love and companionship and her inability to truly connect with others. She orchestrates elaborate parties and gatherings, yet finds herself perpetually on the periphery, always moving from one guest to the next, never truly engaging in meaningful interaction.

Given to moments of theatricality and prone to escaping into her imagination, Clarissa often retreats into daydreams of the past or contemplation of her surroundings. Her encounters with the old woman serve as a poignant reminder of her own loneliness, a reflection of her own struggles with isolation and alienation. Yet, amidst the turmoil of her internal conflicts, there is a glimmer of hope as Clarissa finally begins to reclaim her true identity. With the simple declaration, "It is Clarissa," she asserts her autonomy and asserts herself as an individual, separate from the expectations and demands of others.



Septimus Warren Smith, on the other hand, embodies the experience of a man who served in the war, witnessing his friend Evans being killed by a grenade. He is tormented by the absence of feeling at that moment. His consciousness shields itself with indifference, a defense mechanism that proves futile. He condemns himself for not experiencing enough grief over his friend's death. Septimus is self-made and self-educated, to a degree. He entered the war as a young man and was psychologically scarred by the experience. Suffering from what was then termed shell shock, now known as post-traumatic stress disorder (PTSD), he became a casualty of the psychological toll of war. Initially believed to be a physical ailment caused by proximity to exploding shells, doctors came to understand that it stemmed from emotional stress, grief, and the conflict between societal expectations of masculinity and soldiers' training. Septimus embodies this conflict, attempting to suppress his emotions and project bravery in the face of trauma, as exemplified by his reaction to his friend's death. Septimus adheres to the societal expectation of stoicism, believing that men should remain composed and unemotional. However, he realizes he cannot conform to this ideal. Consequently, he is diagnosed and treated as a victim of shell shock.

SEPTIMUS = SOCIETY

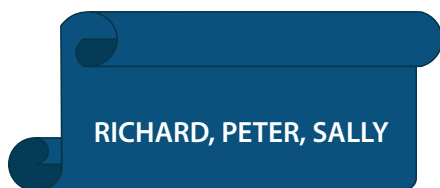
For Woolf, Septimus also symbolizes the societal changes occurring at that time—a society breaking free from traditional constraints, no longer able to comply with them, which was also a positive development. Thus, there are two extremes: some party guests still adhere rigidly to manners and social norms, while Septimus represents something entirely new—a shell exploding amidst their society. Clarissa's party takes place late, and guests arrive from various stages and parts of her life in London. They come from different social classes, including her old nurse, nanny, poor relatives, boring individuals, pompous guests, and those still bound by social conventions. As the party progresses, it becomes a procession of life, infused with human spirit, and joy flows apart from Clarissa's hosting efforts. Ultimately, it becomes a symbol of community and ongoing life—a wonderful procession of humanity, encompassing all generations, ages, and to some extent, social classes merging together.

SEPTIMUS AND CLARISSA

The parallel between Clarissa and Septimus is underscored by the fact that they were approximately the same age when they encountered pivotal moments in their lives. Like Clarissa, Septimus finds himself in a paradoxical and insoluble situation—he both suffers for people and fears them, including his wife, Rezia. His experience of life is riddled with contradictions—his joys and sorrows threaten to overwhelm him; everything evokes both happiness and sadness. Despite his appreciation of the beauty in everyday things, he has reached rock bottom; he exists in this state until he decides to escape through the only means possible. Clarissa and Septimus, each in their own way, embody an emotional paradox—a desperate craving for human connection on one hand, and a frantic, paranoid fear of it on the other. As readers, we are prompted to view them in tandem—beyond their physical descriptions and similarities (such as their bird-like profiles), they share the same experiences, attend the same events, hold similar opinions, and are surrounded by the same Shakespearean verses, all indicative of their shared mindset.

They wrestle with a profound sense of disturbance and insecurity, grappling with their own passivity—Clarissa in her stagnation, Septimus in his inability to feel as he should. They wander through life, feeling like misfits, unable to find their place in a society that seems to have no space for them. Despite their desperate yearning for connection, they remain aloof, escaping from genuine relationships and retreating into the recesses of their own minds. Fear courses through their veins, shaping their actions and perceptions, leaving them perpetually haunted by their own demons. Suicidal tendencies loom over both, offering a twisted form of escapism—Septimus sees it as a triumph over his numbness, while for Clarissa, it represents a flicker of agency in a life otherwise stagnated. Though their paths briefly intersect during the passage of the royal car, they never truly meet, existing as parallel lines in a world where their realities diverge. Clarissa embodies the old norms, a product of a bygone era, while Septimus is a casualty of the war, a stark reminder of the society's brutality and indifference.

Septimus' death serves as a catalyst for Clarissa's metamorphosis, igniting her catharsis and prompting a profound shift in her character. His presence also serves to spotlight the harsh realities of the world they inhabit, exposing the underlying aggressions and cruelties that lurk beneath the veneer of societal niceties. While Clarissa's perspective remains tethered to the confines of the upper class, Septimus' narrative widens to encompass the broader struggles of ordinary individuals against a world determined to crush their spirits.



In the intricate web of Clarissa Dalloway's relationships, Richard, Peter, and Sally are not mere characters, but embodiments of her past, present, and the elusive promise of an uncertain future, each leaving an indelible mark on her journey through life. Richard embodies the archetype of the upper-class gentleman—ambitious, politically involved, yet possessing a gentle demeanor that belies the complexities of his own inner struggles. Despite his aspirations, he never quite ascends to the upper echelons of political power, perpetually navigating the labyrinth of societal expectations. Peter, on the other hand, represents a different facet of Clarissa's past—a figure of her first love, a man of mixed origin from a lower social stratum. Despite his lack of conventional success, both personally and professionally, his love for Clarissa casts a perpetual shadow

over his life, influencing his every decision and choice. The pivotal moment of Clarissa's past revolves around her decision to decline Peter's proposal—a choice that reverberates through the lives of both individuals, shaping their trajectories in unforeseen ways. In the dichotomy between Richard and Peter lies Clarissa's ultimate choice—a selection of stability over passion, social acceptance over unconventional love. By opting for Richard, the more socially suitable match, Clarissa seeks a semblance of independence within the confines of marriage, symbolized by her cherished drawing room—a space that represents her autonomy, her sanctuary amidst the constraints of societal expectations.

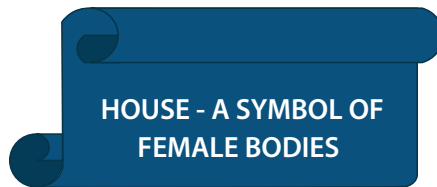
Amidst this backdrop stands Sally Seton, Clarissa's childhood friend—a spirited soul from a lower class background, harboring progressive ideals and a penchant for experimentation. Yet, as time passes, Sally too succumbs to the weight of societal norms, forsaking her youthful rebellion for the comforts of conformity. However, she remains the one character who perceives Clarissa, Richard, and Peter through a lens untainted by societal expectations, offering a unique perspective on their intertwined lives.

4.4.1. Hours

In the original version of the novel, titled *The Hours*, there was no Septimus. Clarissa was intended to take her own life. However, the author's identification with the heroine likely saved her from such a fate. Therefore, a new character, Septimus, is introduced to meet his end instead of Clarissa. The announcement of Septimus' death is notable for the doctor's indifference, serving as a social commentary. Unlike the doctor, Clarissa is deeply affected by the news of the unknown man's death, initially attempting to conceal her emotions during the party reception by lamenting how the news spoiled her gathering. However, she soon realizes she cannot hide her true feelings.

Her reaction reveals that she experiences death almost physically. Initially, it appears as though she physically senses Septimus' death—seeing the earth closing in, feeling the spikes piercing flesh, hearing the final heartbeat, and sensing consciousness fading. Then, she begins to reflect on her past inclinations towards death and her unhappy life. Eventually, she concludes that she must return to the party and mingle with her guests, despite recognizing the superficiality of their conversations and lives. She views Septimus as a hero, having lost the essence of life herself. Nonetheless, she entertains the notion that life may still hold some meaning. She sees herself as a foolish figure, compelled to don her evening dress and remain where she is.

In a moment of epiphany, she realizes the multitude of mistakes she has made in her life. Approaching the window, she confronts the absurdity of existence and experiences enlightenment—a moment of clarity. Witnessing an old woman preparing for bed, she rediscovers the meaning of life. She finally comprehends the significance of small things—if the old woman can endure without anyone, why couldn't she? Her faith in life is restored, and she returns to the reception as a changed person. Peter gazes at her with admiration. She has reclaimed her identity, emphasized by the declaration "It is Clarissa" (Woolf, 2003: 141) —she is referred to by her own name, not that of her husband's.



Traditionally in fiction, particularly in women's writing, houses often symbolize the female body, a motif that can be traced back to works like *Jane Eyre* and the Gothic novel tradition. In this context, the attic typically represents the psyche, while the cellar symbolizes sexuality, among other associations. In Mrs. Dalloway, there is a scene where Clarissa ascends to her attic bedroom to rest, and this room serves as a representation of her psyche. It is depicted as a place of death, where she sheds her femininity and richness, echoing the notion that "women at noon must remove their rich apparel." In this attic room, her body is stripped of its beauty and richness both externally and internally—the womb is empty, paralleling the emptiness of the room itself. This space becomes a central point in the novel, marking a moment of recovery for Clarissa, yet it also signifies a time in her life deeply associated with death.

4.5. ACTIVITIES

EXCERPTS

MRS DALLOWAY

a)

Suddenly Mrs. Coates looked up into the sky. The sound of an aeroplane bored ominously into the ears of the crowd. *There it was coming over the trees, letting out white smoke from behind, which curled and twisted, actually writing something! making letters in the sky!* Every one looked up.

Dropping dead down the aeroplane soared straight up, curved in a loop, raced, sank, rose, and whatever it did, wherever it went, out fluttered behind it a thick ruffled bar of white smoke which curled and wreathed upon the sky in letters. But what letters? A C was it? an E, then an L? ***Only for a moment did they lie still***; then they moved and melted and were rubbed out up in the sky, and the aeroplane shot further away and again, in a fresh space of sky, began writing a K, an E, a Y perhaps?

"Glaxo," said Mrs. Coates in a strained, awe-stricken voice, gazing straight up, and her baby, lying stiff and white in her arms, gazed straight up.

"Kreemo," murmured Mrs. Bletchley, like a sleep-walker. With his hat held out perfectly still in his hand, Mr. Bowley gazed straight up. All down the Mall people were standing and looking up into the sky. As they looked the whole world became perfectly silent, and a flight of gulls crossed the sky, first one gull leading, then another, and in this extraordinary silence and peace, in this pallor, in this purity, bells struck eleven times, the sound fading up there among the gulls.

The aeroplane turned and raced and swooped exactly where it liked, swiftly, freely, like a skater--

"That's an E," said Mrs. Bletchley--or a dancer--

"It's toffee," murmured Mr. Bowley--(and the car went in at the gates and nobody looked at it), and shutting off the smoke, away and away it rushed, and the smoke faded and assembled itself round the broad white shapes of the clouds.

It had gone; it was behind the clouds. There was no sound. *The clouds to which the letters E, G, or L had attached themselves moved freely, as if destined to cross from West to East on a mission of the greatest importance which would never be revealed, and yet certainly so it was--a mission of the greatest importance.* Then suddenly,

as a train comes out of a tunnel, the aeroplane rushed out of the clouds again, the sound boring into the ears of all people in the Mall, in the Green Park, in Piccadilly, in Regent Street, in Regent's Park, and the bar of smoke curved behind and it dropped down, and it soared up and wrote one letter after another--but what word was it writing?

Lucrezia Warren Smith, sitting by her husband's side on a seat in Regent's Park in the Broad Walk, looked up.

"Look, look, Septimus!" she cried. For Dr. Holmes had told her to make her husband (who had nothing whatever seriously the matter with him but was a little out of sorts) take an interest in things outside himself.

So, thought Septimus, looking up, they are signalling to me. Not indeed in actual words; that is, he could not read the language yet; but it was plain enough, this beauty, this exquisite beauty, and tears filled his eyes as he looked at the smoke words languishing and melting in the sky and bestowing upon him in their inexhaustible charity and laughing goodness one shape after another of unimaginable beauty and signalling their intention to provide him, for nothing, for ever, for looking merely, with beauty, more beauty! Tears ran down his cheeks.

(Mrs. Dalloway, 2003: 15-16)

b)

What business had the Bradshaws to talk of death at her party? A young man had killed himself. And they talked of it at her party--the Bradshaws, talked of death. He had killed himself--but how? Always her body went through it first, when she was told, suddenly, of an accident; her dress flamed, her body burnt. He had thrown himself from a window. *Up had flashed the ground*; through him, blundering, bruising, went the rusty spikes. *There he lay with a thud, thud, thud in his brain, and then a suffocation of blackness.* So she saw it. But why had he done it? And the Bradshaws talked of it at her party!

She had once thrown a shilling into the Serpentine, never anything more. But he had flung it away. They went on living (she would have to go back; the rooms were still crowded; people kept on coming). They (all day she had been thinking of Bourton, of Peter, of Sally), they would grow old. A thing there was that mattered; a thing, wreathed about with chatter, defaced, obscured in her own life, let drop every day in corruption, lies, chatter. This he had preserved. Death was defiance. Death was an attempt to communicate; people feeling the impossibility of reaching the centre which, mystically, evaded them; closeness drew apart; rapture faded, one was alone. There was an embrace in death.

But this young man who had killed himself--had he plunged holding his treasure? "If it were now to die, 'twere now to be most happy," she had said to herself once, coming down in white.

Or there were the poets and thinkers. Suppose he had had that passion, and had gone to Sir William Bradshaw, a great doctor yet to her obscurely evil, without sex or lust, extremely polite to women, but capable of some indescribable outrage-forcing your soul, that was it--if this young man had gone to him, and Sir William had impressed him, like that, with his power, might he not then have said (indeed she felt it now), Life is made intolerable; they make life intolerable, men like that?

Then (she had felt it only this morning) there was the terror; the overwhelming incapacity, one's parents giving it into one's hands, this life, to be lived to the end, to be walked with serenely; there was in the depths of her heart an awful fear. Even now, quite often if Richard had not been there reading the Times, so that she could crouch like a bird and gradually revive, send roaring up that immeasurable delight, rubbing stick to stick, one thing with another, she must have perished. But that young man had killed himself.

Somehow it was her disaster--her disgrace. It was her punishment to see sink and disappear here a man, there a woman, in this profound darkness, and she forced to stand here in her evening dress. She had schemed; she had pilfered. She was never wholly admirable. She had wanted success. Lady Bexborough and the rest of it. (...) She walked to the window.

It held, foolish as the idea was, something of her own in it, this country sky, this sky above Westminster. She parted the curtains; she looked. Oh, but how surprising!--in the room opposite the old lady stared straight at her! She was going to bed. And the sky. It will be a solemn sky, she had thought, it will be a dusky sky, turning away its cheek in beauty. But there it was--ashen pale, raced over quickly by tapering vast clouds. It was new to her. The wind must have risen. She was going to bed, in the room opposite. It was fascinating to watch her, moving about, that old lady, crossing the room, coming to the window. Could she see her? It was fascinating, with people still laughing and shouting in the drawing-room, to watch that old woman, quite quietly, going to bed. She pulled the blind now. The clock began striking. The young man had killed himself; but she did not pity him; with the clock striking the hour, one, two, three, she did not pity him, with all this going on. There! the old lady had put out her light! The whole house was dark now with this going on, she repeated, and the words came to her, Fear no more the heat of the sun. She must go back to them. But what an extraordinary night! She felt somehow very like him--the young man who had killed himself. She felt glad that he had done it; thrown it away. The clock was striking. The leaden circles dissolved in the air. He made her feel the beauty; made her feel the fun. But she must go back.

(Mrs. Dalloway, 2003: 133-135)

I Reading comprehension & discussion.

Excerpt a

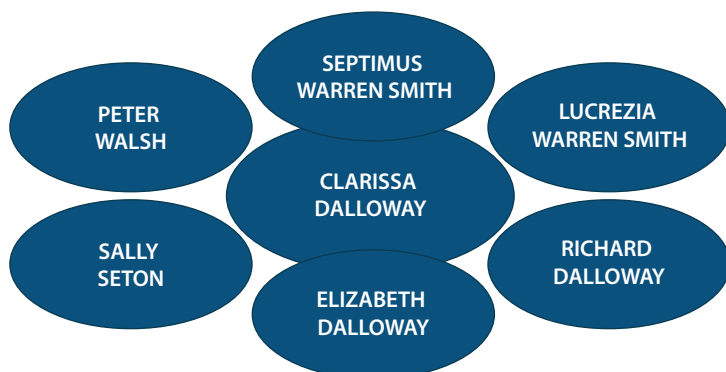
1. Discuss different perceptions of the same event – the airplane's writing in the sky. How each character reacts to this event and how each of them interprets it?
2. What does the unreadable writing and people's reaction to it tell you about people in general? How do they interpret the message?
3. How does Septimus read the message? What does it tell you about his mental state?
4. Compare Septimus and Clarissa. How are they similar?

Excerpt b

1. Describe Clarissa's reaction upon hearing about Septimus' death.
2. Why does she react so intensely to this mention of Septimus? Why does the notion of death affect her immensely?
3. Discuss the meaning of Clarissa's contemplation of the past "(all day she had been thinking of Bourton, of Peter, of Sally)." How is it significant? What does it revolve around?
4. Describe Clarissa's moment of vision. What does she realize when she sees an old lady preparing to go to bed? Discuss the scene.
5. *Fear no more the heat of the sun.* How do you understand this sentence?

II Character Map.

Identify each character and his/her connection with Clarissa Dalloway.



III Grammar.

a) Translate the following sentences into Serbian.

1. Suppose he had had that passion, and had gone to Sir William Bradshaw, a great doctor yet to her obscurely evil, without sex or lust, extremely polite to women, but capable of some indescribable outrage--forcing your soul, that was it--if this young man had gone to him, and Sir William had impressed him, like that, with his power, might he not then have said (indeed she felt it now), Life is made intolerable; they make life intolerable, men like that?
2. Even now, quite often if Richard had not been there reading the Times, so that she could crouch like a bird and gradually revive, send roaring up that immeasurable delight, rubbing stick to stick, one thing with another, she must have perished.
3. "If it were now to die, 'twere now to be most happy," she had said to herself once, coming down in white.
4. The clouds to which the letters E, G, or L had attached themselves moved freely, as if destined to cross from West to East on a mission of the greatest importance which would never be revealed, and yet certainly so it was--a mission of the greatest importance.

b) Identify the exact grammatical construction in the underlined sentences from the exercise above.

1. _____
2. _____
3. _____
4. _____

c) Translate the following sentences into English:

1. Da li bi gospođa Dalovej izvršila samoubistvo da nije čula vesti o samoubistvu Septimusa?

2. Da Klarisa nije ugledala staricu koja se priprema za počinak, njene misli bi i dalje bile crne.

3. Gospođa Dalovej se ponaša kao da zna na koji se način Septimus ubio.

4. Čim je avion poleteo i ostavio tragove na nebu u obliku slova, svi su pogledali u nebo.

5. Šta bi uradio da si na Lukrecijinom mestu?

6. Da su ranije pronašli Septimusa, možda bi mu spasili život.

d) Complete the following to produce meaningful grammatical sentences:

1. Were Peter to come here again, _____
2. Had he lent me some money, _____

e) Identify the grammatical portion in the sentence:

Only for a moment did they lie still. _____

Write a new sentence as similar as possible in meaning to the original sentence given above, but using the word given. Do not change the word given.

LAY

Now finish each of the following sentences in such a way that it means exactly the same as the sentence printed before it.

1. Immediately after Peter Walsh's arrival things went wrong.
No sooner _____
2. There was no precedent for the King's resignation.
Never _____
3. It was to be another 20 years before Peter returned to his home town.
Not until _____

Complete the following to make meaningful grammatical sentences about Clarissa /Septimus/ Richard/ Sally:

1. Never again _____
2. So poorly _____

IV Vocabulary.

a) Provide synonyms for the underlined words:

1. The sound of an aeroplane bored ominously into the ears of the crowd.

2. "Glaxo," said Mrs. Coates in a strained, awe-stricken voice. _____
3. Tears filled his eyes as he looked at the smoke words languishing and melting in the sky and bestowing upon him in their inexhaustible charity.

4. She had schemed; she had pilfered. _____
5. It will be a solemn sky, she had thought, it will be a dusky sky, turning away its cheek in beauty. _____
6. Death was defiance. _____

b) Virginia Woolf's novel *Mrs. Dalloway* evolves around life and death. Here are some idioms about life and death:

DEATH: Pass away, kick the bucket, meet your maker, drop off the twig, bite the dust; dead as a doornail, six feet under, pushing up daisies

LIFE: be the light of someone's life, risk life and limb, larger than life, It's a dog's life, Life is just a bowl of cherries, bring to life, Life in the fast lane

Add your own examples: _____

- c) **WORD FORMATION.** Complete the text about Virginia Woolf by providing the suitable noun/verb/adjective form of the word given.

What she can always defend, however, is her own taste: the license to talk of “what one liked because one liked it” and “never to pretend to admire what one did not”. This method can produce blind spots – about *Ulysses*, most famously (“a _____ (MEMORY) catastrophe – immense in daring, terrific in disaster”), and more _____ (COMPLICATE) when it comes to issues of class (an alternately kowtowing and _____ (CONDENSE) attitude to “rural” writers such as Thomas Hardy).

Her sense of reader and writer in their physical selves yields _____ (VALUE) dividends. This is never more true than when she is considering the effect of gender. So there’s George Eliot, “the grave lady in her low chair”, punished by _____ (OVERWHELM) male critics for not being _____ (CHARM) – “a quality ... held to be _____ (SUPREME) desirable in women”. (Eliot’s _____ (FAIL), for Woolf, lay in her heroines, who contained more of the _____ (INTELECT) life force of their creator than she believed their _____ (PROVINCE) settings could allow.) Or Charlotte Brontë, whose novels are a “superb gesture of _____ (DEFY)”.

Then there is her description of Eliot reaching out for “all that life could offer the free and _____ (ENQUIRE mind”, for that, of course, was what Woolf herself was doing. The reviews are full of such _____ (FACE) and echoes – between herself and her subjects, but also between her language and her subjects. So the _____ (RHYME) of her description of the best of Joseph Conrad’s books echoes its content – a sentence so still it feels poised on a Conradian night time deck, describing _____ (ACHIEVE) “very chaste and very beautiful” that “rise in the memory as, on these hot summer nights, in their slow and stately way, first one star comes out and then the other”.⁶

6 Adapted from <https://www.theguardian.com/books/2019/dec/21/genius-and-ink-virginia-woolf-how-to-read-review>.

V Listening comprehension.

Watch the video about Virginia Woolf's life (https://www.youtube.com/watch?v=d1W7wqXD_b0) and answer the following questions:

1. What distinguishes Virginia Woolf as a modernist writer? How do her works reflect the principal concerns of the Modern Age?
2. Was Virginia Woolf permitted to pursue university studies?
3. Who was the founder of the Hogarth Press?
4. Which four famous works did Woolf write between WWI and WWII?
5. What societal changes did Virginia Woolf observe happening around her?
6. Who was one of Woolf's favorite authors?
7. How did Woolf approach the portrayal of everyday occurrences in her writing?
8. In what way does Woolf's novel *Orlando* engage with feminist themes?
9. How do you interpret the statement: "It is fatal to be man or woman, pure and simple. One must be woman-manly, or man-womanly," by Virginia Woolf?
10. According to Virginia Woolf, what is the primary reason for women's inferior status in society?
11. What is the primary distinction between Woolf as a modernist writer and the preceding generation of Victorian writers?

VI Homework.

Watch the movie *The Hours* (2002) starring Meryl Streep, Julianne Moore, and Nicole Kidman, based on Michael Cunningham's 1998 Pulitzer Prize-winning novel of the same title. Here's the movie trailer: <https://www.youtube.com/watch?v=TZJCvilXbjQ>. Then answer the following questions:

1. *The Hours* was directed by_____
2. Clarissa's friend Richard was dying of _____
3. What do all three female characters have in common?
4. Nicole Kidman's character was based on _____
5. Why does Richard always call Clarissa Mrs. Dalloway?
6. Why did Laura Brown go to the hotel room?
7. How did Richard die?
8. At the beginning of the movie, the character of Julian Moore lived in _____ (decade).
9. Some of the movie scenes were filmed in the director's _____.
10. How do you like the movie soundtrack? What kind of feelings does it arouse?
11. *The Hours* was nominated for _____ Oscars during the 74th Academy Awards.
12. "I remember one morning getting up at dawn, there was such a sense of possibility. And I remember thinking to myself: So, this is the beginning of happiness. This is where it starts. It never occurred to me it wasn't the beginning. It was happiness. It was the moment. Right then." How do you understand this statement by Clarissa?

VII Writing.

Write an essay on one of the following topics:

1. Death and the passage of time in the novel (subjective vs. objective time).
2. Social alienation between people (glory in triviality, importance of appearances).
3. The role of the of the subconscious part of one's soul in people's life and decisions.

4.6. 10 INTERESTING FACTS ABOUT VIRGINIA WOOLF:

1. After getting married, Woolf took up a cooking course. She accidentally baked her wedding ring in a suet pudding.
2. Woolf believed James Joyce wrote for a clique – a narrow circle of people who do not readily allow others to join them. She referred to other readers and writers of Joyce's group as people belonging to the *Underworld* – thus indicating that they were more interested in reputations than talents.
3. Virginia and Leonard Woolf together ran the Hogarth Press. They received the manuscript of the first chapters of James Joyce's *Ulysses* and turned it down for publication because it was impossible to print the entire book on their handpress.
4. She had mixed feelings about Thomas Hardy's novels. According to Woolf, they were 'full of inequalities,' 'lumpish,' and 'dull'. However, she praised his capacity for 'moments of vision' in which 'a single scene breaks off from the rest.' The title of her own autobiography, *Moments of Being*, is a clear tribute to Hardy.
5. Woolf listened to Beethoven's late quartets while writing *The Waves*.
6. When Woolf asked T.S. Eliot, her friend and regular correspondent, at a particular dinner party to define his belief in God, Eliot did not answer. Eliot often sent her funny rhymes or jokes about the differences in their reputation, such as the following:

Among the various Middle Classes
(Who live on treacle and molasses)
A custom has (for want of better)
Been called the Bread & Butter Letter.
But Mrs Woolf would not rejoice
In anything that's so bourgeoisie,
So what can poor Old Possum do,
Who's upper-middle through and though?

...

Still growing longer in the tooth,
He sometimes yearns to speak the truth,
And would express his gratitude
For conversation, bed and food,
And quiet walks on downs and knolls,
And Sunday morning game of bowls.
Whoever gives him their approval –
He only hopes that Mrs Woolf'll.

7. Woolf wrote to her sister, Vanessa, in June 1911: "I could not write, & all the devils came out — hairy black ones. To be 29 & unmarried — to be a failure — Childless — insane too, no writer."
8. Woolf first tried to kill herself at the age of 22 by jumping out of a window. The window she jumped from, however, was not high enough to cause serious harm.
9. Her name is used as an intellectual joke in the play "Who's Afraid of Virginia Woolf?" by Edward Albee which was later adapted into a film starring Elizabeth Taylor for which she won an Academy Award.
10. Woolf's Jewish characters often fall back on negative stereotypes and prejudices. For instance, she often describes her Jewish characters as being disgustingly dirty. Her personal writing indicates a similar feeling (in one of the letters she said she hated the fact that her husband Leonard was Jewish).



JAMES JOYCE

(1882-1941)



5. JAMES JOYCE (1882-1941)



ABOUT THE AUTHOR

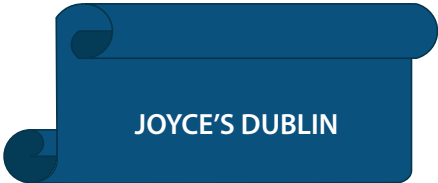
Born in the suburbs of Dublin on February 2nd, 1882, James Joyce is one of the most prominent figures in Irish, English, and world literature. Despite engaging in teaching, literary criticism, and occasional journalism, he is primarily remembered as a prose writer of modernism, often hailed as a progenitor of postmodernism and a significant influence on its development. His novel *Ulysses* rightfully holds the title of the most influential novel of the 20th century and stands as the pinnacle of modernist prose. Throughout his works, Joyce frequently appears as the character Steven Dedalus, his alter-ego, through whom he portrays his autobiographical story, most notably in the novel *A Portrait of the Artist as a Young Man*.

James Joyce's early childhood is marked by a family in which he found solace only during his early years.⁷ Initially part of the middle class, the family faced numerous material challenges and hardships, which Joyce later explores in his autobiographical novel. Influenced by his religious mother, who sought solace and refuge from their progressively deteriorating financial circumstances in religion, Joyce began his education at two prestigious Jesuit school at the age of 6. Despite their financial struggles, these schools provided a strong foundation for his later studies in English, French, and Italian at Dublin University. It was during this period that During this time, Joyce became actively involved in Dublin's literary circles, despite his earlier attempts to enter the world of literary creativity.

7 To learn more about Joyce's life and works, see Richard Ellmann's *James Joyce* (1959; rev. 1982).

Joyce's literary journey began at the young age of 10 when he penned his first poem, a fervently patriotic piece dedicated to Charles Stuart Parnell, a prominent Irish nationalist politician. However, Joyce's serious endeavors in poetry ceased early on, as critics often noted that he truly found his voice as a poet in prose, particularly evident in *Ulysses*. His first collection of poems, *Chamber Music*, published in 1907, predominantly features love poetry in a conventional style. While the initial part of the collection consists of traditionally written poems, the latter part showcases more mature poetry. Ezra Pound later included this collection in the anthology of the Imagists, and Joyce himself cleverly references it in *Ulysses*. Throughout his lifetime, Joyce published several more poetry collections and a play, although these works received considerably less attention than his novels.

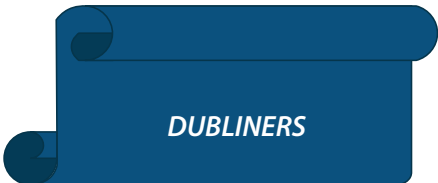
It is almost impossible to discuss Joyce without acknowledging his partner, later his wife, Nora Barnacle, to whom June 16th is dedicated - the day *Ulysses* unfolds, and their first encounter. In his twenties, around 1904, Joyce left Dublin and Ireland with her, never to physically return, only occasionally visiting his homeland thereafter. Their nomadic journey took them from Trieste to Paris and ultimately to Zurich, where Joyce passed away on January 13, 1941, apparently from a routine ulcer operation, though he battled various illnesses during that time. However, Joyce's departure from Ireland was more than physical; it marked a permanent departure psychologically and spiritually, as evident in his prose. Dublin, at the time of Joyce's departure, was a troubled city immersed in nationalism, emblematic of the broader struggles in Ireland. He left, but Dublin remained eternally preserved in his mind – a mythical city, cherished for its former allure. Yet, Joyce's portrayal of Dublin in his works is not solely idealized; it is imbued with a critical perspective, capturing both its magnificence and flaws. Despite his critical stance, Joyce's deep connection to Dublin resonates throughout his works, suggesting a desire for improvement and renewal, a hope that Dublin could be better, perhaps even greater than its past.



JOYCE'S DUBLIN

Dublin takes central stage in Joyce's acclaimed collection of short stories, *Dubliners*, first published in 1914. Critics often argue that Dublin itself emerges as the primary protagonist in all of Joyce's stories. Over the span of eight years, Joyce grappled with publishers and editors to bring his debut prose work to fruition - a collection of short stories titled *Dubliners*. The manuscript underwent extensive revisions, with editors frequently pressuring Joyce to alter or omit sections of the text. In Hindsight, it seems incredulous that editors of that era would exert such control, even going so far as to demand the removal of a single word deemed too provocative. One publisher even balked at a sentence referencing a passionate description of bridges, ultimately refusing to publish the book. However, in 1914, *Dubliners* finally saw the light of day. Comprising fifteen short stories, written in a starkly realistic style, the collection offers a vivid portrayal of Dublin and its denizens at the turn of the century. In a letter to his brother, Joyce noted that no artist from Dublin had previously presented the world with such a depiction.

5.1. JOYCE'S WORKS



DUBLINERS

With a total of 15 short stories (originally 10), Joyce crafts a vivid portrayal of Ireland in all its starkness within *Dubliners*. Like many modernists, Joyce eschews the notion of literature as mere escapism, instead opting to depict life as it truly is, without embellishment or flattery. Through glimpses of everyday life and its inhabitants, Joyce offers a piercing reflection of Dublin's realities. While Joyce's literary ethos stands in opposition to the conventions of Victorian and post-Victorian literature, the style of *Dubliners* remains largely traditional, steeped in extreme naturalism – a harsh form of realism. According to Joyce's biographer, Richard Ellmann (1975: 83-88), this collection of short stories was

written as a chapter in the moral history of Ireland, aimed at contributing to its spiritual liberation. The collection is marked by a desire to expose moral decay and corruption as a necessary first step toward their eradication. The intense naturalism in Joyce's work stemmed from his belief that the Irish people needed to first see themselves reflected in his well-polished mirror, to prevent the flow of civilization in Ireland from being hindered (Ellmann, 1975: 83). Ellmann further notes that Joyce could not write without offending people, and his naturalism kept his mirror hidden from the eyes of a complacent world. Apart from harsh naturalism, subtle hints of Joyce's experimental tendencies and avant-garde inclinations permeate the collection, foreshadowing the direction of his future works. These short stories later served as the foundation for the experimental psychological novel - a genre primarily associated with Joyce and Virginia Woolf. This genre explores the psychological development of the protagonist, narrated from a subjective perspective. Within *Dubliners*, this progression creates the impression of the storyteller maturing from story to story, starting from the first story "The Sisters" and culminating in the climactic final story, "The Dead".

Both the beginning and end of *Dubliners* are marked by death. As Paunović (2006: 133) stresses, between these two deaths lie many other forms of death, both literal and metaphorical. In the first story, "The Sisters," the narrative is told from the perspective of a young boy. The deceased priest symbolizes what Ireland represents for Joyce—a lifeless corpse whose powerful influence continues to persist in its spiritual offspring. The sisters, who engage in empty conversations around the priest's body, exemplify people who search for meaning or comfort in hollow phrases. Their lamentations are not directed toward the deceased but rather at each other. In this sense, they are just as dead as the priest himself. Paunović (2006: 127) points out that the story of the priest, the deceased, and the sisters serves as a mirror in which someone else should be reflected—the reader.

"The Dead," the final short story in the collection and later adapted into a film by John Huston, stands as a pinnacle of Joyce's storytelling prowess. Its richness and depth mark it as one of the most exquisite pieces in world literature, serving as a testament to Joyce's burgeoning status as a literary giant even with his debut prose work. The main theme is initially introduced in an innocuous way—the issue of the inability to communicate between people is presented through Gabriel Conroy, a high school teacher and another of Joyce's alter-egos, and his concern about whether the listeners will understand his formal speech at a family gathering on Christmas Eve. However, the problem of communication evolves into a deeper issue of alienation, highlighted by Gabriel's longing to be outside in the snow, alone, rather than at the gathering. Amidst the festivities

and songs, a pivotal moment arises when Gabriel's wife, Greta, reacts strangely to a particular song. It emerges that the song holds poignant memories for her—a reminder of a young man who once serenaded her beneath her window. Through this revelation, Gabriel confronts the profound notion of how little we truly understand about those closest to us. He finds himself utterly alone, staring out the window at the falling snow that connects both the dead and the living—or those who only seem alive. The enduring presence of the deceased in our lives is something we should be well aware of, as suggested by the story's title.

"The Dead" holds significance as a modernist text, primarily for its exploration of subjective time, memory, and association. Moreover, it hints at the concept of stream of consciousness and its non-linear narrative structure, foreshadowing the innovative techniques that would come to define modernist literature. At the time of *Dubliners*' publication, Joyce was already in the process of completing another work, a short novel heavily imbued with autobiographical elements—*A Portrait of the Artist as a Young Man*. Yet, these two works merely set the stage for what would become one of Joyce's most monumental achievements—*Ulysses*.

JOYCE'S OTHER MAJOR WORKS

After the publication of *Dubliners*, Joyce went on to release several groundbreaking novels, each contributing to his legacy as a modernist literary giant. In 1916, he introduced readers to *A Portrait of the Artist as a Young Man*, followed by the monumental *Ulysses* in 1922, and finally, *Finnegans Wake* in 1939. *Ulysses*, hailed as the crown jewel of modernism, is structured as an epic odyssey, chronicling the journeys of three protagonists: Stephen Dedalus, familiar to readers from *A Portrait of the Artist as a Young Man*, Leopold Bloom, and his wife Molly Bloom. It is the bible and encyclopedia of the life of Dublin, Ireland, Europe, and life in general (Paunović, 2006: 124). Set against the backdrop of Dublin, the narrative unfolds over the course of a single day, during which a modern-day Odysseus, in the form of Bloom, navigates various trials and tribulations, all while endeavoring to delay his return to his unfaithful Penelope. What sets *Ulysses* apart is its innovative storytelling techniques and meticulous attention to detail. Joyce weaves together the intertwining narratives of the three characters, employing avant-garde stylistic elements that would go on to inspire generations of writers.

In *Ulysses*, the characters serve to illustrate a fundamental unity in human existence, transcending time and space. They are significant not only as distinct individuals but also as modern embodiments of universal human qualities and experiences that recur throughout history (Parsons, 2007: 65). Joyce expanded on this concept in *Finnegans Wake*, a work exploring the human consciousness at night, which he described as having “in a way no characters. It’s like a dream” (Ellmann, 1982: 696).

Despite its lack of extraordinary events, the novel captivates readers with its rich tapestry of everyday life in Dublin, elevated by Joyce’s masterful command of language and form. Alongside its intense naturalism, Joyce introduced elements of symbolism, parody, and myth (Paunović, 2017: 225). T. S. Eliot wrote that *Ulysses* “had destroyed the whole of the 19th Century”, while Woolf thought the novel “an illiterate, underbred book . . . the book of a self-taught working man . . . egotistic, insistent, aw, striking, and ultimately nauseating” (Parsons, 2007: 5). According to Paunović (2017: 224), Joyce’s inclination toward neologisms and his aversion to traditional syntax have turned this novel into “an unparalleled collection of seemingly insurmountable challenges and unsolvable puzzles for translators.”⁸ Joyce himself was notably confident about his accomplishments. In a letter to musician Arthur Laubenstein in 1923, he stated: “The value of the book is in its new style” (Ellmann, 1982: 568). *Ulysses* stands as the pinnacle of literary achievement in the 20th century, its influence extending far beyond its time, shaping the course of literature for decades to come.

8 The challenges translators face, particularly with *Ulysses*, are discussed in Paunović’s book *Prozor u dvorište* (2017). One of the significant challenges is the novel’s parodic dimension, which is evident in almost every chapter. For instance, the novel opens with a scene of Buck Mulligan shaving, described as a “parody of the Catholic Mass,” signaling Joyce’s intention that “nothing in this novel will be sacred or untouchable, not only in the realm of faith or morals but also in literature, including literary canons and conventions” (226). In chapter 14, Joyce presents “a unique history of English prose” by employing a narrative technique he termed ‘embryonic development.’ This technique traces “the birth, evolution, and the eventual demise of everything that, from the perspective of Joyce’s fusion of tradition and individual talent, warrants being consigned to oblivion (228). Paunović further asserts that *Ulysses* represents a “rich treasury of material for contemplating the meaning, possibilities, and scope of translation” (231).

ULYSSES VS. A PORTRAIT OF THE ARTIST AS A YOUNG MAN

The connection between *A Portrait of the Artist as a Young Man* and *Ulysses* extends beyond their shared protagonist, Stephen Dedalus, and the incorporation of mythical elements. Both novels embody a fundamental principle of modernism: the exploration of the sublime within the trivial, a theme central to Joyce's artistic vision. This theme reflects one of the fundamental principles of modernism, which sought to challenge conventional notions of art and literature by elevating everyday experiences and ordinary lives to the realm of the extraordinary. In both novels, Joyce explores the mundane aspects of life, presenting seemingly ordinary events and characters in a way that transcends their superficial appearance through his meticulous attention to detail and innovative narrative techniques. In *A Portrait of the Artist as a Young Man*, Joyce follows the journey of Stephen Dedalus as he grapples with the complexities of family, religion, and artistic awakening. Throughout the novel, Stephen's experiences—from his childhood in Dublin to his years at university—are depicted with a keen eye for detail, capturing the richness and complexity of his inner world. Even the most mundane events, such as Stephen's interactions with his classmates or his religious epiphanies, are imbued with deep psychological and philosophical significance. Similarly, in *Ulysses*, Joyce explores the events of a single day in Dublin—the 16th of June, 1904—in extraordinary detail. Through the intersecting narratives of Leopold Bloom, Molly Bloom, and Stephen Dedalus, Joyce offers a panoramic view of Dublin life, presenting a kaleidoscopic array of characters, experiences, and perspectives. Within this seemingly ordinary day, Joyce uncovers layers of meaning and symbolism, transforming the mundane into the profound. Joyce deconstructs Homer's *Odysseus* through the character of Leopold Bloom, with each of Bloom's experiences reflecting a corresponding episode from Odysseus' journey, illustrating how myths have been reshaped in the modern era. The era of heroes is gone, along with the great feats that once pushed human limits and expanded our understanding (Paunović, 2006: 124). The grandeur and excitement fade into the scene where Molly, Bloom's version of Penelope, lies in bed, reflecting on her lovers as she waits for her husband. Her final "yes" in the famous monologue, rather than expressing affirmation or a joyful embrace of life, comes across as a resigned acceptance of the terrifying void (Paunović, 2006: 124).

The exploration of the sublime within the trivial allows Joyce to transcend the limitations of conventional storytelling, offering readers a glimpse into the profound depths of human experience. By elevating the ordinary to the extraordinary, Joyce invites readers to reconsider their perceptions of reality and to recognize the inherent beauty and complexity of everyday life. In doing so, he underscores the transformative power of art to illuminate the sublime within the seemingly mundane.



In *Finnegans Wake*, his last novel, Joyce undertakes a linguistic experiment that some have facetiously labeled as his revenge on the English language. Here, Joyce dismantles grammar and defies conventional language rules, pushing the boundaries of syntax and morphology to their limits. The result is a novel often described as the ultimate puzzle, characterized by its enigmatic prose and unconventional structure. Joyce himself famously remarked that even in a century, critics would struggle to comprehend the novel – a testament to its complexity and innovation.⁹ Joyce spent 17 years in Paris working on this novel, which was his final work, creating an entirely new world of lexicon. For example, the novel contains 10 so-called thunder words, lightning sentences, which together have 1001 letters, with each word having 100 graphemes, and the last one having 101. For years, they have been an inspiration for readers to pronounce them as quickly as possible, but they also contain names for thunder in many European languages (Norwegian, Czech, French), among other things.

While *A Portrait of the Artist as a Young Man* and *Ulysses* employ stream-of-consciousness narration to explore the inner worlds of their characters, *Finnegans Wake* takes this exploration a step further. It presents not merely the stream of consciousness but the stream of subconsciousness, delving into the depths

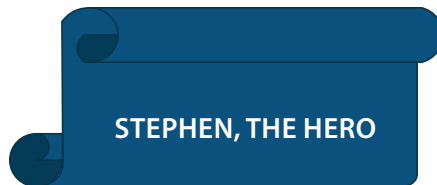
⁹ Zoran Paunović, a renowned academic and professor of English Language and Literature, started translating *Finnegans Wake* into Serbian in 2012. In one of the interviews regarding his work on translation, Paunović said: "The more freedom the author allows himself in creating a work, the less freedom the translator dares to allow himself. In writing *Finnegans Wake*, Joyce himself created the rules for the genesis of this novel, further unburdened by the awareness that these rules would apply only to it and no other work. On the other hand, the translator is additionally burdened by the fact that he must first penetrate these creative principles, detect them in every sentence individually, and only then (after managing to dismiss the unproductive thought that perhaps some meaning of the original text has escaped him) attempt to convey them into the language of translation." Available at: https://www.b92.net/o/kultura/moj_ugao?nav_id=714674

of the main character's psyche and the collective unconsciousness of Dublin's nocturnal realm. In keeping with the spirit of postmodernism, *Finnegans Wake* adopts a cyclical structure, mirroring the cyclical nature of life and the universe. The novel's opening and closing sentences are intricately linked, creating a sense of circularity and eternal recurrence—a thematic departure from the linear progression of time observed in his earlier works. What sets Joyce's oeuvre apart is its progressive departure from literary conventions with each successive work. While *A Portrait of the Artist as a Young Man* strikes a balance between tradition and experimentation, *Finnegans Wake* represents the culmination of Joyce's avant-garde vision—a daring exploration of language, symbolism, and narrative form. Through its intricate layers of meaning and symbolic richness, the novel emerges as a profound meditation on resurrection and renewal, both on a symbolic and metaphysical level.

Tormented by numerous illnesses and fragile health, possibly stemming from his relentless dedication to alcohol that plagued him throughout his life, Joyce barely completed his final novel. By that point, he was nearly completely blind. However, what troubled him more deeply was the realization that he had exhausted his creative inspiration, leading him to cease writing altogether for the remainder of his life. Viewing his body of work as a whole, one can discern his deliberate trajectory from tradition to avant-garde, offering a glimpse into the evolution of English and world literature. Despite receiving widespread praise and acclaim, James Joyce did not achieve significant success as a writer during his lifetime. He was indifferent to accolades and sustained his family by working as an English teacher. It was only in the years following his death that he garnered widespread critical recognition, though there remains a sense that his full significance has yet to be comprehensively grasped. Even *Ulysses*, a subject of extensive study and interpretation, remained enigmatic for three to four decades, leaving us to ponder whether we have fully unraveled its complexities today. *Finnegans Wake*, which consumed 17 years of Joyce's life to write, presents an even greater challenge for literary critics and audiences, suggesting that further understanding of this novel is still awaited.

5.2. A PORTRAIT OF THE ARTIST AS A YOUNG MAN

In terms of its form, this novel fits squarely within the traditional genre of bildungsroman, with an autobiographical slant. It can also be classified as an experimental psychological novel, or more broadly, as a modernist novel. The version we know today represents the culmination of a deeper autobiographical narrative. The initial iteration of the novel was titled *Stephen Hero* and was considerably longer, more realistic, and detailed, with a greater semblance of believability. However, upon completing the novel, Joyce opted to distill it down to its essential moments, isolating key events to create what we now recognize as *A Portrait of the Artist as a Young Man*. This process of selection and extraction of only the most vital details and elements is characteristic of Joyce's prose, where every description serves a purpose, and the narrative is purposeful and concise. The title itself bears a modernist tone – Joyce refers to it as “a portrait,” rather than the definitive “the portrait,” implying that it represents just one interpretation of his artist, merely one of the myriad possible portrayals, representations, or interpretations of his alter ego. In doing so, he relinquishes the notion of a singular truth, even about his own life, suggesting that truth, akin to a portrait, is not singular but multifaceted.



Stephen Dedalus emerges as an unconventional hero, defying traditional archetypes with his physically weak demeanor and poor eyesight. His character is fragmented, revealed to us through various perspectives as he navigates the complexities of his artistic aspirations and his journey towards maturity. From a young age, Stephen exhibits a profound artistic sensibility, driven by an inner urge to bring order into the world through his creative endeavors. His coming-of-age story is marked by the tension between his burgeoning sexual awakening and the constraints of his religious beliefs and societal rules. Despite lacking a conventional moral code, Stephen possesses a sense of higher purpose, grappling with questions of identity in relation to art, religion, nation, and family. He oscillates between moments of self-doubt and self-confidence, questioning his actions and ways of living while also asserting his individuality through acts of rebellion and dismissal of old rules, norms, and traditions.

Stephen's relationships with others are fraught with conflict and complexity. His interactions with friends, girls, and figures of authority reflect his struggle to reconcile his artistic ambitions with societal expectations. His relationship with his father, emblematic of conflict with the nation, is characterized by decay and deterioration, while his relationship with his mother, symbolizing conflict with religion, is marked by servitude and passiveness. Financial and material problems compound Stephen's challenges, as he navigates his descent into the lower classes and grapples with the expectations placed upon him by his famous ancestry. Throughout his journey, Stephen finds solace in identifying with literary and religious figures such as Lord Byron and St. Aquinas, seeking validation and inspiration in their lives and works.

Despite his isolation and loneliness, self-inflicted for the sake of his art, Stephen's formative moments - from the fraught Christmas dinner to the flogging at school, the encounter with the rector, the episode with the prostitute, and the confession of sins - shape his identity and worldview, propelling him towards his ultimate declaration of 'non serviam.' Yet, amidst his rebellion and dismissal of old rules, Stephen grapples with fears of rejection, damnation, and failure, haunted by a God complex necessary for his identity as an artist. Through his complex and multifaceted character, Stephen Dedalus embodies the universal struggle for self-discovery and creative expression in the face of societal constraints and personal demons.

STEPHEN'S CONFLICTS WITH: NATION, RELIGION, FAMILY

Stephen Dedalus navigates a tumultuous landscape fraught with conflicts that deeply shape his identity and worldview. Among these conflicts, the struggle with nation, religion, and family stand prominently, each posing formidable challenges to his sense of self and his aspirations. His conflict with nation is underscored by the historical context of Ireland's struggle for independence and the disillusionment he feels towards nationalism. Despite the fervent patriotism instilled in him, Stephen confronts the harsh reality of a nation divided, where lofty ideals yield little tangible progress. This disillusionment is encapsulated in his realization that nationalism, devoid of meaningful action, serves only to perpetuate conflict, even within his own family. The tension between Stephen's aspirations for a unified Ireland and the stark realities of societal stagnation fuels his desire for escape and renewal.

Religion emerges as another battleground for Stephen, shaped by his Catholic upbringing and the hypocrisy he encounters within the church. Initially embracing his faith with fervor, his innocence is shattered by the revelation of corruption and injustice perpetrated by sinful priests. This disillusionment marks a pivotal moment in his spiritual journey, as he grapples with the betrayal of his deeply-held beliefs and confronts the hypocrisy of religious institutions. Stephen's struggle with religion serves as a catalyst for his existential questioning and eventual rejection of societal norms.

The conflict within Stephen's family further complicates his quest for self-discovery, as he contends with the conflicting expectations of his parents. His father's inability to provide financial stability contrasts with his mother's passive acceptance of their circumstances, leaving Stephen adrift amidst their divergent ideals. As both parents impose their respective creeds upon him, Stephen finds himself torn between familial duty and the pursuit of his own truth. The failure of his parents to nurture his individuality exacerbates his sense of alienation, propelling him towards a path of self-imposed exile.

In the face of these multifaceted conflicts, Stephen ultimately finds solace in the prospect of leaving Ireland behind. Embracing the solitude of exile, he seeks liberation from the constraints of nation, religion, and family, choosing instead to follow his artistic aspirations. In Chapter V, Stephen Dedalus reflects on how he once passionately embraced Roman Catholicism, loyalty to his family, and devotion to his country. However, feeling betrayed and constrained by them all, he decides to break away. Though it saddens him that his friend Cranly no longer shares his views, Stephen firmly declares: "I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church" (Joyce, 2001: 191). Through his departure, Stephen transcends his troubled past, embracing the freedom to define himself on his own terms. In exile, he discovers the space to reconcile his inner conflicts and cultivate his artistic vision, signaling a definitive resolution to the turmoil that has plagued him. By leaving his homeland, Stephen creates room for the emergence of a newfound sense of liberation and the potential for artistic rebirth in the uncharted territory of exile. This resolution offers closure to Stephen's struggles, as self-imposed exile can possess a transformative power as a means of transcendence and self-realization.

NARRATIVE STRUCTURE

The narrative of the story does not strictly adhere to a linear progression, although it generally maintains a loose chronological order. Instead, it could be described as possessing a selective linearity. This means that while the narrative often follows a linear, chronological path, it also incorporates associative leaps that disrupt traditional chronology and storytelling conventions. Furthermore, the narrative is conventionally presented in the third person. However, the perspective is distinctly subjective, filtered through the viewpoint of the main character. There is no omniscient narrator; instead, the narrator is the protagonist himself, offering a subjective outlook on events and experiences. This subjective perspective is notably reflected in the language used throughout the narrative, which evolves and matures alongside the main character, Stephen Dedalus, mirroring his growth and development over time. Of the traditional elements, Joyce incorporates the form of a diary, along with dialogues and various other smaller components. However, the novel is far more characterized by its innovative modernist elements, which significantly outweigh the traditional aspects.

FEATURES OF MODERNIST WRITING IN THE NOVELY

Apart from the new, subjective perspective, which had begun to emerge in modern literature even before Joyce's time but was not as fully developed, the main features of modernist writing include:

Use of language

The language and style within the novel evolve alongside the main character, the narrator. Initially, the narrative reflects a childish tone, gradually incorporating school jargon and religious discourse. Eventually, as the protagonist matures into an artist, the language transforms into a poetic and rhapsodic style. Consequently, the discourse serves as a means of characterizing the main protagonist, with its form entirely dictated by the narrative's purpose.

LEITMOTIFS

Leitmotifs, although a somewhat traditional element, undergo a significant transformation within the novel. Unlike traditional usage where the meaning of a leitmotif remains consistent throughout, in this novel, the initial significance of the leitmotif evolves over time. New meanings are layered onto them, often entirely supplanting the previous ones, thereby enriching the narrative with depth and complexity. The famous beginning of the novel, particularly notable for its discourse, introduces infantile words like “moocow” (Joyce, 2001: 3), a motif that recurs throughout Joyce’s oeuvre, notably in his final work, contributing to his enduring enigmatic status. The narrative unfolds through the lens of young Stephen’s perspective, as his father regales him with a tale, shaping his understanding of the world. Through Stephen’s senses, the boundaries between reality and fiction blur, as elements from fairy tales, like the cow, and those from reality, like Betty, coexist on equal footing within his perception of reality. This merging of reality and fiction foreshadows the postmodernist preoccupation with destabilizing traditional narratives. The introduction of the mother’s song further illustrates this theme, as ‘grave’ is replaced with ‘place’ to suit the child’s understanding. The poem, depicting two roses, symbolizes deeper themes, with Stephen interpreting them as green roses, hinting at his latent artistic sensibilities. The statement that “perhaps such roses can be found somewhere” underscores Stephen’s inclination towards artistic exploration, suggesting a willingness to seek new perspectives. Moreover, Stephen’s observation that “prayer goes up to heaven like the scent of a rose” points to Joyce’s thematic emphasis on art as a transformative lens through which reality can be reframed. This early scene lays the groundwork for Stephen’s artistic evolution, highlighting his capacity to perceive the world through a unique and imaginative lens.

THE CONCEPT OF EPIPHANY

The concept of epiphany, often defined as a “sudden spiritual manifestation,” refers to a moment of profound realization or insight. It represents a sudden and significant understanding that dawns upon both the characters and the readers. Unlike similar narrative devices, an epiphany occurs unexpectedly, marking a pivotal moment in one’s life. It typically unfolds in three phases, as described by Stephen in the novel: first, there is a separation of the object from its surroundings, allowing for a clear perception of its entirety; next, there is a

recognition of its formal attributes; and finally, there is an emotional experience associated with the revelation. Epiphanies are considered key moments in an individual's life, and Joyce employs them repeatedly throughout the novel, extracting the concept from its traditional religious context and utilizing it as a powerful narrative technique.

MYTHIC DIMENSION

Joyce's assertion that myths cannot must evolve to retain relevance in changing times echoed through the protagonist's name, Stephen Dedalus, which carries significant mythological connotations. 'Stephen' evokes the image of the martyr, symbolizing the protagonist's willingness to endure suffering for his beliefs. Stephen himself embodies the martyrdom of St. Stephen, the first Christian martyr of the New Testament. Like his namesake, Stephen faces unjust suffering and persecution for his beliefs, enduring guilt inflicted by those around him. His journey parallels the path of the Promartyr, culminating in a willingness to sacrifice his personal comfort and societal acceptance for the sake of his artistic calling. Meanwhile, 'Dedalus' references the legendary artisan from the myth of Daedalus and Icarus. In this myth, Daedalus, after killing his rival, is exiled to Crete, where he constructs the labyrinth and attempts to escape with wings he crafted, only to suffer the loss of his son, Icarus, in the process. The figure of Icarus looms as a cautionary tale, symbolizing the dangers of flying too close to the sun, of daring too greatly and risking a precipitous fall. Stephen's own journey teeters on the brink of such a fate, as he wrestles with the allure of success and the fear of failure in equal measure.

The parallel between Stephen and Daedalus embodies both artistic ambition and the motif of exile. Both characters trace their lineage to illustrious ancestors, emphasizing their connection to a rich cultural and mythological heritage. Daedalus constructs wings for escape, symbolizing Stephen's desire to transcend the constraints of his environment through artistic expression. Similarly, Stephen seeks refuge from life's limitations by channeling his talents into his art, thus experiencing a form of spiritual escape. Additionally, both experience estrangement from the world due to their talents, which become both a blessing and a curse. Stephen's artistic ambition sets him apart from society, leading to feelings of isolation and alienation, while Daedalus' genius brings him both renown and exile, highlighting the dual nature of talent as both a source of liberation and a catalyst for suffering.

Furthermore, the myth of Prometheus finds resonance in Stephen's character, casting him as a modern Prometheus willing to sacrifice everything for the betterment of humanity. Like Prometheus, Stephen embodies the archetype of the rebel against divine and societal authority, challenging the status quo and seeking to bring about transformative change. Through these mythic allusions, Joyce imbues Stephen's journey with profound symbolic significance, enriching the narrative with layers of mythological resonance that speak to the universal themes of human aspiration, struggle, and redemption.

In the dichotomy between Lucifer and Jesus, Stephen grapples with his own messianic complex, torn between the role of fallen angel and savior figure. Like Lucifer, he rebels against the constraints of tradition and orthodoxy, seeking to illuminate new paths of thought and belief. Yet, like Jesus, he also embodies the potential for redemption and salvation, offering the possibility of transcending his earthly limitations through his art.

Finally, the presence of Thoth, the Egyptian counterpart to Hermes, adds another layer of complexity to Stephen's mythic journey. Thoth, associated with writing, wisdom, and music, represents Stephen's quest for knowledge and creative expression. Like Thoth, Stephen embarks on a war against old rules and binding traditions, seeking to forge his own path amidst the constraints of society.

EPIPHANY

Initially influenced by his youthful dedication to aestheticism—a perspective he would later come to ridicule—Joyce first used the term “epiphany” to describe his early notebook sketches of Dublin life from the early 1900s. He explained to his brother Stanislaus that an epiphany revealed “the significance of trivial things,” imbuing everyday objects with special value (Ellmann, 1982: 169). However, he also sometimes portrayed epiphanies as arising from abstract aesthetic revelations rather than mundane objects or occurrences. This duality is illustrated in *Stephen Hero*, the early draft of *A Portrait of the Artist as a Young Man*, where Stephen describes an epiphany as a sudden spiritual manifestation, whether emerging from a commonplace gesture or a profound mental realization. Stephen believed it was the writer's duty to meticulously document these fleeting moments.

Between 1902 and 1904, Joyce recorded many such epiphanies in his notebooks, much to the irritation of friends and acquaintances who became subjects of these observations. Thirteen of these records appeared in *Stephen Hero*, twelve in *A Portrait of the Artist as a Young Man*, and four in *Ulysses* (Parsons, 2007: 37-39). Although Stephen later mocks the concept of epiphany as a part of his earlier aesthetic pretensions, the technique remained significant for Joyce. It shaped the episodic structure of *A Portrait*, *Ulysses*, and *Finnegans Wake*, reflecting the ongoing tension in Joyce's work between the abstract and material sources of artistic creation (Parsons, 2007: 38).

In *A Portrait of the Artist as a Young Man*, Stephen's encounter with the girl on the shore marks his final epiphany, transcending mere infatuation to embody the essence of art and beauty. She becomes his muse, a source of inspiration that will endure throughout his life. For Stephen, embracing art is not a renunciation of worldly pleasures; rather, it signifies a desire to embrace life fully, a realization crystallized in this moment. This pivotal moment underscores the dichotomy between religion and art for Stephen. Unlike the confines of religious doctrine, which demand adherence and submission, art offers a pathway to experiential learning and personal growth. Rather than retreating into a realm of artistic reverie, Stephen plunges into life, seeking to uncover its raw essence as a wellspring of artistic inspiration. Stephen envisions art not merely as a means of expression but as a catalyst for societal transformation, echoing Joyce's own aspirations embedded in his novels. Yet, like Joyce, Stephen faces skepticism and ridicule from society, deemed by many as eccentric or even mad. Consequently, Stephen's friends seek to rationalize his rejection of nationalism, religion, and family, grappling with the profound psychological shift he undergoes.

EPIPHANY: an encounter with the priest

From the outset of the novel, Stephen's attraction to religion is palpable, perhaps seeking refuge or influenced by his mother. Initially, he embraces religion earnestly, viewing priesthood as his calling and diligently adhering to its principles. However, the turning point occurs during a pivotal conversation with the priest, symbolized by the faceless administrator playing with a blind string, evoking imagery of a noose. This encounter serves as a metaphorical awakening for Stephen, highlighting the suffocating constraints of religious dogma. Both religion and art demand unwavering commitment, wielding words as their primary tools. Moreover, isolation is inherent to both vocations, prompting Stephen's logical interest in exploring both avenues. As the narrative unfolds, it becomes evident to both him and the reader that he must forge his own path, one that transcends the confines of traditional structures. While religion initially captivates him, his burgeoning artistic inclinations suggest a broader quest for self-discovery beyond the confines of religious orthodoxy.

SOCIAL CRITICISM

In *A Portrait of the Artist as a Young Man*, Joyce extends the social critique prevalent in *Dubliners*, exposing the city and Ireland in all their stark realities. The gradual decline of the Dedalus family across material and spiritual dimensions serves as a poignant metaphor for the broader societal malaise. Joyce eschews any veneer of idealization, instead laying bare the stark contrast between the glorified past and the disillusioned present, emblematic of Irish society at the time. The novel explores the political fault lines dividing Ireland, with tensions simmering between nationalism and progressivism. Neither camp effectively addresses the needs of the common people, perpetuating a cycle of societal stagnation. Through the lens of real historical figures like the politician Parnell, Joyce probes the complexities of patriotism in the modern era. This exploration reveals a landscape marked by fervent ideological clashes, epitomized by the heated debates witnessed by young Stephen during his inaugural Christmas dinner.

Integral to the theme of patriotism is the portrayal of religion and the Church in the novel. Stephen's encounter with the Jesuit order at the outset of his schooling reflects his initial embrace of faith, only to be disillusioned by the injustices and hypocrisies he witnesses. This disillusionment propels him towards philosophical inquiry, prompting deeper reflections on the nature of faith and devotion.

Despite his eventual rejection of institutionalized religion, Stephen's upbringing ensures that its influence continues to shape his worldview beyond the confines of the narrative

Joyce intertwines the themes of nation and religion to explore the concept of family, the cornerstone of society. Throughout the novel, the Dedalus family grapples with the weight of societal pressures, emerging as collateral damage in a landscape rife with social discord. Stephen's ultimate rejection of these constraints—be they national, religious, or familial—signals his quest for artistic fulfillment. Fueled by youthful exuberance, he assumes the mantle of the all-powerful artist, poised to 'forge a new consciousness' for humanity. As the novel concludes, Stephen emerges as an inspired artist, poised on the cusp of self-realization. Yet, his journey continues in *Ulysses*, where readers are offered further insights into his artistic nature and the challenges facing the modern artist.

THEMES

- **Man vs. Nation** ("Are you Irish at all?" – what does it mean to belong to a nation; betrayal of Parnell). The struggle between Man and Nation permeates the narrative, as Stephen Dedalus grapples with his identity and belongingness to Ireland. The betrayal of Parnell serves as a catalyst for Stephen's questioning of what it truly means to be Irish, highlighting the complexities of loyalty and allegiance in a nation torn by political strife.
- **Man vs. Religion** (imposition of beliefs and strict rules; what does it mean to be a good Christian?). The conflict between Man and Religion underscores Stephen's journey as he confronts the imposition of beliefs and strict rules of Catholicism. The hypocrisy of the church and the struggle to reconcile religious doctrine with personal morality illuminate the theme of Virtue vs. Sin and the quest for forgiveness and redemption.
- **Man vs. Family** (lacking safety and comfort, betrayal, conflicts, Christmas dinner). Man's tumultuous relationship with Family further deepens the narrative, as Stephen contends with conflicts, betrayal, and a lack of safety and comfort within his familial sphere. The fraught Christmas dinner scene epitomizes the tension between familial duty and personal autonomy, as Stephen grapples with the expectations imposed upon him by his parents.

- **Social circumstances** (War of Independence, Tsar vs. Marx foreign influences, patriotism vs. nationalism). Social circumstances, including the backdrop of the War of Independence and the clash between Tsarist and Marxist ideologies, provide a rich tapestry against which Stephen's personal struggles unfold. The dichotomy between patriotism and nationalism underscores the broader societal tensions that shape Stephen's worldview.
- **Virtue vs. sin**; forgiveness of sin and its meaning; church and its hypocrisy
- **Artistic aspirations** emerge as a central theme, highlighting the role of the artist in society and the pursuit of creative expression as a means of transcending societal constraints. The **role of beauty and aestheticism** serves as a guiding force, shaping Stephen's artistic sensibility and quest for truth and meaning in the world.
- Stephen's quest for destiny and higher purpose embodies the theme of **'To Live, To Err...'**, as he tries to balance between personal ambition and societal expectations.
- **Body vs. mind**. Stephen grapples with the tension between physical desires and intellectual pursuits.
- **Questions of true nature of a man, nature, universe**; thirst for knowledge; **Rebelling against authorities** – question of independence, individuality; **Non serviam!** and **Intuition and subconscious (dreams)** reflect Stephen's inner journey towards self-discovery and enlightenment.
- **Loneliness, isolation, solitude** point to the human condition, as Stephen confronts the harsh realities of existence and grapples with the loss of faith and the blurred lines between fact and fiction, reality and imagination.
- **Memory** – past always present, mechanisms of memory (Cranly remembering events in relation to places, Stephen remembering events and people in relation to sensory impressions). The mechanisms of memory serve as a lens through which Stephen navigates the complexities of his past and present, highlighting the enduring influence of memory on identity and perception.

5.3. INTERESTING FACTS ABOUT JAMES JOYCE

1. Ernest Hemingway often served as both a drinking companion and occasional bodyguard to James Joyce. A strong advocate for Joyce's *Ulysses*, Hemingway met the Irish writer at Shakespeare and Company. They later frequented the bars of Paris together, along with other writers like Wyndham Lewis and Valery Larbaud. Hemingway remembered that Joyce would frequently start drunken altercations, leaving Hemingway to manage the aftermath.
2. James Joyce had a lifelong fear of thunder and lightning, stemming from his Catholic upbringing where he was taught that such weather was a sign of God's anger. This fear appeared in his writing, such as in *A Portrait of the Artist as a Young Man*, where the protagonist lists thunderstorms among his fears. Joyce's most remarkable expression of this fear is in *Finnegans Wake*, where he invented a 100-letter word, Bababadalgharaghtakamminarronnkonnbronntonnerronntuonnthunntrovarrhounawnskawntoohooordenenthurnuk, to symbolize a biblical thunderclap. This word combines terms for 'thunder' from various languages, including French, Italian, Greek, and Japanese.
3. Virginia Woolf wasn't fond of James Joyce or his work, likening his writing to "a queasy undergraduate scratching his pimples" and doubting he would change, given that he was already 40. D.H. Lawrence shared this view, calling Joyce's writing a "clumsy olla putrida" made up of "old fags and cabbage-stumps of quotations" and characterized by "deliberate, journalistic dirty-mindedness." H.G. Wells also critiqued Joyce, especially *Finnegans Wake*, wondering if it was worth spending precious time on Joyce's "quirks and fancies." Even Joyce's partner, Nora, was frustrated, asking why he didn't write "sensible books that people can understand" after *Ulysses* was published.¹⁰
4. *Ulysses* inspired its own holiday, called Bloomsday, named after the novel's protagonist, Leopold Bloom, and celebrated on June 16th, when the novel takes place. This is also the day when he first met his future wife Nora.

10 Facts 1-3 adapted from Mental Floss <https://www.mentalfloss.com/article/547359/facts-about-james-joyce>

5. Joyce, despite his literary brilliance, faced financial struggles throughout his life. To support his family, he worked as an English teacher at a Berlitz language school in Trieste, Italy. He had a talent for languages, speaking 17 in total, including Greek, Arabic, and Italian. His passion for languages was so strong that he learned Norwegian specifically to read Henrik Ibsen's works in their original form.
6. Joyce underwent over 25 eye surgeries in his lifetime.
7. When James Joyce died in Switzerland in 1941, the Irish government declined to bring his body back to Ireland. He was buried in Fluntern Cemetery in Zürich.
8. Nora and James's last direct descendant died in January 2020.

5.3.1. Activities

Excerpt 1

A day of dappled seaborne clouds.

(...)

There was a long rivulet in the strand and, as he waded slowly up its course, he wondered at the endless drift of seaweed. Emerald and black and russet and olive, it moved beneath the current, swaying and turning. The water of the rivulet was dark with endless drift and mirrored the high-drifting clouds. The clouds were drifting above him silently and silently the seatangle was drifting below him and the grey warm air was still and a new wild life was singing in his veins.

Where was his boyhood now? Where was the soul that had hung back from her destiny, to brood alone upon the shame of her wounds and in her house of squalor and subterfuge to queen it in faded cerements and in wreaths that withered at the touch? Or where was he?

He was alone. He was unheeded, happy and near to the wild heart of life. He was alone and young and willful and wildhearted, alone amid a waste of wild air and brackish waters and the sea-harvest of shells and tangle and veiled grey sunlight and gayclad lightclad figures of children and girls and voices childish and girlish in the air.

A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soft-hued as ivory, were bared almost to the hips, where the white fringes of her drawers were like feathering of soft white down. Her slate-blue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird's, soft and slight, slight and soft as the breast of some dark-plumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face.

She was alone and still, gazing out to sea; and when she felt his presence and the worship of his eyes her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot hither and thither. The first faint noise of gently moving water broke the silence, low and faint and whispering, faint as the bells of sleep; hither and thither, hither and thither; and a faint flame trembled on her cheek.

—Heavenly God! cried Stephen's soul, in an outburst of profane joy.

He turned away from her suddenly and set off across the strand. His cheeks were afire; his body was aglow; his limbs were trembling. On and on and on and on he strode, far out over the sands, singing wildly to the sea, crying to greet the advent of the life that had cried to him.

Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life! A wild angel had appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on and on!

He halted suddenly and heard his heart in the silence. How far had he walked? What hour was it?

(Chapter 4, pp. 131-132)

I Answer the following questions based on the excerpt.

1. What emotions does Stephen experience in this scene? Provide specific examples from the text.
2. How does Joyce use descriptive language to create a vivid picture of the setting? Identify and discuss at least three descriptive phrases.
3. What is the significance of Stephen's reaction to the girl? How does this moment reflect his inner desires and conflicts?
4. Discuss symbolism in the novel. What do clouds represent? What are some other examples of symbolism in the novel and what do they imply?
5. Discuss the loss of innocence in the novel ("Where was his youth now?"). How does Stephen change in this sense? What are the crucial moments when he reaches maturity?
6. How does Stephen react to being alone throughout the novel? Why is solitude a crucial element of being an artist according to him?
7. Discuss the epiphany in the excerpt. What does Stephen realize at this moment? How can we structure it according to three phases of epiphany?
8. Discuss Stephen's relationship with religion before and after this moment? Does he ever truly break free from it?
9. Discuss this quote: "To live, to err, to fall, to triumph, to recreate life out of life!" What does it imply?

10. Discuss the use of subjective time in the novel.
11. Discuss Stephen's different conflicts – with nation, religion and family.
12. What are the implications of various mythical elements in the novel? Which ones do you recognize?
13. Reflect on your own personal response to the passage. How did it make you feel, and what thoughts or ideas did it evoke for you?

II VOCABULARY.

a) **Match each word from the excerpt with its correct definition by writing the corresponding letter next to the number.**

1. Rivulet
2. Squalor
3. Subterfuge
4. Cerements
5. Tangle
6. Veiled
7. Plumaged
8. Ecstasy
9. Aglow
10. Aflame

- A. A small stream or brook, often flowing gently.
- B. Glowing or radiating with light or warmth; filled with a bright, warm light.
- C. Deceit used in order to achieve one's goal, often by hiding one's true intentions or actions.
- D. Burial garments or grave-clothes, often used metaphorically to refer to something that is old, worn-out, or associated with death.
- E. A twisted mass or knot, especially of threads, hair, or vegetation.
- F. An overwhelming feeling of joy, happiness, or delight; a state of intense emotional or spiritual rapture.
- G. Covered or concealed, often with a thin, translucent layer, as if behind a veil.
- H. Adorned or covered with feathers, often referring to birds.
- I. Burning fiercely or intensely; on fire.
- J. A state of being extremely dirty and unpleasant, often due to poverty or neglect.

b) Synonym Replacement and Thematic Rewriting.

Select five key descriptive words or phrases from the excerpt. Find at least two synonyms for each word or phrase. Rewrite a selected paragraph from the excerpt, replacing the original words or phrases with your chosen synonyms. Ensure that the rewritten passage maintains the same tone and theme as the original. Discuss how the new word choices affect the imagery and mood of the passage.

Example:

- Original: "The water of the rivulet was dark with endless drift and mirrored the high-drifting clouds."
- Synonyms: stream, continuous, reflected
- Rewritten: The water of the stream was dark with continuous drift and reflected the high-drifting clouds.

III WRITING.

I Read the excerpt carefully.

- a) Identify and analyze the symbolism of the sea, the girl, and Stephen's reactions. Discuss how this scene represents a pivotal moment in Stephen's journey towards self-discovery and artistic awakening.
- b) Write a 500-700-word essay addressing the following questions:
 - How do the natural elements in the scene contribute to the themes of transformation and awakening?
 - What does the girl symbolize in Stephen's journey?
 - How does this scene reflect the broader themes of the novel, such as individuality, freedom, and artistic expression?

***Challenge:** Incorporate quotes from the text to support your analysis and connect this scene to at least one other moment in the novel where Stephen experiences a significant internal change.

II Choose another literary work that explores similar themes of self-discovery and transformation (e.g., *The Catcher in the Rye* by J.D. Salinger or *To the Lighthouse* by Virginia Woolf).

- a) Analyze the themes and imagery in the chosen work and compare them to those in the excerpt.
- b) Write a 500-700-word comparative analysis addressing the following questions:
 - How do both texts use natural imagery to symbolize internal transformation?
 - What are the key similarities and differences in how the protagonists experience moments of epiphany or awakening?
 - How do these moments influence the characters' subsequent actions and decisions?

***Challenge:** Use textual evidence from both works to support your comparisons and draw connections between the characters' journeys.

- c) Write a one passage response (about 3000 characters) using one of the questions below. Indicate references consulted.
- 1. How does James Joyce's *A Portrait of the Artist as a Young Man* explore the tension between individual identity and national allegiance through Stephen Dedalus's response to the betrayal of Charles Stewart Parnell?
- 2. How does James Joyce depict Stephen Dedalus's struggle with the imposition of Catholic beliefs and strict rules, and what does this struggle reveal about the complexities of personal morality, virtue, and sin?
- 3. How does James Joyce portray Stephen Dedalus's struggle with family conflicts, betrayal, and the lack of safety and comfort, particularly through the Christmas dinner scene, and what does this reveal about the tension between familial duty and personal autonomy?
- 4. How do the social circumstances of the War of Independence and the ideological clash between Tsarist and Marxist influences in shape Stephen Dedalus's personal struggles, and what do these circumstances reveal about the dichotomy between patriotism and nationalism?

Excerpt 2

The bell rang and then the classes began to file out of the rooms and along the corridors towards the refectory. He sat looking at the two prints of butter on his plate but could not eat the damp bread. The tablecloth was damp and limp. But he drank off the hot weak tea which the clumsy scullion, girt with a white apron, poured into his cup. He wondered whether the scullion's apron was damp too or whether all white things were cold and damp. Nasty Roche and Saurin drank cocoa that their people sent them in tins. They said they could not drink the tea; that it was hogwash. Their fathers were magistrates, the fellows said.

All the boys seemed to him very strange. They had all fathers and mothers and different clothes and voices. He longed to be at home and lay his head on his mother's lap. But he could not: and so he longed for the play and study and prayers to be over and to be in bed.

He drank another cup of hot tea and Fleming said:

—What's up? Have you a pain or what's up with you?

—I don't know, Stephen said.

—Sick in your breadbasket, Fleming said, because your face looks white. It will go away.

—O yes, Stephen said.

But he was not sick there. He thought that he was sick in his heart if you could be sick in that place. Fleming was very decent to ask him. He wanted to cry. He leaned his elbows on the table and shut and opened the flaps of his ears. Then he heard the noise of the refectory every time he opened the flaps of his ears. It made a roar like a train at night. And when he closed the flaps the roar was shut off like a train going into a tunnel. That night at Dalkey the train had roared like that and then, when it went into the tunnel, the roar stopped. He closed his eyes and the train went on, roaring and then stopping; roaring again, stopping. It was nice to hear it roar and stop and then roar out of the tunnel again and then stop.

Then the higher line fellows began to come down along the matting in the middle of the refectory, Paddy Rath and Jimmy Magee and the Spaniard who was allowed to smoke cigars and the little Portuguese who wore the woolly cap. And then the lower line tables and the tables of the third line. And every single fellow had a different way of walking.

He sat in a corner of the playroom pretending to watch a game of dominos and once or twice he was able to hear for an instant the little song of the gas. The prefect was at the door with some boys and Simon Moonan was knotting his false sleeves. He was telling them something about Tullabeg.

Then he went away from the door and Wells came over to Stephen and said:

—Tell us, Dedalus, do you kiss your mother before you go to bed?

Stephen answered:

—I do.

Wells turned to the other fellows and said:

—O, I say, here's a fellow says he kisses his mother every night before he goes to bed.

The other fellows stopped their game and turned round, laughing. Stephen blushed under their eyes and said:

—I do not.

Wells said:

—O, I say, here's a fellow says he doesn't kiss his mother before he goes to bed.

They all laughed again. Stephen tried to laugh with them. He felt his whole body hot and confused in a moment. What was the right answer to the question? He had given two and still Wells laughed. But Wells must know the right answer for he was in third of grammar. He tried to think of Wells's mother but he did not dare to raise his eyes to Wells's face. He did not like Wells's face. It was Wells who had shouldered him into the square ditch the day before because he would not swop his little snuffbox for Wells's seasoned hacking chestnut, the conqueror of forty. It was a mean thing to do; all the fellows said it was. And how cold and slimy the water had been! And a fellow had once seen a big rat jump plop into the scum.

(Chapter 1, pp. 7-8)

I In the excerpt, the narrator says that Stephen thought he was “sick in his heart.”

1. How does this phrase impact the reader’s understanding of Stephen’s character? Choose the best answer:

- a) Stephen has a heart condition that makes him tired and weak.
- b) Stephen is sick of being around other boys because they tease him about his mother.
- c) Stephen’s desire to be at home with his mother is so strong that he is extremely sad and lonely.
- d) Stephen is sick to his stomach because the food in the refectory is of such poor quality.

2. What can the reader infer about Stephen from his conversation with the other boys?

- a) Stephen is accepted easily by his peers.
- b) Stephen is not willing to compromise with his peers.
- c) Stephen is not confident when interacting with his peers.
- d) Stephen is frightened of his peers.

3. What can you say about Fleming’s character based on the dialogue?

- a) Fleming is like all the other boys, testing Stephen as a new boy at school.
- b) Fleming sees that Stephen is homesick and tries to give him encouragement.
- c) Fleming can tell that Stephen is ill and in pain.
- d) Fleming shows little concern for Stephen’s feelings.

4. Which phrase from the dialogue supports the answer to the question 3?

- a) “What’s up?”
- b) “Have you a pain?”
- c) “Sick in your breadbasket.”
- d) “It will go away.”

II Reading comprehension.

- a) Identify and analyze the instances where Stephen feels alienated from his peers. Discuss the role of social hierarchy in the boys' interactions, focusing on Stephen's position within this hierarchy.
- b) Write a 500-700-word essay addressing the following questions:
 1. How does James Joyce depict Stephen's sense of alienation in this scene?
 2. What do the interactions between Stephen and the other boys reveal about the social dynamics at the school?
 3. How do these themes of alienation and hierarchy contribute to the broader narrative of Stephen's development in the novel?

***Challenge:** Incorporate specific quotes from the text to support your analysis and connect this scene to at least one other instance in the novel where Stephen experiences social isolation or confronts hierarchical structures.

III Watch the following video clips and answer the questions bellow:

- a) What's It Like to Be an Outsider <https://www.youtube.com/watch?v=A9l0XWGEHv8>
- b) Grit: the power of passion and perseverance – Angela Lee Duckworth <https://www.youtube.com/watch?v=H14bBuluwB8>
 1. Stephen feels like he doesn't fit in at his school. Have you ever felt like you don't fit in? Why did you feel this way? and discuss.
 2. Why do people follow the crowd? Why does Stephen try to laugh with the other boys when they appear to be laughing at him? Cite examples from the text, your own experience, and other literature, art, or history in your answer.
 3. What is the importance of community? How does Stephen feel about being left out of his community at school? Have you ever done something you didn't agree with just to fit in? How did that make you feel?

IV Listen to James Joyce himself read from his famous *Ulysses* here:

https://www.youtube.com/watch?v=ZhW0TrzWGml&embeds_referring_euri=https

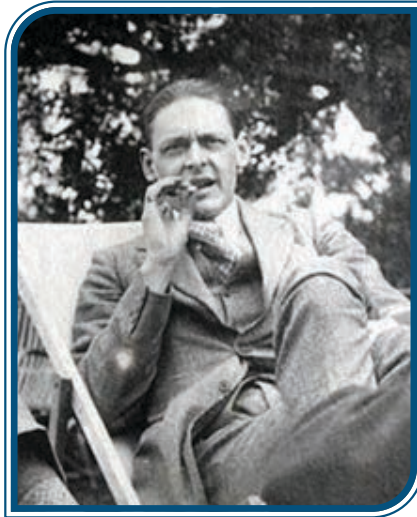
(James Joyce reading from *Ulysses*)



THOMAS STEARNS ELIOT (1888-1965)

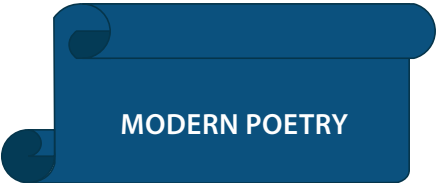


6. THOMAS STEARNS ELIOT (1888-1965)



Tomas Stearns Eliot was born in 1888. He was originally an American who moved to England in 1914, so both American and English literature claim him as their poet. Eliot himself chose to align with English literature, not only through his style of writing and the traditions he adhered to but also through his religious and political views. He was one of the most respected poets of his time and one of the most significant contemporary poets in the West.

Eliot came to England relatively late. Born in America, he studied at Harvard and then at the Sorbonne. From a young age, he learned languages, which would later reflect in his poetry. From 1912 until the end of his life, he remained in England. Throughout his life, he insisted that poetry had nothing to do with private life. He married early to a mentally unstable woman who was eventually placed in a hospital, where she died. Towards the end of his life, he remarried his secretary, who was 57 years younger. Throughout his rich career, he engaged in various professions, from university lecturer to director of the publishing house Faber and Faber.



MODERN POETRY

Eliot entered English literature as someone who did not grow up in England and was not educated in the spirit of English poetic tradition. This poet, playwright, essayist, and literary critic emerged on the literary scene at a time when English poetry was dull, empty, meaningless, and exhausted. Poets were stuck in the Victorian era, writing poetry that was decorative and more harmless reading than anything else. They wrote in the tradition of older poets like Milton, Tennyson, and others. What early 20th-century poetry attempted to do was to break away from post-Victorianism, led by the Georgian Poets (poets who wrote during the reign of King George). However, they still could not depart from writing decorative poetry, mainly about nature and escapism into it, which essentially represented an escape from life. Some of these poets included John Drinkwater and Rupert Brooke.

Eliot realized that the times had changed and first formed an opinion on what new poetry should be like—both simple and complex. Simple in the sense that it would use colloquial, spoken language, the language of ordinary people; complex in the sense that it would contain literary and cultural allusions. The essence of modernism, especially modernist poetry, is to include both the erudite and the colloquial in one. In a way, this poetry also announces the end of an era (when the bartender in *The Waste Land* says, “Hurry up, it’s time!” it is precisely a cry indicating that an era has ended).

Eliot’s poetry is bold and innovative, with modernist characteristics and revolutionary impact. His poetry influenced many generations of poets after him. In his writing, he tends towards a revival of tradition, strives for aestheticism, and nurtures a kind of cult of the past. Eliot’s poetry embodies an awareness of the crisis in contemporary culture. His themes are related to the sense of loss of modern man. The subject matter in his poems is not crucial, which, among other things, expresses his modernity. Thematically, his poetry consists of a multitude of cultural histories, with short reflections and quotes from many literary works. His poetry has a special irony in attempting to articulate the inexpressible. His poetry is cold and often sounds abstract, resembling a kind of philosophy in verse. It represents the need to escape from modernity.

6.1. ELIOT'S WORKS

Eliot is considered, along with Yeats, to be the greatest and most influential English poet of the 20th century, and many regard him as the founder and the pinnacle of a type of modern European poetry—intellectual, cold, and seemingly illogical. His first collection of poems was called *Prufrock and Other Observations*, published in 1917, followed by *Poems* in 1920. His first poem was published in 1915 – “The Love Song of J. Alfred Prufrock.” Like many of his contemporaries, Eliot loved to hide behind his characters. Prufrock is his first mask, a kind of modern Hamlet, who is not, mainly because the time when hesitation was a drama has passed. He contemplates whether to confess his love to a young woman while the dark, dirty streets and the horrors of the outside world transfer into his inner world. In this work, Eliot uses a modernist dramatic monologue. The moment between the first and second lines is the moment when this sort of poetry transitions into new, modernist poetry.

In 1921, he published “Gerontion,” a poem in which he uses a dramatic monologue again and heralds *The Waste Land*. The conclusion of this work poses the question, after all we know – can there be forgiveness? He realizes that humankind is steeped in evil and shows an awareness of the sinfulness of people in general. He understands that it is hypocritical to seek any forgiveness, even if it were possible. The first period of Eliot’s poetry culminates in the poem *The Waste Land* in 1922. After that, he wrote works such as *The Hollow Men* in 1925, which, in a way, serves as an epilogue to *The Waste Land*. Here, Eliot tells us that the outcome of the journey from *The Waste Land* is despair, the only possible result for hollow men and antiheroes he writes about. Technically, Eliot uses the so-called collective dramatic monologue and shows how this world is falling apart – not with a bang, but with a whimper. For the civilization in decline that Eliot writes about, even the end no longer represents drama or anything worthy of glory. In this period, he also published the book *Four Quartets*, which represents the pinnacle of Eliot’s second period. His essays *Tradition and the Individual Talent* and *The Use of Poetry* are also well-known. Eliot received the Nobel Prize in Literature in 1948. Towards the end of his life, he became religious, and notably so. Under this influence, his late poetry is fundamentally different from his early work. A return of hope is evident, which the poet finds in faith.

6.2. THE WASTE LAND- ANALYSIS

The Waste Land, published in 1922, expresses the main idea that human life in the modern world is barren. Eliot initially presented the poem as an extensive sketch in 1921 to his friend Ezra Pound in Paris, who edited and finalized it, thus significantly shaping its current form. It consists of five parts with 433 free verses, incorporating notes with quotations and allusions from 35 authors, including Ovid, Dante, Shakespeare, Milton, and others.

The year of its publication is a significant year for European and English literature. Both through its distinctive technique and its ideas, the poem had an extraordinary influence on younger writers and gained an unusually large number of imitators. By posing questions about the fate of civilization, speaking of the unity of the world, and emphasizing the value of the spiritual, this poem appeared after World War I, and it is not surprising that it resonated strongly at that time. Eliot released it in the journal *Criterion*, which he was editing at the time. He wanted to declare it a personal confession, even “the grumblings of an old man,” although it was far from that. In reality, he addresses Western culture and civilization, paying special attention to its spiritual, moral, and cultural crisis. The foundation of the poem lies in two myths: the myth of the Holy Grail and the myth of the Fisher King. The Fisher King has lost his fertility, and consequently, the land around him is barren and desolate. According to the myth, healing can be hoped for only when a knight finds the Holy Grail. Namely, *The Waste Land* is a barren area where nothing can grow due to a curse, ruled by the impotent King Fisher. The land can only be freed from the curse if a knight comes to the king’s castle and understands the meaning of certain questions and symbols that appear to him. Eliot symbolizes the spiritual sterility of the time through this physical barrenness, exposing the idea that a life without spiritual meaning is a form of death, while death, through which we redeem ourselves, represents eternal life. The poet sought to merge the primal symbols of civilization with the present into a unified experience.

The Holy Grail, in Christian faith and literature, symbolizes what is sought after but is also unattainable. The quest for the Holy Grail is idealistic – its outcome is unknown. What is suggested to us is that the spiritual crisis has arisen due to the emotional and sensory crippling of the human race. Rain, as a symbol of what is longed for, carries a dual meaning in this poem – it can bring new life but also a flood and final resolution and destruction.

Upon its release, the poem sparked controversy: some hailed it as the most significant achievement of modern poetry, while others criticized it or viewed it merely as a social document of relative value. It portrays the barren richness of Western civilization, juxtaposing a universe of harsh but fertile past traditions with an empty present devoid of hope.

The poem echoes Dante's *Inferno* by evoking the streets of London during World War I. Its vision is ultimately apocalyptic and universal, reflecting a profound sense of desolation. The protagonist of *The Waste Land*, or the lyrical subject, undergoes various incarnations (appearing both as male and female). The world surrounding him is barren and sickly. Initially, the poem appears to be a chaotic series of impressions. The poem begins with an epigraph about the prophetess Sibyl. According to myth, she asked to live forever but forgot to ask for eternal youth, so after her wish was granted, she only wished to die. What is the point of immortality if there is no life – this question reflects the spiritual state of the protagonist. When life seems endless, it loses its meaning. The prevailing atmosphere is driven primarily by a yearning either for a life with meaning or for death.

The poem consists of five main sections: *The Burial of the Dead*, *A Game of Chess*, *The Fire Sermon*, *Death by Water*, and *What the Thunder Said*, which develop the poet's idea through images and situations. To express the connection of his poem with the time in which he lived as clearly as possible, Eliot used a series of quotes, parodies, and allusions from many literary and non-literary works, accompanied by comments in which he provided sources for these judgments, so the poem partly resembles a scholarly work. The poem represents a ritualistic prayer for its own deceased civilization in which Eliot establishes parallels with Dante's *Inferno*. The question that governs this poem is: Is some kind of resurrection of European civilization possible? The answer to this question is the central theme of the poem. Prior to writing the poem, Eliot extensively studied ethnographic works, medieval legends, and other scientific and literary materials, so many critics initially saw the poem more as a construction than inspiration.

In the first version, *The Burial of the Dead* was the first part of a larger unit of *The Waste Land*. Eliot incorporates a series of intertextual allusions throughout the five parts of the poem, among which are Geoffrey Chaucer's *Canterbury Tales*. In Chaucer's work, April is the month when life is renewed, while for Eliot, it symbolizes cruelty. The images are interwoven with beautiful, romantic scenes. Characters exchange night for day and day for night, travel to warmer climates in winter, all symbolizing that the life cycle is completely disrupted, and what was once romantic now represents something paralyzing. The title of the second part of the poem alludes to Thomas Middleton's comedy *A Game at Chess*,

which is about a political marriage. Due to the offended Spanish ambassador, the play was banned. In the manuscript, the title of this part of the poem was *In the Cage*, which was an allusion to the Sibyl from Motte.

The title *The Fire Sermon*, according to Eliot's interpretation, derives from a key Buddhist text. It is indeed a short discourse by Buddha on desire as a flame or burning, and the necessity for the disciple to disillusion, both in senses and intellect and ideas. In the manuscript, this part began with 42 rhymed lines, and was a kind of imitation of Alexander Pope's narrative poem *The Rape of the Lock*. *The Waste Land* is primarily a poem about despair in a world searching for hope. The three confessions of the Thames daughters introduce the theme of violence, which is also very important for modernist poetry. However, the theme of resurrection is also present, as we witness a journey towards rebirth, or at least a journey that desires to reach that stage. Towards the end of the third part, the theme of purification appears, followed immediately by the theme of death, thus returning to the primal life, life before birth. Purification means liberation and the possibility of rebirth.

In the manuscript, the fourth part, *Death by Water*, began with 83 lines which Pound later removed. The first 12 lines generally spoke about the sailor's life and social position, and about a journey across the North Atlantic filled with difficulties.

Eliot considered the fifth part, *What the Thunder Said*, the best part of *The Waste Land*. It represents the path to finding answers and contains a hint of resolution. This resolution is negative, as it suggests that death solves nothing, that the suffering continues, and that the struggle does not end. The agony and quest of the main protagonist continue. Thirst and desire within him surpass fear, and like the prophetess from the myth, he desires rain, whatever it may bring. In this part, Eliot repeats motifs from the previous parts, making it a sort of summary of the poem. The implied cause of the crisis, more or less subtly, is the closing in on oneself and the egoism that characterizes modern civilization. What he tells us is that man has ceased to be a man for others. Eliot shows us a desperate imitation of life in a life that is no longer life. What is also implied is that it is necessary to return to other people, but above all, to return to oneself.

According to Lee Oser (2007: 53), in the final section of the poem the poet embarks on a mystical journey of heroism, seeking perfection through a selfless commitment to God. This quest involves the poet-priest striving to rejuvenate a world that has lost its vitality, a theme he explores in his Notes to *The Waste Land* through various myths and religious references. Central to this transformation is the renunciation of the ego. Lee (2007: 53) argues that Eliot achieves

this by distinguishing between everyday emotional experiences and the more profound aesthetic emotions found in art. By overshadowing the ego, he creates a lyrical aura that reflects the cultural essence of the West. Nevertheless, Eliot does not completely discard the individual. The diverse voices in this poem allow for multiple interpretations, yet the sense of personal lyrical control remains a constant element.

In the opinion of many critics, *The Waste Land* is Eliot's most powerful work, unmatched even by his *Four Quartets*. It remains a guidepost, confirmation, and proof that other people, no matter how different in language and customs, have tread similar or exactly the same paths as us in some other time, seeking the impossible.

THE WASTE LAND - MYTHICAL ELEMENTS

The Holy Grail

– Christianity, cup from the Last Supper; popular in literature, element of many legends; search for the unattainable, religious/spiritual quest; bringing salvation

The Fischer King

– Celtic mythology, Arthurian legend, related to the myth of the Holy Grail; wounded and impotent, helpless king whose land is barren; passivity, awaits the knight who is to bring salvation by finding the Grail; hope and hopelessness, infertility in the symbolical way

Sybil

– Greek mythology, prophet who wished for immortality, but got to have it without her youth; wanting to die, wanting to be liberated from suffering

Phlebas

– the Phoenician, sailor who dies by drowning; lack of spirituality; flood vs. rebirth, chance of renewal

Tristan and Isolde

– medieval legend, two lovers; love and innocence, carnal love, “forbidden love” and tragedy; death and magic, the mystical

Philomela

– Greek mythology, Procne's sister; carnal love, abuse, adultery; procreation and inability to create new life

Tiresias

– Greek mythology, blind prophet; both male and female; wishes to die, but can't; narrator of The Fire Sermon

THEMES

- Hope and hopelessness
- State of being lost; disillusionment
- Old world vs. new world; historical context
- Civilization vs. nature
- Motif of barrenness
- Spirituality and religion
- Carnal love, lust vs. love; interpersonal relationships (primarily romantic)
- Isolation
- Myths and their role in the modern society
- Moral and cultural crisis
- Passivity vs. activity
- Motif of quest (for different things)
- Life vs. death (mutual relationship, binary opposition)
- Rebirth and resurrection; chance for rebuilding and reinventing the world
- Cleansing and liberation; freedom vs. old traditions and sins
- Desire for a resolve (whether positive or negative)
- Endlessness of the fight – the (im)possibility that even death brings peace
- Individual vs. collective
- Necessity for reconnection (with Self and other people)

6.3. INTERESTING FACTS ABOUT T. S. ELIOT

1. In 1939, T.S. Eliot published a collection of poems *Old Possum's Book of Practical Cats*, a departure from his typically complex and often pessimistic poetry, showcasing a playful side likely inspired by his godson. Andrew Lloyd Webber, a longtime fan of Eliot's work, adapted the poems into the musical *Cats* in the late 1970s. Premiering in London in 1981 and later in New York City in 1982, *Cats* became one of Broadway's longest-running and most successful productions.
2. In 1921, T.S. Eliot took a brief leave from his banking job due to a nervous breakdown. Pound, along with other writers, established "Bel Esprit", a fund aimed at supporting Eliot financially so he could pursue writing full-time by quitting his bank job. Despite Pound's efforts and the support of subscribers, Eliot declined to give up his banking career, which he genuinely enjoyed.
3. T.S. Eliot was reputedly a playful prankster. On one occasion, he took his young nephew to a London joke shop where they bought stink bombs, which they released in the lobby of a nearby hotel. Eliot also enjoyed distributing exploding cigars and discreetly placing whoopee cushions on the chairs of his unsuspecting guests.
4. The Oxford English Dictionary credits Eliot's poem called "The Triumph of Bulls**t" with being the first time the curse word ever appeared in print.
5. Thanks to Eliot, the phrase "April is the cruelest month" has become an oft-quoted, well-known expression.
6. The 1994 film "Tom & Viv" (<https://www.imdb.com/title/tt0111454>), explores T.S. Eliot's tumultuous marriage to Vivienne Haigh-Wood, whom he married in 1915 shortly after meeting her. Their relationship deteriorated rapidly due to Vivienne's chronic physical ailments, mental health issues, and addiction to ether. The couple spent much of their marriage apart and eventually separated in the 1930s, with Vivienne passing away in a mental hospital in 1947. Eliot remarried at 68 to his 30-year-old secretary, Esme Valerie Fletcher, and later acknowledged that the despair he experienced during his first marriage was a profound influence on his seminal work, "The Waste Land."¹¹

11 Facts 1-6 adapted from Mental Floss <https://www.mentalfloss.com/article/86011/12-things-you-might-not-know-about-ts-eliot>

6.4. THE WASTE LAND¹²

'Nam Sibyllam quidem Cumis ego ipse oculis meis vidi in ampulla pendere, et cum illi pueri dicerent: Σίβυλλα τί θέλεις; respondebat illa: ἀποθανεῖν θέλω.'

For Ezra Pound

il miglior fabbro.

I. The Burial of the Dead

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.
Summer surprised us, coming over the Starnbergersee
With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.
Bin gar keine Russin, stamm' aus Litauen, echt deutsch.
And when we were children, staying at the archduke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,

12 Collected Poems: 1909-1962 (Faber and Faber, Ltd., 2020). The poem is available via Poetry Foundation website: <https://www.poetryfoundation.org/poems/47311/the-waste-land>. A poem guide can be accessed here: <https://www.poetryfoundation.org/articles/158847/ts-eliot-the-waste-land>,

And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock,
(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.

Frisch weht der Wind

Der Heimat zu

Mein Irisch Kind,

Wo weilest du?

'You gave me hyacinths first a year ago;
'They called me the hyacinth girl.'
—Yet when we came back, late, from the Hyacinth garden,
Your arms full, and your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence.
Oed' und leer das Meer.

Madame Sososttris, famous clairvoyante,
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe,
With a wicked pack of cards. Here, said she,
Is your card, the drowned Phoenician Sailor,
(Those are pearls that were his eyes. Look!)
Here is Belladonna, the Lady of the Rocks,
The lady of situations.
Here is the man with three staves, and here the Wheel,
And here is the one-eyed merchant, and this card,
Which is blank, is something he carries on his back,
Which I am forbidden to see. I do not find

The Hanged Man. Fear death by water.
I see crowds of people, walking round in a ring.
Thank you. If you see dear Mrs. Equitone,
Tell her I bring the horoscope myself:
One must be so careful these days.

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street,
To where Saint Mary Woolnoth kept the hours
With a dead sound on the final stroke of nine.
There I saw one I knew, and stopped him, crying: 'Stetson!
'You who were with me in the ships at Mylae!
'That corpse you planted last year in your garden,
'Has it begun to sprout? Will it bloom this year?
'Or has the sudden frost disturbed its bed?
'Oh keep the Dog far hence, that's friend to men,
'Or with his nails he'll dig it up again!
'You! hypocrite lecteur!—mon semblable,—mon frère!"

II. A Game of Chess

The Chair she sat in, like a burnished throne,
Glowed on the marble, where the glass
Held up by standards wrought with fruited vines
From which a golden Cupidon peeped out
(Another hid his eyes behind his wing)
Doubled the flames of sevenbranched candelabra
Reflecting light upon the table as
The glitter of her jewels rose to meet it,
From satin cases poured in rich profusion;
In vials of ivory and coloured glass
Unstoppered, lurked her strange synthetic perfumes,
Unguent, powdered, or liquid—troubled, confused
And drowned the sense in odours; stirred by the air
That freshened from the window, these ascended
In fattening the prolonged candle-flames,
Flung their smoke into the laquearia,
Stirring the pattern on the coffered ceiling.
Huge sea-wood fed with copper
Burned green and orange, framed by the coloured stone,
In which sad light a carved dolphin swam.
Above the antique mantel was displayed
As though a window gave upon the sylvan scene
The change of Philomel, by the barbarous king
So rudely forced; yet there the nightingale
Filled all the desert with inviolable voice
And still she cried, and still the world pursues,
'Jug Jug' to dirty ears.
And other withered stumps of time
Were told upon the walls; staring forms
Leaned out, leaning, hushing the room enclosed.
Footsteps shuffled on the stair.
Under the firelight, under the brush, her hair

Spread out in fiery points
Glowed into words, then would be savagely still.

'My nerves are bad tonight. Yes, bad. Stay with me.
Speak to me. Why do you never speak. Speak.
What are you thinking of? What thinking? What?
I never know what you are thinking. Think.'

I think we are in rats' alley
Where the dead men lost their bones.

'What is that noise?'
The wind under the door.
'What is that noise now? What is the wind doing?'
Nothing again nothing.

'Do
'You know nothing? Do you see nothing? Do you remember
'Nothing?'

I remember
Those are pearls that were his eyes.
'Are you alive, or not? Is there nothing in your head?'
But

O O O O that Shakespeherian Rag—
It's so elegant
So intelligent
'What shall I do now? What shall I do?'
'I shall rush out as I am, and walk the street
'With my hair down, so. What shall we do tomorrow?
'What shall we ever do?'

The hot water at ten.
And if it rains, a closed car at four.
And we shall play a game of chess,
Pressing lidless eyes and waiting for a knock upon the door.

When Lil's husband got demobbed, I said—
I didn't mince my words, I said to her myself,
HURRY UP PLEASE ITS TIME
Now Albert's coming back, make yourself a bit smart.
He'll want to know what you done with that money he gave you
To get yourself some teeth. He did, I was there.
You have them all out, Lil, and get a nice set,
He said, I swear, I can't bear to look at you.
And no more can't I, I said, and think of poor Albert,
He's been in the army four years, he wants a good time,
And if you don't give it him, there's others will, I said.
Oh is there, she said. Something o' that, I said.
Then I'll know who to thank, she said, and give me a straight look.
HURRY UP PLEASE ITS TIME
If you don't like it you can get on with it, I said.
Others can pick and choose if you can't.
But if Albert makes off, it won't be for lack of telling.
You ought to be ashamed, I said, to look so antique.
(And her only thirty-one.)
I can't help it, she said, pulling a long face,
It's them pills I took, to bring it off, she said.
(She's had five already, and nearly died of young George.)
The chemist said it would be all right, but I've never been the same.
You are a proper fool, I said.
Well, if Albert won't leave you alone, there it is, I said,
What you get married for if you don't want children?
HURRY UP PLEASE ITS TIME
Well, that Sunday Albert was home, they had a hot gammon,
And they asked me in to dinner, to get the beauty of it hot—
HURRY UP PLEASE ITS TIME
HURRY UP PLEASE ITS TIME
Goonight Bill. Goonight Lou. Goonight May. Goonight.
Ta ta. Goonight. Goonight.
Good night, ladies, good night, sweet ladies, good night, good night.

II. The Fire Sermon

The river's tent is broken: the last fingers of leaf
Clutch and sink into the wet bank. The wind
Crosses the brown land, unheard. The nymphs are departed.
Sweet Thames, run softly, till I end my song.
The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. The nymphs are departed.
And their friends, the loitering heirs of City directors;
Departed, have left no addresses.
By the waters of Leman I sat down and wept . . .
Sweet Thames, run softly till I end my song,
Sweet Thames, run softly, for I speak not loud or long.
But at my back in a cold blast I hear
The rattle of the bones, and chuckle spread from ear to ear.

A rat crept softly through the vegetation
Dragging its slimy belly on the bank
While I was fishing in the dull canal
On a winter evening round behind the gashouse
Musing upon the king my brother's wreck
And on the king my father's death before him.
White bodies naked on the low damp ground
And bones cast in a little low dry garret,
Rattled by the rat's foot only, year to year.
But at my back from time to time I hear
The sound of horns and motors, which shall bring
Sweeney to Mrs. Porter in the spring.
O the moon shone bright on Mrs. Porter
And on her daughter
They wash their feet in soda water
Et O ces voix d'enfants, chantant dans la coupole!

Twit twit twit
Jug jug jug jug jug jug
So rudely forc'd.
Tereu

Unreal City
Under the brown fog of a winter noon
Mr. Eugenides, the Smyrna merchant
Unshaven, with a pocket full of currants
C.i.f. London: documents at sight,
Asked me in demotic French
To luncheon at the Cannon Street Hotel
Followed by a weekend at the Metropole.

At the violet hour, when the eyes and back
Turn upward from the desk, when the human engine waits
Like a taxi throbbing waiting,
I Tiresias, though blind, throbbing between two lives,
Old man with wrinkled female breasts, can see
At the violet hour, the evening hour that strives
Homeward, and brings the sailor home from sea,
The typist home at teatime, clears her breakfast, lights
Her stove, and lays out food in tins.
Out of the window perilously spread
Her drying combinations touched by the sun's last rays,
On the divan are piled (at night her bed)
Stockings, slippers, camisoles, and stays.
I Tiresias, old man with wrinkled dugs
Perceived the scene, and foretold the rest—
I too awaited the expected guest.
He, the young man carbuncular, arrives,
A small house agent's clerk, with one bold stare,
One of the low on whom assurance sits
As a silk hat on a Bradford millionaire.

The time is now propitious, as he guesses,
The meal is ended, she is bored and tired,
Endeavours to engage her in caresses
Which still are unreprieved, if undesired.
Flushed and decided, he assaults at once;
Exploring hands encounter no defence;
His vanity requires no response,
And makes a welcome of indifference.
(And I Tiresias have foresuffered all
Enacted on this same divan or bed;
I who have sat by Thebes below the wall
And walked among the lowest of the dead.)
Bestows one final patronising kiss,
And gropes his way, finding the stairs unlit . . .

She turns and looks a moment in the glass,
Hardly aware of her departed lover;
Her brain allows one half-formed thought to pass:
'Well now that's done: and I'm glad it's over.'
When lovely woman stoops to folly and
Paces about her room again, alone,
She smooths her hair with automatic hand,
And puts a record on the gramophone.

'This music crept by me upon the waters'
And along the Strand, up Queen Victoria Street.
O City city, I can sometimes hear
Beside a public bar in Lower Thames Street,
The pleasant whining of a mandoline
And a clatter and a chatter from within
Where fishmen lounge at noon: where the walls
Of Magnus Martyr hold
Inexplicable splendour of Ionian white and gold.

The river sweats
Oil and tar
The barges drift
With the turning tide
Red sails
Wide
To leeward, swing on the heavy spar.
The barges wash
Drifting logs
Down Greenwich reach
Past the Isle of Dogs.
 Weialala leia
 Wallala leialala

Elizabeth and Leicester
Beating oars
The stern was formed
A gilded shell
Red and gold
The brisk swell
Rippled both shores
Southwest wind
Carried down stream
The peal of bells
White towers
 Weialala leia
 Wallala leialala

'Trams and dusty trees.
Highbury bore me. Richmond and Kew
Undid me. By Richmond I raised my knees
Supine on the floor of a narrow canoe.'

'My feet are at Moorgate, and my heart
Under my feet. After the event
He wept. He promised a 'new start.'
I made no comment. What should I resent?'

'On Margate Sands.
I can connect
Nothing with nothing.
The broken fingernails of dirty hands.
My people humble people who expect
Nothing.'

la la

To Carthage then I came

Burning burning burning burning
O Lord Thou pluckest me out
O Lord Thou pluckest

burning

IV. Death by Water

Phlebas the Phoenician, a fortnight dead,
Forgot the cry of gulls, and the deep sea swell
And the profit and loss.

A current under sea

Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool.

Gentile or Jew

O you who turn the wheel and look to windward,
Consider Phlebas, who was once handsome and tall as you.

V. What the Thunder Said

After the torchlight red on sweaty faces
After the frosty silence in the gardens
After the agony in stony places
The shouting and the crying
Prison and palace and reverberation
Of thunder of spring over distant mountains
He who was living is now dead
We who were living are now dying
With a little patience

Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountains
Which are mountains of rock without water
If there were water we should stop and drink
Amongst the rock one cannot stop or think
Sweat is dry and feet are in the sand
If there were only water amongst the rock
Dead mountain mouth of carious teeth that cannot spit
Here one can neither stand nor lie nor sit
There is not even silence in the mountains
But dry sterile thunder without rain
There is not even solitude in the mountains
But red sullen faces sneer and snarl
From doors of mudcracked houses

If there were water

And no rock
If there were rock
And also water
And water
A spring
A pool among the rock
If there were the sound of water only
Not the cicada

And dry grass singing
But sound of water over a rock
Where the hermit-thrush sings in the pine trees
Drip drop drip drop drop drop drop
But there is no water

Who is the third who walks always beside you?
When I count, there are only you and I together
But when I look ahead up the white road
There is always another one walking beside you
Gliding wrapt in a brown mantle, hooded
I do not know whether a man or a woman
—But who is that on the other side of you?

What is that sound high in the air
Murmur of maternal lamentation
Who are those hooded hordes swarming
Over endless plains, stumbling in cracked earth
Ringed by the flat horizon only
What is the city over the mountains
Cracks and reforms and bursts in the violet air
Falling towers
Jerusalem Athens Alexandria
Vienna London
Unreal

A woman drew her long black hair out tight
And fiddled whisper music on those strings
And bats with baby faces in the violet light
Whistled, and beat their wings
And crawled head downward down a blackened wall
And upside down in air were towers
Tolling reminiscent bells, that kept the hours
And voices singing out of empty cisterns and exhausted wells.

In this decayed hole among the mountains
In the faint moonlight, the grass is singing
Over the tumbled graves, about the chapel
There is the empty chapel, only the wind's home.
It has no windows, and the door swings,
Dry bones can harm no one.
Only a cock stood on the rooftree
Co co rico co co rico
In a flash of lightning. Then a damp gust
Bringing rain

Ganga was sunken, and the limp leaves
Waited for rain, while the black clouds
Gathered far distant, over Himavant.
The jungle crouched, humped in silence.
Then spoke the thunder

DA

Datta: what have we given?

My friend, blood shaking my heart
The awful daring of a moment's surrender
Which an age of prudence can never retract
By this, and this only, we have existed
Which is not to be found in our obituaries
Or in memories draped by the beneficent spider
Or under seals broken by the lean solicitor
In our empty rooms

DA

Dayadhvam: I have heard the key

Turn in the door once and turn once only
We think of the key, each in his prison
Thinking of the key, each confirms a prison
Only at nightfall, aethereal rumours
Revive for a moment a broken Coriolanus

DA

Damyata: The boat responded
Gaily, to the hand expert with sail and oar
The sea was calm, your heart would have responded
Gaily, when invited, beating obedient
To controlling hands

I sat upon the shore
Fishing, with the arid plain behind me
Shall I at least set my lands in order?
London Bridge is falling down falling down falling down
Poi s'ascese nel foco che gli affina
Quando fiam uti chelidon—O swallow swallow
Le Prince d'Aquitaine à la tour abolie
These fragments I have shored against my ruins
Why then Ile fit you. Hieronymo's mad againe.
Datta. Dayadhvam. Damyata.

Shantih shantih shantih

6.4.1. Activities

I VIDEO CLIPS.

1. This video provides a thorough and accessible overview of modernism in art and literature. After watching the video, discuss the main characteristics of modernism, as well as the social factors that helped to shape it. <https://www.youtube.com/watch?v=1VjMzRcEW90> (Modernism & English Literature)
 - a) According to the video, what are the key features of modernism in art and literature? Cite specific details from the poem to show how “The Waste Land” reflects these characteristics.
 - b) According to the video, what are “stream of consciousness” and “internal monologue,” and how are they different? Explain which of these narrative devices Eliot uses in the poem.
 - c) Describe some of the key events and social factors that led to the development of modernism in the arts, and explain their influence on the movement.
2. In this video titled “T.S. Eliot: The Ups & Downs of a Poetic Genius,” several academics discuss the life and writings of T.S. Eliot. Watch the video and discuss how Eliot’s personal experiences and relationships may have impacted his early writings. <https://www.youtube.com/watch?v=oqWSQsAPaNM>
 - a) According to “T.S. Eliot: The Ups & Downs of a Poetic Genius,” how might Eliot’s personal life experiences have impacted his writing in general?
 - b) What was Eliot’s relationship with both the United States and England, and how did those relationships impact his career?
 - c) In the video, one speaker describes the “arresting imagery” at the beginning of “The Love Song of J. Alfred Prufrock.” Why was the image she describes both jarring and innovative for its time?

II WRITING.

Comparative Analysis Essay.

- a) Select three different allusions present in "The Waste Land" (e.g., references to Chaucer, Dante, or the myth of the Fisher King). Conduct in-depth research on the chosen allusions, including their original context and meaning. Write a comparative analysis essay (1500-2000 words) addressing the following points:
- b) Explain the original context of each allusion.
- c) Analyze how Eliot incorporates these allusions into "The Waste Land."
- d) Discuss the significance of these allusions in relation to the poem's themes of decay, despair, and the search for meaning.
- e) Evaluate how the allusions contribute to the modernist elements of the poem.

***Submission:** Submit your essay via the course's online portal by the end of the week.

Comparative Essay.

Write a comparative essay that explores how T.S. Eliot's "The Waste Land" both reflects and critiques the modernist era's concerns with fragmentation, disillusionment, and the search for meaning.

Guidelines:

Introduction: Briefly introduce "The Waste Land" and its significance in modernist literature.

Body Paragraphs: Compare and contrast how different sections of the poem address the themes of fragmentation and disillusionment. Analyze how Eliot uses literary techniques to both reflect the disjointed nature of the modern world and critique its lack of coherence and spiritual emptiness.

Conclusion: Summarize key points and reflect on the poem's enduring relevance.

***Peer Review:** Pair up with a classmate to exchange essays and provide constructive feedback on each other's work, focusing on clarity of argument, use of evidence, and depth of analysis.

Creative Reinterpretation Project.

- a) Select a key theme or motif from "The Waste Land" (e.g., desolation, rebirth, or the fragmentation of modern life). Choose a medium for your creative project (e.g., a short film, visual art, a series of poems, or a multi-media presentation).
- b) Develop a creative piece that reinterprets the chosen theme or motif in a contemporary context. Ensure your project reflects a deep understanding of Eliot's use of symbolism and themes. Provide a written explanation (500-700 words) of your creative choices and how they connect to "The Waste Land."

***Presentation:** Present your creative project to the class in a 10-minute presentation, explaining your process and interpretation.

III READING COMPREHENSION.

Read the following excerpt from "The Waste Land", then answer the questions provided below.

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.
Summer surprised us, coming over the Starnbergersee
With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.
Bin gar keine Russin, stamm' aus Litauen, echt deutsch.
And when we were children, staying at the archduke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

1. What imagery does Eliot use in this passage?

Hint: Look at the descriptions of seasons and natural elements.

2. What themes are present in this passage?

Hint: Consider how the passage contrasts different states of being and emotions.

3. How does this passage relate to the overall structure of the poem?

Hint: Think about how this section introduces the ideas of time and memory.

4. Identify any allusions and explain their significance.

Hint: Pay attention to the references to specific places and historical contexts.

IV THEMATIC MAPPING.

Identify and list the major themes present in each section.

I The Burial of the Dead: _____

II A Game of Chess: _____

III The Fire Sermon: _____

IV Death by Water: _____

V What the Thunder Said: _____

For each theme identified, find two to three quotes from the corresponding section that exemplify the theme.

1. _____
2. _____
3. _____
4. _____
5. _____

V QUESTIONS.

a) Answer the following questions based on 'A Game of Chess' section.

1. What does the dialogue between the man and the woman reveal about their relationship? How do their interactions reflect themes of disconnection and misunderstanding?
2. Analyze the psychological states of the man and the woman as depicted through their dialogue. What do their words and silences suggest about their inner lives and struggles?
3. How do the references to classical literature and mythology in their conversation enhance the meaning of their dialogue? Provide examples and explain their significance.
4. In what ways does the fragmented and disjointed nature of the dialogue reflect modernist themes in "The Waste Land"? Discuss how this technique contributes to the overall atmosphere of the poem.
5. What does the dialogue between the two women in the pub reveal about Lil's life and her struggles? How does this conversation reflect the broader themes of the poem?
6. How does the use of colloquial language and fragmented dialogue in the conversation between the women contribute to the overall tone and theme of this section?
7. What does Lil's situation and the advice given to her by her friend suggest about societal expectations and the role of women during the time Eliot wrote "The Waste Land"?

b) Answer the following questions based on 'The Fire Sermon' section:

1. How does the character of Tiresias function in this section? Discuss his role and what he represents within the context of the poem.
2. Analyze the imagery of the "violet hour." What does this time of day symbolize in the poem, and how does it set the tone for the events described?
3. How does this section from "The Waste Land" explore the theme of modern alienation and disconnection? Provide specific examples from the text to support your analysis.
4. Examine the contrast between the typist and the young man carbuncular. How does Eliot use their interaction to comment on human relationships and societal norms?

5. Discuss the significance of Tiresias's references to his past experiences (e.g., "I who have sat by Thebes below the wall"). How do these references enrich the meaning of the excerpt and the overall poem?

c) Answer the following questions based on 'Death by Water' section.

1. What is the significance of Phlebas' death in this section? How does his drowning reflect the themes of mortality and the cyclical nature of life in "The Waste Land"?
2. Water is a recurring symbol throughout "The Waste Land". How is water depicted in this section, and what does it symbolize in the context of Phlebas' death?
3. Eliot writes, "Consider Phlebas, who was once handsome and tall as you." What does this line suggest about the human condition and the inevitability of death?
4. How does "Death by Water" connect to other sections of "The Waste Land", particularly in terms of its themes and imagery? Provide specific examples from the text.
5. The closing lines of this section serve as a reflection and a warning to the reader. How does Eliot use these lines to convey a broader message about life and death? What might he be urging the reader to consider.

d) Answer the following questions based on 'What the Thunder Said' section.

1. How does Eliot use the contrasting imagery of water and rock in "What the Thunder Said"? What do these elements symbolize within the context of the poem?
2. What is the significance of the thunder in this section? How does it relate to the themes of revelation and renewal in the poem?
3. Identify and explain the significance of at least two allusions or references in "What the Thunder Said". How do they contribute to the overall meaning of the section?
4. How does the structure and tone of "What the Thunder Said" differ from the previous sections of "The Waste Land"? What effect does this have on the reader's understanding of the poem's message?
5. How does the imagery and thematic elements in "What the Thunder Said" connect to the quest for the Holy Grail throughout the poem? What deeper spiritual or existential meaning does this connection convey?

e) Answer the following questions regarding the general themes of the poem.

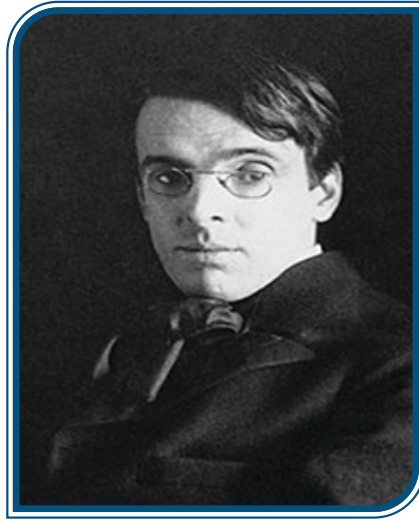
1. How does the historical context of the post-World War I era influence the themes and tone of "The Waste Land"? Provide specific examples from the poem to support your answer.
2. Identify at least three literary allusions in "The Waste Land". How do these allusions contribute to the poem's themes and meaning?
3. Describe the structure of "The Waste Land". How does Eliot's use of fragmentation and free verse reflect the poem's themes of disintegration and chaos?
4. Discuss the significance of the Grail Legend and the Fisher King myth in "The Waste Land". How do these myths help to frame the poem's exploration of spiritual desolation?
5. Analyze the use of water imagery in the poem. What are the different connotations of water in "The Waste Land", and how do they relate to the poem's themes of death and rebirth?
6. "The Waste Land" features multiple narrative voices and perspectives. Choose two different voices from the poem and compare how they contribute to the overall narrative and themes.
7. How does Eliot depict the modern world in "The Waste Land"? Discuss the portrayal of urban life, technology, and the loss of tradition and meaning.
8. Examine the role of religious and spiritual elements in the poem. How does Eliot use references to different religions and spiritual practices to explore the theme of redemption?
9. How does Eliot's use of multiple languages in "The Waste Land" affect the reader's interpretation of the poem? What does this polyglot approach signify about communication and understanding in the modern world?
10. The poem concludes with the words "Shantih shantih shantih." What is the significance of this ending? How does it relate to the overall message of "The Waste Land"?



WILLIAM BUTLER YEATS (1865-1939)



7. WILLIAM BUTLER YEATS (1865-1939)



W. B. Yeats is widely revered as one of the greatest Irish poets, possibly the greatest of the 20th century, and a pioneering figure in modernist Irish poetry. Awarded the Nobel Prize in 1923, he also served in the Irish Senate on two occasions. Throughout his life, Yeats embodied Irish literature, yet often felt his poetry fell short of personal and societal expectations, seeking solace in poetry as a refuge from the external world. He enriched Irish poetry more than anyone else by returning it to its original folklore. At the same time, he was a man who remained dissatisfied with the way of life in his era until the end of his life. He never saw himself as a fully realized person. He never succeeded in building a sanctuary in poetry, nor in becoming a spiritual leader and patriot of his people; he failed to embody patriotism in his poetry, nor did he manage to hide in his poetry or win the love of his life through it.

Both Yeats and James Joyce found themselves unable to disengage from political issues; in their time, abstaining from nationalism was seen as a betrayal. They lived in an era where they could not remain on the sidelines. It was a time when Ireland was fighting for its independence, and anyone who did not support that struggle was considered a traitor. Torn between these two extremes, Yeats never succeeded in being happy. He died dissatisfied with his life.

SHORT BIOGRAPHY

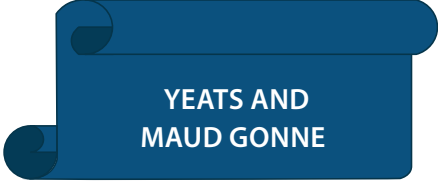
Yeats was born in Dublin. His father was a painter, while his mother was a simple woman who loved to tell fairy tales and other stories from Irish folklore. Traces of these stories from his mother remained with Yeats. His father pushed him to become a painter, but the young Yeats strongly resisted. For this reason, the image of the father in his poetry is always negative. The theme of patricide is also very common in his poetry, as it is throughout Irish literature. Additionally, Yeats translated Sophocles' *Oedipus Rex* twice. However, there may also be something tied to the Irish understanding of parenthood. The mother symbolizes Ireland itself, so it is a greater sin to kill the mother. Therefore, the focus is on the killing of the father.

His mother had a much greater influence on him. She was from the province of Sligo, where young Yeats spent his summers and became most familiar with Irish folklore. According to popular belief, the pagan Irish gods never disappeared but retreated to the remote areas of Ireland. Yeats embraced this world beyond reality where humans and gods were very close. However, he needed another deeper dimension of the metaphysical, which he found in Orientalism, a trend very popular in England and Ireland at the time.

There was a reason for the rise of Orientalism in these regions at that time. Darwin's theory of evolution had shaken the previously unquestioned views of Christianity and did not offer a replacement for the shattered Christian worldview. Thus, occultism emerged and became profitable. One person who profited in this way was a certain Madame Blavatsky¹³, who provided people with what they needed. Yeats also ventured into this world. He was the president of a society called the Dublin Hermetic Society from 1885, the year it was founded. He remained part of this society and this world until the end of his life. This commitment was often challenged, and some even condemned him for it.

13 Helena Petrovna Blavatsky was a Russian and American occultist, philosopher, and author who co-founded the Theosophical Society in 1875. She is best known for her role in the spiritual movement known as Theosophy, which aimed to explore and promote spiritual wisdom from various cultures and traditions, including Eastern religions and Western esotericism. She claimed to have received teachings from hidden Masters, whom she referred to as "Mahatmas" or "Masters of Wisdom." Her major works include *"Isis Unveiled"* (1877) and *"The Secret Doctrine"* (1888), which deal with cosmology, spirituality, and the occult. Blavatsky's ideas influenced many subsequent thinkers and spiritual movements, contributing to the development of New Age spirituality in the late 19th and early 20th centuries.

However, Yeats was also expected to help his people in their fight for independence. The question is: How could such a person help his people? The answer is: through the politics he got involved in. Yeats entered politics through the literary circles he frequented. At that time, being Irish meant being a nationalist, so Yeats turned his work towards this national, Irish cause, which was very important then.



YEATS AND MAUD GONNE

On the afternoon of January 30, 1889, a woman named Maud Gonne entered Yeats' life. He was in love with her all his life, but she kept rejecting him. When he realized that this love was hopeless, Yeats proposed to her adopted daughter. However, in 1917, he married someone else entirely.

Gonne was a fervent advocate for Irish national rights. She was strikingly attractive and charismatic. Her revolutionary heroism attracted Yeats, who felt there must be something significant in Ireland's struggle if such a woman was fighting for it. To get closer to and impress her, Yeats stepped out of his refuge of poetry. He courted her with his poems, collected Irish folklore, and thus reluctantly began to enter the world of Ireland and its struggle. This reluctance is evident in his poetry.

7.1. YEATS' POETRY

Throughout his long life, Yeats's poetry evolved and matured, reflecting shifts in his interests and themes, cementing his reputation as a leading poet of his era. It resounded with patriotic fervor, urging a final reconciliation with the English. Yeats aimed to enlist poetry in Ireland's struggle for independence, driven by a deep sense of duty to his homeland despite his divergent artistic nature. Among his patriotic verses, those written on his own terms often found greater success. Despite his self-perceived inadequacies, his poetic heroism lay in becoming a poet for all aspects of life.

Yeats is a poet of contradictions: a poet of hate and love, complexity and simplicity. However, the fundamental contradiction in his poetry is the opposition between myth and reality. Immersed in myth, he often wondered who he truly was.

Yeats was a poet with many faces. Some even call him the poet of the mask. The mask served to hide him from the world but also from himself. This was his pose, similar to how Oscar Wilde changed his personas.

Yeats' first collection of poetry is *The Wanderings of Oisín*. Oisín is an ancient hero who laments what has passed. Yeats places Oisín in contemporary Ireland, but he is also partly in that timeless world. In these early Yeats poems, we also find Irish meter. Here, he is a poet of Irish folklore, not an Irish nationalist. However, he wouldn't remain this way for long.

The further development of Yeats' literary work was influenced by his association with aesthetes and decadents, and through them, with French symbolists. The ideas of these movements enriched his poetry with something more artistic than Irish folklore alone. Yeats drew his symbols from mythical, legendary, and historical Irish heritage. He became a modern poet by embedding new ideas into old foundations. For this reason, he is the most famous and most Irish of Irish poets.

These new ideas are most evident in Yeats' most famous poetry collection, *The Rose*, published in 1893. The rose is the oldest Irish symbol – representing beauty, love, and the Irish struggle for freedom. For Yeats, the rose symbolizes a dangerous beauty that lures people into battle and then leads them to death. While Yeats did not shy away from the fight, he believed the most important battles were the ones fought within oneself. He questioned why monuments are only erected for those who died in mass battles, and not for those who perished in their own internal struggles.

One of Yeats' most famous poems from this collection is "The Lake Isle of Innisfree." The poem describes a man who does not want to wallow in the mud with his contemporaries. He seeks, and finds, his refuge and peace. However, in this same collection, Yeats also wrote another poem stating that it is impossible to find such peace and refuge. Essentially, "The Lake Isle of Innisfree" is an escapist poem, a hymn for all escapists. But this escape from the real world remained an unfulfilled dream for Yeats. The poem consists of three short quatrains and explores the speaker's longing for the peace and tranquility of his boyhood haunt, Innisfree. It suggests that a simple life in nature will bring peace to the troubled speaker. The journey is an emotional and spiritual escape rather than an actual one. Innisfree may symbolize the speaker's lost youth, which he cannot return to in the physical world. The poem expresses the idea that nature provides a restorative place where humans can escape the chaos and corrupting influences of civilization. In his autobiography, Yeats writes that his poem was influenced by his readings of H. D. Thoreau's *Walden* (1854), which describes Thoreau's

experiment of living alone in a small hut in the woods on Walden Pond, outside Concord, Massachusetts. Thoreau championed a solitary, self-sufficient life in harmony with nature, considering it more authentic than a life spent balancing ledgers or working for someone else. He disdained the way that working for a living and acquiring material goods can control one's life.

Another exceptionally well-known Yeats poem is "Cuchulain's Fight with the Sea." Cuchulain is a legendary Irish hero (similar to Serbian Marko Kraljević) mentioned in many Irish folk songs. Yeats' poem feels like an authentic folk song. It begins with something resembling our Slavic antithesis. Cuchulain's wife, Emer, awaits her husband's return from war. He comes back but with a new young lover. A village swineherd delivers the news to Emer. Enraged, she sends their son to challenge his father to a duel. The son was a boy when his father left for war, so Cuchulain does not recognize him. During the duel, Cuchulain kills his son, and upon realizing what he has done, he loses his mind. He tries to find solace with his new lover but fails. The gods condemn him to eternally fight with the sea. This poem is sympathetic to Ireland but also carries a devastating message for the Irish people. It suggests that every fight is futile, especially those waged against phantoms. This message did not sit well with Irish patriots or Yeats' Maud Gonne. Yeats was nearly seen as a traitor. Yeats was drawn to the exalted, heroic absurdity of the hero's struggle against the sea. His identification with Cuchulain is evident in his words, written nearly three decades after the poem was composed. Yeats noted that a poet discovers and forms his identity through disappointment, just as a hero does through defeat (Yeats, 1959: 337). For Yeats, true greatness is not found in fulfilled desires, but in facing seemingly insurmountable challenges.

Yeats believed that the struggle itself was more important than its outcome. However, his followers did not share this belief. Realizing this, he had to start writing poems that highlighted his patriotism. One such poem is "To Ireland in the Coming Times." In this poem, he attempts to reconcile the patriot and the poet within himself. This is, in fact, a hymn to a woman, as he sees Maud Gonne as the embodiment of Ireland. He had always been in love with Ireland, and here he equates his two great loves. Throughout the poem, motifs of ivy (Ireland) and the red hem of a dress (Maud Gonne) are woven. He believes that Maud Gonne is eternal, just as Ireland is. At the end of the poem, we are left wondering whom the final 'you' refers to. After that, Yeats mentions the red hem, making it clear that it is Maud Gonne. Many of Yeats' contemporaries failed to understand this poem. Yeats would continue to write poems that pleased the establishment of his time.

In “The Song of Wandering Aengus”, Aengus is a legendary Irish god of music and love. Even Yeats was sometimes affectionately called Aengus by his well-meaning friends. This poem is almost entirely folkloric. Aengus goes fishing with a hazel rod in his hand (everything is in complete harmony with nature, nothing artificial, not even the rod). He catches a silver trout, which then transforms into a beautiful nameless woman. Her hair is adorned with apple blossoms, just like Maud Gonne’s hair on that afternoon of January 30, 1889. The woman calls Aengus by name, then disappears without a trace. The rest of the poem is sung from the perspective of an old man. The poem speaks of unattainable love. In writing this poem, Yeats pays homage to Romanticism, as his work was greatly influenced by William Blake. This poem was a sign that Yeats had already realized that his pursuit of Maud Gonne would be in vain.

Torn between patriotism and idealism, Yeats sought his identity through various masks and incarnations. Two of his most famous masks are Michael Robartes and Owen Aherne. These two characters first appear in Yeats’s poetry collection *Responsibilities*. Robartes is a man of nature, inclined towards idealism, occultism, and mysticism—much like Yeats was at his deepest core. Yeats describes his face as more a mask than a face, with features that suggest something between a libertine, a saint, and a peasant (Ellmann, 1989: 146). On the other hand, Aherne is an exemplary Catholic, conventional, narrow-minded—the representation of what was expected of Yeats. These two characters represent the conflict within Yeats himself. It is a conflict between the mythical and timeless on one side and the real and conventional on the other. Over the next two decades, a battle between these two characters would be waged in Yeats’s poetry. In all that poetry, the end of that conflict is foreshadowed. In nature, the ideal never triumphs, and so it is with Yeats. Yet, Robartes occasionally manages to win a victory in this conflict. The poems about these two characters are some of Yeats’s best works.

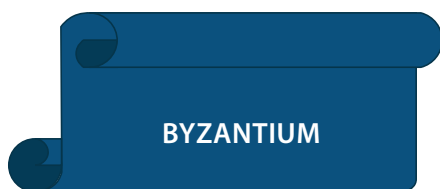
Another highly significant poetry collection by Yeats is the one from 1920 titled *Michael Robartes and the Dancer*. This collection includes the poem “The Second Coming,” which is undoubtedly his masterpiece. For Yeats, this poem represents what “The Waste Land” represents for T. S. Eliot. In the poem, Yeats describes how chaos has taken over the world and how the wild ones have seized power. Following this, Yeats prophesies a new coming—the biblical motif of the Second Coming of Jesus Christ to Earth. Yeats suggests that this new world that is to come may not be any better than the previous one. Yet, at the same time, he awaits this coming with a mixture of fear and hope.

"Easter 1916" is a poem about one of the most significant events in the history of the Irish fight for independence. On Easter of 1916, a group of revolutionaries calling themselves The Irish Republic Brotherhood barricaded themselves in the Dublin Post Office. This small rebellion was quashed after five days with much bloodshed. The leaders of the revolution, sixteen of them, were captured and executed. Yeats speaks about this event in a somewhat different manner. He does not celebrate the rebels but marvels at them. He asks, how do people become revolutionaries? At the beginning of the poem, he mentions meeting these individuals who would become revolutionaries a few hours later. At the moment of their encounter, he walks in the opposite direction from them—neither they nor their struggle interest him. The poet further wonders what happens to people that makes them become revolutionaries. The most famous line of the poem is "a terrible beauty is born"—the poet observes that within a soul that seems pure and good, something destructive can suddenly emerge. This poem was poorly received by Irish nationalists, who immediately condemned Yeats. The loudest among these accusations was Maud Gonne, who could not forgive what she perceived as his betrayal. Rather than glorifying the heroism of the revolutionaries, Yeats reflects on the forces that transform ordinary men and women into revolutionaries. In this transformation, "a terrible beauty is born." This beauty is so profound that even Yeats, mesmerized by it, questions whether it might be better if it did not exist at all. This hesitation, seen as unworthy of a true revolutionary, ultimately contributed to their final break. Since then, Yeats could only be the kind of poet he had always wanted to be. In 1917, he married, thereby completely relinquishing Maud Gonne.

In one of his most poignant love poems, "No Second Troy," Yeats seeks revenge on his greatest love. In the poem, he laments that she has ruined his life, brought him to despair, and led others astray as well. Yet, he forgives her for all of this because she is as beautiful as Helen of Troy. Since there is no other Troy to be destroyed because of her beauty, she should continue to enchant and destroy men like him. The woman in the poem remains unnamed, but it is clear she is akin to Maud Gonne. Thus, in crafting a vindictive poem, Yeats manages to write one of the most beautiful love poems in his entire body of work.

Under criticism from his peers, Yeats attempted to defend himself by writing the poem "Sixteen Dead Men." This poem was written on a commissioned theme, yet it was seen as Yeats' partial justification for what he had done with his poem "Easter 1916" (the sixteen dead men referenced in the poem were the leaders of the revolution he wrote about in "Easter 1916").

Yeats expressed his political views most eloquently in the simple yet powerful poem “The Irish Airman Foresees His Death.” The poem is an internal monologue of an unnamed protagonist, an Irish pilot fighting for England against Italy. High up in the sky surrounded by clouds, he questions why he is there at all. He harbors no love for the English he fights for, nor hatred for the Italians he fights against. In the line “a lonely impulse of delight,” he reflects on the moment he realizes that his desire for heights, rather than external factors like love for the English or hatred for the Italians, brought him to this position. This impulse resonated deeply with Yeats himself. The pilot eventually reconciles with himself, a feat Yeats himself never quite achieves. The conclusion drawn is that neither the past nor the future truly matter in life; what matters is that brief moment of happiness. Ultimately, life and death are one.



Yeats’ patriotism was distinctive. For him, Ireland wasn’t just the land of Charles Parnell and other fighters for Irish independence; it was the land of Cuchulain and other timeless heroes. It was a utopian land preserving its ideal past through artistry rather than drawn swords. Since such a homeland could not be realized in reality, Yeats created it in his poetry and named it Byzantium. This imagined homeland became central to Yeats’ poetry, as seen in his poems “Byzantium” and “Sailing to Byzantium.”

In “Sailing to Byzantium,” Yeats asserts that Byzantium is not a place for old men. The beginning of the poem recalls Wordsworth’s “Ode: Intimations of Immortality” – everything is cheerful and singing, yet it forgets spiritual values. On one side lies human life, akin to mud, while on the other is the spiritual dimension of it all. In the poem, we encounter an old man and someone unaffected by aging, untouched by time. The poem’s message is that when one sheds the dirty human body, they can attain the ideal that humans have always aspired to. Yeats expresses that upon his death, he does not wish to become something natural (like the nightingale in Keats’ “Ode to a Nightingale”), but rather a golden bird perched on a golden bough, singing about what has passed, what is, and what is yet to come. The symbol embodied in the golden bird singing perfectly blends past, present, and future, reflecting Yeats’ longing to one day find peace in his envisioned Byzantium.

In “Byzantium,” we encounter the motif of leaving earthly filth behind and transitioning into a new world. The poet transitions into a new world described as “live in death and death in life.” In this new world, Yeats appears as a golden bird with his golden song. However, the poem ends halfway between this dirty and ideal world. It seems likely that this poem preceded “Sailing to Byzantium.”

According to Lee Oser (2007: 38), Yeats’ Byzantium poems represent an aspiration for a higher reality that he ultimately could not fully attain. In these works, he sought to balance the earthly, dynamic world with a deeper understanding of the eternal, immutable realm. Although Yeats aimed for a comprehensive, all-encompassing vision, his journey towards this vision was marked by intermittent progress and struggle. Paunović (2006: 156) notes that Yeats’ Byzantium is a land where “the ideal harmony between the subjective and objective has been achieved, where the deepest personal ideals and collective aspirations, practical life and art, are reconciled—a place where Michael Robartes and Owen Aherne find peace. Here, the poet will be a golden bird on a branch, free for the first time to sing to eternity, unburdened by historical duties.”

These two poems are Yeats’ true poetic testament. Through them, he managed to create the Ireland he had always desired, a place where he could be safe from Irishness and the patriotism imposed upon him. He served Ireland in a manner often misunderstood. Despite this, he consistently refused to serve Ireland with a sword. Eventually, he succeeded in this unconventional struggle, though recognition came later, and he offered Ireland much more than those who served it with a sword ever did.

7.2 SELECTED POEMS AND ACTIVITIES

7.2.1. An Irish Airman Foresees His Death

I know that I shall meet my fate
Somewhere among the clouds above;
Those that I fight I do not hate,
Those that I guard I do not love;
My country is Kiltartan Cross,
My countrymen Kiltartan's poor,
No likely end could bring them loss
Or leave them happier than before.
Nor law, nor duty bade me fight,
Nor public men, nor cheering crowds,
A lonely impulse of delight
Drove to this tumult in the clouds;
I balanced all, brought all to mind,
The years to come seemed waste of breath,
A waste of breath the years behind
In balance with this life, this death.¹⁴

The poem captures the inner conflict and philosophical reflections of an individual caught in the turmoil of war. Yeats uses the airman's voice to explore themes of identity, the futility of war, and the acceptance of mortality, offering a deeply personal perspective on the broader context of World War I.

I Answer the following questions:

1. What does the airman think about his participation in the war?
2. How does he feel about the people he is fighting for and against?
3. What drives the airman to participate in the war?
4. Write a character sketch of the Irish airman based on the poem. Consider his motivations, feelings, and the implications of his statements. How does he view his participation in the war?
5. Research the historical background of World War I, Ireland's role in the war, and the significance of Kiltartan Cross. Present your findings and discuss how this context influences the interpretation of the poem.

¹⁴ *The Wild Swans at Coole*, The Macmillan Company, 1919.

Instructions: Focus on Ireland's involvement and the role of Irish soldiers in the British army. Prepare a 5-7-minute presentation on your findings, addressing the following:

- Ireland's political situation during World War I
 - The role and experiences of Irish soldiers in the war
 - How these historical factors might have influenced Yeats when writing the poem?
6. Discuss the themes of patriotism, duty, and the futility of war. How do these themes resonate today?
7. Poetry Gameplay
- Create a series of puzzles and clues based on the poem. These can include:
- A jigsaw puzzle of the poem where each piece contains a line or stanza.
 - A crossword puzzle with key words from the poem.
 - A riddle whose answer is a theme or literary device used in the poem.

Pair up and try to solve the puzzle(s).

7.2.2 The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

This is a lyrical poem that expresses the poet's yearning for a simpler, more peaceful life close to nature. It describes his desire to leave the hustle and bustle of urban life and retreat to the tranquil and idyllic setting of Innisfree. The poem serves as a poignant reminder of the enduring human desire to escape the chaos of modern life and return to the simplicity and beauty of the natural world.

I Answer the following questions:

1. What does the poet plan to build at Innisfree?
2. Describe the natural elements mentioned in the poem (e.g., bean-rows, bee-hive, glade).
3. How does the poet describe the different times of the day in Innisfree?
4. What is the meaning of “wattles” in the context of the poem?
5. Explain the phrase “peace comes dropping slow.”
6. Identify and describe the sensory images used in the poem. How do they contribute to the overall atmosphere?
7. **Critical thinking.**
 - Discuss the theme of escapism in the poem. What motivates the poet to leave his current life and go to Innisfree?
 - How does Yeats contrast urban life with the natural life he desires in Innisfree?
 - Why do you think the poet refers to the “veils of the morning” and “midnight’s all a glimmer”? What do these descriptions suggest about the poet’s perception of time in Innisfree?
 - Do you think the poet’s vision of Innisfree is realistic or idealized? Provide reasons for your answer.
 - How does the poet’s use of sound (e.g., “lake water lapping”) contribute to the poem’s sense of longing and peace?
8. **Creative Thinking (Role-play).** In pairs, perform a dramatic reading of the poem. One person reads the poem, while the other acts out the imagery and emotions described. Afterward, discuss how performing the poem deepened your understanding of its themes and imagery.
9. **Discussion Questions.**

Personal reflection. Have you ever felt a similar longing for escape and solitude as expressed in the poem? Where would your “Innisfree” be, and why? How do you find peace and tranquility in your daily life?

Connection to other works. Compare this poem with another poem that deals with the theme of nature or escapism. How do the poets’ approaches to these themes differ?

Historical and Cultural Context. Research the historical context in which Yeats wrote this poem. How might the social and political environment of the time have influenced his longing for a retreat to Innisfree?

7.2.3. The Second Coming¹⁵

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 conviction, 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?

The speaker likens Europe post-World War I to the Second Coming of Christ, describing the scene as one marked by chaos and tragedy. His vision for the future of humanity is hopeless, as the world spirals out of control.

The poem reflects Yeats's disillusionment with the state of the world following the devastation of World War I and the political turmoil of his time. The poem is steeped in apocalyptic imagery and references to Christian eschatology, while also drawing on Yeats's interest in mysticism and the occult.

¹⁵ Available at <https://www.poetryfoundation.org/poems/43290/the-second-coming>. Here you can also find the audio version of the poem.

The poem captures Yeats's anxiety about the state of the world and his belief in cyclical historical patterns. It is a powerful meditation on the themes of chaos, moral decay, and apocalyptic change, reflecting the poet's complex worldview and his response to the tumultuous events of his time. The poem remains relevant as a commentary on the fragility of order and the ever-present potential for upheaval in human societies.

I Answer the following questions:

1. How do the first two lines of the poem ("Turning and turning in the widening gyre / The falcon cannot hear the falconer") contribute to the theme of the poem:
 - a) They suggest that time is cyclical and humanity is stuck in this loop.
 - b) They suggest the world has become a bigger, scarier place.
 - c) They suggest that humanity can no longer control the wild nor the environment.
 - d) They suggest that humanity is lost and the world is fallen into chaos.

2. How does the repetition of the phrase "The Second Coming" at the beginning of the second stanza contribute to the tone of the poem?
 - a) It stresses the speaker's worry and contributes to the fearful tone.
 - b) It emphasizes the speaker's pleased tone, as he or she is eager for apocalypse.
 - c) It highlights the speaker's cynicism and contributes to the depressed tone.
 - d) It reveals the speaker's mockery of those who claim it is the end of the world and contributes to the inflated, dramatic tone.
3. How is the image of the "shape with lion body and the head of a man" important to the poem as a whole?
 - a) It contrasts with the calm mood within the first stanza and represents the change in the state of the world.
 - b) It illustrates the speaker's personal fears that he or she describes throughout the poem.
 - c) It leaves it to the reader to determine who is behind the chaotic state of the world.
 - d) It is ominous and contributes to the frightening tone and the loss of humanity
4. What is the theme of the poem?
5. Yeats wrote "The Second Coming" as a response to the atmosphere of post-war Europe. How are we changed by war? Do you think the poem reflects the anxieties that people might experience during and after wartime?
6. In the poem, the speaker imagines a future affected by war. Consider the time and place you live in and answer this question: What should the future look like?

II Video links.

- a) Watch the video *One Thing You Should Know about WW1* <https://www.youtube.com/watch?v=5nTvaVBbGxY>, in which historians share some of the most significant and lasting effects of WWI. Discuss if Yeats' view of the war's impact matches historians' analyses.
- b) Here you can find the audio recording of the poem read by Tom O'Bedlam <https://www.youtube.com/watch?v=OEunVObSnVM>. Play it and follow along, focusing on the poem's key points.

7.2.4. Sailing to Byzantium¹⁶

That is no country for old men. The young
 In one another's arms, birds in the trees,
 —Those dying generations—at their song,
 The salmon-falls, the mackerel-crowded seas,
 Fish, flesh, or fowl, commend all summer long
 Whatever is begotten, born, and dies.
 Caught in that sensual music all neglect
 Monuments of unageing intellect.

II

An aged man is but a paltry thing,
 A tattered coat upon a stick, unless
 Soul clap its hands and sing, and louder sing
 For every tatter in its mortal dress,
 Nor is there singing school but studying
 Monuments of its own magnificence;
 And therefore I have sailed the seas and come
 To the holy city of Byzantium.

In this poem, Yeats uses rich symbolism and thematic contrasts to explore the journey from the physical realm to the spiritual. Byzantium, an ancient city symbolizing artistic and intellectual achievement, serves as the ideal destination for the speaker, who seeks to transcend the limitations of the mortal world. Through this journey, Yeats explores themes of aging, immortality, and the enduring nature of art.

¹⁶ Available at: <https://www.poetryfoundation.org/poems/43291/sailing-to-byzantium>

III

O sages standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing-masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.

IV

Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.

I Answer the following questions:

1. What does Yeats mean by "That is no country for old men" in the first line of the poem? How does this set the tone for the rest of the poem?
2. Identify and explain the imagery used in the first stanza. How does Yeats depict the natural world and its relationship to youth?
3. What does Yeats suggest about the nature of aging in the line "An aged man is but a paltry thing, / A tattered coat upon a stick"?
4. In the second stanza, Yeats mentions "monuments of unageing intellect." What do you think these monuments represent, and why are they important to the speaker?

5. Why does the speaker decide to “sail the seas and come / To the holy city of Byzantium”? What does Byzantium symbolize for Yeats?
6. Examine the third stanza. Who are the ‘sages standing in God’s holy fire,’ and what role do they play in the speaker’s transformation?
7. What does Yeats mean by “Consume my heart away; sick with desire / And fastened to a dying animal”? How does this line reflect the speaker’s attitude towards his physical form?
8. How does the speaker’s view of the body and soul evolve throughout the poem? Provide specific lines to support your answer.
9. What is the significance of the golden form that the speaker desires to take in the final stanza? Why does he choose a form “such as Grecian goldsmiths make”?
10. In the last stanza, Yeats writes about being set upon a golden bough to sing. What is the significance of singing “Of what is past, or passing, or to come” in relation to the poem’s broader themes?

II Read “Sailing to Byzantium” carefully then write a 500-word essay addressing the following points:

- Analyze the use of symbolism in the poem, focusing on the significance of Byzantium.
- Discuss how Yeats contrasts the physical and spiritual realms.
- Interpret the transformation the speaker seeks and its implications for understanding the poem’s broader themes.

Guiding Questions:

- What does Byzantium represent in the poem, and why does the speaker choose it as a destination?
- How does Yeats depict the physical world versus the spiritual world? Provide specific examples from the text.
- What does the speaker hope to achieve by leaving the physical realm and entering Byzantium? How does this relate to Yeats’ view of art and immortality?

IV Reimagining the poem in the modern context.

- a) Discuss how the themes of the poem (i.e., the idea of a journey to a place of artistic and intellectual immortality) could be relevant in today's world. What might a "modern Byzantium" look like?
- b) Rewrite "Sailing to Byzantium" as a modern journey in the form of a poem or an essay. Retain the main themes but update the setting, symbols, and language to reflect contemporary life. Think about what constitutes artistic and intellectual achievement today. How would the speaker's journey and transformation differ in a modern context?
- c) Discussion Questions for Reflection:
 - Reflect on how modernizing the poem's context changes or enhances the poem's meaning.
 - How did updating the setting to a modern context change the way you interpreted the poem's themes?
 - What new symbols did you introduce, and why?
 - How does the idea of seeking a place of intellectual and artistic immortality apply to today's world?

7.2.5. Byzantium¹⁷

The unpurged images of day recede;
The Emperor's drunken soldiery are abed;
Night resonance recedes, night-walkers' song
After great cathedral gong;
A starlit or a moonlit dome disdains
All that man is,
All mere complexities,
The fury and the mire of human veins.

Before me floats an image, man or shade,
Shade more than man, more image than a shade;
For Hades' bobbin bound in mummy-cloth
May unwind the winding path;

The poem explores the idea of transcending the physical world and achieving a state of eternal existence, symbolized by the city of Byzantium.

¹⁷ Available at <https://www.poetryfoundation.org/poems/43296/byzantiumv>

A mouth that has no moisture and no breath
Breathless mouths may summon;
I hail the superhuman;
I call it death-in-life and life-in-death.

Miracle, bird or golden handiwork,
More miracle than bird or handiwork,
Planted on the starlit golden bough,
Can like the cocks of Hades crow,
Or, by the moon embittered, scorn aloud
In glory of changeless metal
Common bird or petal
And all complexities of mire or blood.

Byzantium represents a place where art and spirit are eternal, untainted by the complexities and impermanence of human life.

At midnight on the Emperor's pavement flit
Flames that no faggot feeds, nor steel has lit,
Nor storm disturbs, flames begotten of flame,
Where blood-begotten spirits come
And all complexities of fury leave,
Dying into a dance,
An agony of trance,
An agony of flame that cannot singe a sleeve.

Astraddle on the dolphin's mire and blood,
Spirit after spirit! The smithies break the flood,
The golden smithies of the Emperor!
Marbles of the dancing floor
Break bitter furies of complexity,
Those images that yet
Fresh images beget,
That dolphin-torn, that gong-tormented sea.

This is a mystical poem where Yeats envisions a transcendent world beyond the physical realm. It reflects his fascination with the spiritual and the eternal, contrasting the sordid complexities of human existence with the serene, immortal world of Byzantium. The imagery is rich with symbols of transformation and transcendence, emphasizing themes of death and rebirth, the quest for spiritual enlightenment, and the contrast between the mortal and the immortal.

I Answer the following questions:

1. What is the significance of Byzantium as a setting in the poem?
2. How does Yeats describe the transition from day to night in the opening stanza, and what might this symbolize?
3. What does the image of "Hades' bobbin bound in mummy-cloth" represent in the poem?
4. How does the golden bird in the poem serve as a symbol?
5. What is the role of the "flames" mentioned in the poem, and how do they contribute to its themes?
6. How does Yeats use the contrast between the "common bird or petal" and the "golden handiwork" to convey his message?
7. What do the "dolphin-torn, gong-tormented sea" and its "images that yet / Fresh images beget" symbolize in the poem?

8. How does the poem address the theme of transformation from the physical to the spiritual?
9. In what ways does the poem reflect Yeats' views on art and eternity?
10. What is the overall tone of the poem, and how does it contribute to its themes?

II Essay Prompt.

- Write a 1,500-word essay analyzing the use of symbolism in "Byzantium." Consider how Yeats uses specific symbols to represent ideas of transcendence, immortality, and spiritual transformation.
- Address questions such as:
 - a) What do the "flames" symbolize in the poem?
 - b) How does the image of the "golden bird" represent immortality?
 - c) What is the significance of the "dolphin-torn, gong-tormented sea"?

III Research Phase.

Explore the following aspects:

- a) Key historical events around the time Yeats wrote "Byzantium."
- b) Significant events in Yeats' life that influenced his writing.
- c) Evolution of themes in Yeats' poetry, especially those present in "Byzantium."
- d) The cultural and artistic significance of Byzantium and its symbolism.

Create a section of the timeline based on your research. You should include dates, brief descriptions, and relevant images or symbols. Illustrate connections between your section(s) and the poem's themes, imagery, and symbolism. Once all sections are complete, assemble the timeline in chronological order. Explain how your section(s) connects to "Byzantium."

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Author's Bio



Milena Škobo earned her doctoral degree in 2018 from the Faculty of Philology at the University of Belgrade, where she also completed her undergraduate and graduate studies. She has published extensively on topics encompassing literature, culture, language, translation, and societal issues. She previously authored the university coursebook *A Glimpse into Victorian Literature with a Study Guide*. In her work, she emphasizes the vital role literature plays in today's digital world, particularly in fostering critical and creative thinking, as well as enhancing language skills. Through her ongoing academic efforts, she continues to advocate for the enduring relevance of literature and its profound impact on developing independent thought and intellectual growth.

CIP - Каталогизација у публикацији
Народна библиотека Србије, Београд

821.111.09"18/19"(075.8)

ŠKOBO, Milena, 1986-

Modernism in english literature : with a study guide / Milena Škobo. -
1st ed. - Belgrade : Singidunum University, 2024 (Belgrade : Birograf).
- VII, 225 str. : ilustr. ; 24 cm

Autorkina slika. - Tiraž 400. - Autor's bio: str. 224. - Napomene i bibliografske
reference uz tekst. - Bibliografija: str. 222-223.

ISBN 978-86-7912-829-4

а) Енглеска књижевност -- 19в-20в

COBISS.SR-ID 153992457

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Milena Škobo

MODERNISM IN ENGLISH LITERATURE

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Cenk Tan, Associate Professor
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