

CHAPTER – 1

LITERARY MODERNISM AND
ENGLISH FICTION

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Modern Western literature commenced from the 1890s. The high modernism began after the First World War. The architect Sir Edwin Lutyen visited the battlefields of north-eastern France in July 1917 in order to investigate the need for permanent memories to the vast number of dead. The post-war period was haunted by long memories, tender, angry, and sickening. Sir Lutyen says that poppies, cornflowers, skylarks and rats of the poetry had emerged from the war that effectively marked the end of an art which had once reached far comfortably to sympathetic images from nature.

New feelings started in politics, society and in art and literature after the First World War and its immediate aftermath. Virginia Woolf expressed this in 1924, "This is an accumulated sense of exhilaration at a variety of new beginnings and rejections of the past."¹ She refers to Samuel Butler's *The Way of All Flesh* as an early symptom of cultural questioning and the plays of Shaw. Her paper "Mr. Bennet and Mrs. Brown" would probably have acknowledged the potent influence of the wider European innovations.

In 1910, there was an exhibition in London of the blazing colours and visual fragmentations of Cezanne, Van Gogh, and Gauguin organized by Roger Fry and the post-impressionists. The second exhibition in 1912 introduced the visual economics, the rethinking of form and the abstractions of Matisse, Picasso, Braque and Derain to the London public. It included English imitators Duncan Grant, Vanessa Bell and Russian artists. Diaghilev's company organized an exhibition of Russian art works. This influenced European arts. It directed challenges to the vaunted refinement and urbanity of inherited aristocratic Western culture and to the emasculated nature of much of its old-tradition.

The spirit of London collapsed in the winter of 1915-16. D.H. Lawrence focused on the city, praised from heart a vortex of broken passions, lusts, hopes and fears. The artist of Europe and America met at Versailles in order to unravel the outstanding historical, geographical, religious and racial knots in Europe. The Bolshevik State, was first assaulted by armed Western intervention, and wracked by the civil war and destructive maneuvers of internal capital, emerged from many post war intellectuals on the model of progressive society. The Soviet Russian literature in the 1930s had the idea of working future of mankind, most conveniently avoided contemplating the fate of Russian intelligentsia and the manifest suffering of uprooted, regimented and forcibly collectivized peasants. The modern British young writers less focused on the Western bourgeois but they focused on the problems of poverty, and the problem of the explosive anti-democratic energies of Italy, Germany and Spain. The pre war Western literature focused on the conditions of the industrial, agricultural poor, and the unemployment. The late nineteenth and early twentieth century served the politics and electoral success of the Labor Party in the 1920s.

The General Strike of May 1926, which collapsed after nine days, but the Government's propaganda victory, was partly due to its successful control of the media, including, for the first time radio broadcasting. It continued economic depression and helped to ensure that Labor Party was able to form a second Government between 1929 and 1931.

The British literature in the 1920s and 1930s demonstrated the existential instability in Europe. Roger Fry (1866-1934) had argued about art and life. His argument was,

the idea of art as photographic representation. It ends by announcing that the artist of the new movement is moving into a sphere more and more remote

from that of the ordinary man and that in proportion as art becomes purer the number of people to whom it appeals gets less.²

The Mail (1896), *Dail Mirror* (1903) and *Daily Express* newspapers were devoted to women's interests, national and culture, elements of national life. The first music broadcast by the new corporation on New Year's Day 1926, was instantly democratic. In 1930s T.V and cinema took great role on British society.

Modernists always question the received ideas, and hunt the critical writing. They debate about tradition and the rejections of tradition and the use and interpretation of history. Thomas Hardy, D.H. Lawrence, Woolf, Pound and Huxley are modernist writers. The Bloomsbury group was a group of writers and artists. It was never a formal grouping. Its origin lay in a male friendship in the late 19th century Cambridge. It was only with formation of the Memorial Club in 1920, it was originally centered on Leslie Stephen's daughters Virginia and Vanessa Clive Bell, and their friends E.M. Forster, Roger Fry, John Maynard Keynes, Duncan Grant and Desmond McCarthy.

The term 'modernism' is not a precise label but, instead, a way of referring to the efforts of many individuals across the arts who tried to move away from the established modes of representation in formal or political terms. It is said,

In literature, the push to new forms necessitated a reconsideration of the fundamentals of imaginative writing: theme, character, narration and plot, the presentation of time and space, imagery and, above all, language.³

Modernism is variously argued to be a period, style, genre or combination of the above; but it is first of all a complex word. Its stem 'modern' is a term that from the Latin *modo*, means 'current' and so has a far wider currency and range of meaning. 'Modernism' is referred to the Christian present in opposition to the Roman

past. More generally 'modern' has been frequently used to refer to the avant-garde since the Second World War. This sense has been shifted from meaning 'now' to 'just now.' It is this sense of the avant-garde, radical, progressive or even revolutionary side to the modern that was the catalyst for coinage of modernism and its meaning. It is loosely used as a label for the dominant tendency of the 20th century. It is a new trend in art and literature, in the Christian church, a movement or tendency that began shortly before 1900 in an attempt to reconcile Christianity with science, especially Darwin's theory of evolution.

The word 'Modernism' in religion is an outlook, holding that modern scholarship and scientific advances require fundamental restatement of traditional doctrine. The term is specifically applied to Roman Catholic movement of the last 19th and early 20th centuries. The modernists in the Roman Catholic Church sought to retain the letter of church doctrine by reinterpreting it in the light of modern knowledge. In doing so they showed the influence of current evolutionary philosophies. Dogmas, for example, were not thought to be exact and authoritative formulations of truths revealed by God and fixed for all time, but rather statements of religious feelings and experiences in a given historical epoch. Thus religious truths were held to be subject to a constant evolutionary progress as part of mankind's progressive experience.

Now frequently used in the discussion of the twentieth century literature, Modernism means that some of today's literary aspects of literature are distinguished from classical times. Modernists have new and distinctive features in their subjects, forms, concepts and style in their art; they had deliberately and radically broken away from some of the traditional aspects and they questioned the certainties that had supported traditional modes of conceiving literature. Humanism, symbolism,

futurism, expressionism, imagism, vorticism, ultraismo, dadaism, stream of consciousness, surrealism, the theatre of absurd, cubism, realism, existentialism and cultural crisis are newly emerged in our time. They reject the 19th century traditions and their consensus between author and reader, the concept of realism, free-verse and avant-garde. They adopted complexes and different forms and styles.

Stephen Spender defines modernism as, “ruffling the realist surface of literature by underlying forces; the disturbance may arise, though, from logic solely aesthetic or highly social.”⁴ Modernist writing is predominantly cosmopolitan and often it expresses a sense of urban culture, dislocation along with awareness of new anthropologies and psychological theories. Literary historians locate the modernist revolt as far back as the 1890’s but most are agreed that what is called high modernism had rapid changes after First World War. European and American writers who are central to modernism include Joseph Conrad, Marcel Proust, Virginia Woolf, William Faulkner, James Joyce, Thomas Mann, Andre Gide, Franz Kafka, Dorothy Richardson, William Faulkner, Stephen Mallarme, William Butler Yeats, Maria Rilke, Marianne Moore, William Carlos William, Wallace Stevens, Carl Strindberg, Wedekind, Apollinaire, August Strindberg, Luigi Pirandello, Eugene O’Neill, Bertolt Brecht, May Sinclair, Rosy Macaulay, Edith Sitwell, Rebecca West, Gertrude Stein, Bonnie Kim, Sylvia Townsend Warner, Charlotte Mew, Anna Wickham, Jean Rhys, Mina Loy, Catherine Mansfield, Henry James, D.H. Lawrence, and T.S. Eliot. It is said,

Victorian novels all appeal directly to their readers in emotional terms, assuming their experience of life will be sufficiently like these of their authors to claim assent.⁵

The period from 1910 to 1930 had an economic depression. Yet the period produced works such as T.S. Eliot's *The Waste Land*, Ezra Pound's *Hugh Selwyn Mauberley*, James Joyce's *Ulysses*, D.H. Lawrence's *Women in Love*, Virginia Woolf's *To The Light House* and W.B. Yeats *The Tower*. The two decades constitute an intelligible unity from the point of view of the present discussion. There can be valid disagreement about the extent of the interaction between culture and society but it is evident that modernist writers are very much aware of the state of the world around them.

A modern writer has been rendered more self-directed by the influence of psychological investigation, revealing his complexity of the human personality, emphasizing the role of agent in creating the reality which he experiences. Modern novelists do not investigate characters in the term of the morality of their action and motivation but examine human sensibility and perception. Man's exploration of the preoccupation, inevitable language and the nature of human discourse will become a major theme for the modernist along with the sense of rootlessness, lack of valid purpose, flexibility, power of art, contradiction and paradox.

1930 onwards, there is a continuous change: there is an economic breakdown and the means of unemployment of the West formed a grim continuity, while the development of Fascism in Italy and Nazism in Germany initiated a process of violence which led to the invasion of Abyssinia, the Spanish Civil War and the Second World War. In such a world the new generation of writers were much more political, generally left-wing. Especially in poets there is direct criticism of English society. Michel Roberts, W. H. Auden, C. Day Lewis, William Plomer, and Stephen Spender wrote of poetry being turned to propaganda and Louis MacNiece and George

Orwell did it in prose. The strong political writers included Sartre, Camus, Pasternak, Solzhenitsyn, Baldwin, Mailer and Beckett.

In the 1960s the term 'modernism' became widely used as a description of a generation of written and a literary phase that was deniable. The word 'modernity' is first used by Baudelaire in the mid-nineteenth century in his essay "The Painter of Modern Life." He describes modernity as the fashionable fleeting and contingent in art. Peter Childs observes,

In relation to modernism, modernity is considered to be described as a way of living and of experiencing life which arises with the changes wrought by industrialization, urbanization and secularization; its characteristics are disintegration and reformation, fragmentation and rapid change, ephemerality, reality and insecurity. It involves certain new understanding of time and space; speed, mobility, communication, travel, dynamism, chaos, and cultural revolution.⁶

Modernism has come to be regarded as a distinct cultural movement in the recent past; it has come in for more direct criticism from American critics Edmund Wilson, Robert Conquest and Donald Davie. Modernism is characteristic too of Marxist criticism, depicting the burst of artistic experimentation in the Soviet Union in the years immediately after the revaluation, including the works of Mayakovsky, Pasternak and Osip Mandelstam, Hungarian George Lucks, Tolstoy, Rolland, Shaw, Dreiser, Sterne, Pirandello and Mann. Modernist writers fail to see man socially and historically, and so describe him in alienation, which is a social process. Other modernist writers are Frank Kermode, C.K. Stead, A. Alvarez, Rilke, Heine, C.M. Bowra, Ford Maddox Ford, James Joyce, Soren Kierkegaard, George Cross, John

Hartsfield, Wieland Hezfelde, Raoul Heinemann, Johannes Baader, Otto Schmalhausen, and Henry Levin.

Modernism is regularly viewed as time-bound or as genre-bound art form. When time-bound, it is often primarily located in the years from 1890 to 1930, with a wider acknowledgement that it develops from the mid-nineteenth century and begins to lose its influence in the mid-twentieth century. Modernism favored anti-historicism, it always focused on the micro rather than the macrocosm, and, hence, the individual more than the social. Modernist art stressed complexity and changed in response to the mechanic age. It introduced feminism, homosexuality, androgyny and bi-sexuality besides questioning the constraints of the nuclear family which seemed to hamper the individual's search for personal values. The cultural commentator and poet Matthew Arnold delivered a lecture entitled, "The Modern Element in Literature. He described this modern style in terms of response, confidence, and tolerance, free activity of the mind, reason and universals."⁷ Modernist writers and artists take several things, including industrialization, urban society, war, technical change, new philosophical ideas, feminism, identity crisis and the sense of rootlessness.

I. Literary Trends and Concepts:

Modernism as a critical term is vast and complex. The following literary trends and concepts help us to understand the same.

Cubism: It is the most revolutionary movement of early modern art. It developed in France between 1907 and the early 1920s. It was a new way of seeing nature and work of art. The painter Pablo Picasso was the actual founder of Cubism, who was a follower of Paul Cezanne, the Great post-impressionist and George Braque in Paris. Cezanne has formulated the theory. Cubism as a style emphasized the flat, two-dimensional surface of the picture, rejecting the traditional techniques of perspectives, fore-shortening, modeling and refuting time-honored theories of an art as the imitation of nature. It derived its name from remarks made by the painter Henri Matisse and the critic Louis Vauxcelles, who derisively described Braque's 1908 work as *House at L' Estaqu*.

The period from 1910 to 1912 is referred to analytical cubism; paintings executed during this period show the breaking of analysis of form, right-angle and straight line construction are favored. Colour schemes are simplified, tending to be nearly monochromatic in order not to distract the viewer from the artist's primary interest, the structure of form itself. The Renaissance tradition of painting based on perspectives had been devoted largely to the imitation of nature. The painting becomes a painted illusion of a person, still-life, or landscape.

Dadaism: It was an art and literary movement. The name 'Dada' a French children's word for hobby horse, was chosen from a dictionary. It flourished during and after World War I as an anti-nationalist protest against established form in both art and society. The movement began in 1915 in Zurich by the German writers Hugo Ball and Richard Holleben and the Roman poet Tristan. Art works were composed

of unorthodox materials, with collages of randomly cut collared paper, litter and ready-made objects, which both ignored and attacked conventional aesthetic values. In 1917 Hulsenbeck, one of the founders of the Zurich Group, transmitted Dada movement to Berlin, where it took political character. The German artist Raoul Hausmann, Hannah Hoch, George Grosz, Johannes Baader, Hulsenbeck, Otto Schmalhausen, Wieland Hezfelde and John Hartsfield involved in the movement. The first-international Dad Fair was held in Berlin in June 1920.

Existentialism: It is a philosophy, a literary and cultural impulse, with roots in ancient Socratic and Biblical thought; it became a conspicuous self-conscious movement in France after the Second World War. It is a response to experience of nothingness and absurdity which attempt to discover meaning through experience. Existentialist writers begin from a sense that as an ontological dimension, it has been forced out of consciousness by the institutions and system of a society which overvalues rationally, will power, acquisitiveness, productivity and technological skill.

Soren Kierkegaard, a Danish philosopher and theologian, was a founder of existentialism in the 19th century. Other three figures who shaped existentialism were Fyodor Dostoyevsky, Karl Marx, and Friedrich Metzche. In the 20th century, existentialism remained part of the philosophy of Martin Heidegger of Germany, who steeped in classical philosophy and Nietzsche who steeped in Socratic philosophy. Karl Jaspers, carried medicine and psychiatry to philosophy. In the 20th century Martin Heidegger, Karl Jaspers, Jean-Paul Sartre, Gabriel Marcel, and Maurice MerleauPonty are mainly existentialists. Existentialism may be defined as a school of thought based on a concept of the absurdity of the universe and the consequent meaninglessness and futility of human life and action. Sartre says,

all human activities are equivalent, all are destined to defeat. One of the basic tenets of Sartre's Existentialism, on the other hand, is that man can shape his own destiny by the exercise of his will in the face of the given set of potentialities which is his life.⁸

Expressionism: It is a German movement in literature and other arts. It flourished from 1900 to 1935. It is an artistic style characterized by extreme subjectivity, violent emotion, and the stretching of any given medium. It turned against the objective representation of nature and society and gave preference to the expression of subjective or inner reality. Expressionists rejected the established authority of the army, the schools, the patriarchal family, and the emperor and they openly sided with outsiders: the poor, oppressed, prostitutes, madmen, and tormented youth; it developed most powerfully in the visual arts, it was found in many antecedents in past art, naïve, primitive and children's art. Line and colour were given independently from nature and used freely to express emotional response. Van Gogh, Gauguin, Seurat, and Cezanne, and the Fauve group- which included Henri Matisse, Albert Marquet, Maurice de Vlaminck, Andre Derain, Raoul Dufy, Kees van Donge and Georges Rouault have exhibited their brilliantly colored paintings at successive salons. Persian artists Pablo Picasso, Georges Braque, Sonia Delaunay, Joan Miro and Marc Chagall developed a frenzied painterly style virtually unmatched in its intensity of emotional expression.

Expressionism was a historical movement. It began in Germany before First World War. Two groups of artists, Die Brücke (The Bridge) (founded in Dresden in 1905) and Der Blaue Reiter (the Blue Rider) were founded (in Munich in 1911). The members of Die Brücke are Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff, Max Pechstein, Emil Nolde, and others. The major theme of expressionist

literature was the struggle between generations and the evolution of the new man. Many talented younger painters and poets were killed in First World War.

Futurism: It was a movement in 1909. It was founded by the Italian poet Filippo Tommaso Marinette, which spread to art and music as well as to literature. Filippo launched the idea in his *manifesto*, published in a leading Paris newspaper, *Le Figaro* in 1909. The Manifesto is extreme in its advocacy of the necessary brokenness of traditional forms of text. It has some European influence. It was influenced by cubism, Dadaism, expressionism, and surrealism. Futurism is a study of the future with a view toward anticipating, preparing for and influencing future events; it seeks to develop better ways of thinking about the future. It helps individuals develop knowledge, attitudes and skills that can help them deal with the rapid changes taking place in a highly complex technological society.

Imagism: This is an Anglo American literary movement of the early 20th century. The term 'Imagism' was coined by Ezra Pound to denote the principles agreed on by him and the other members of a literary group he formed in London in 1912. Amy Lowell and Richard Aldington rejected the didactic, the decorative and insisted on economy in verse, employment of ordinary speech, absolute clarity and complete freedom in the choice of subject.

The movement began in 1909 and flourished through 1918. It represented a revolt against conventional ideas of the nature and function of poetry. The anti-romantic ideas of Thomas Hulme, debated and discussed in England, stressed the need for experimentation in modern verse, freedom from the constructions of tradition, and greater attention to the use of exact, efficient imagery. The imagism looked back to the French symbolism. Thomas Hulme started the discussion of the image in poetry with his friend Ezra Pound, who first gave it practical application. All

these poets pursued the ideals of orderliness, conciseness, and strict objectivity, and they found inspiration in Greek and Latin, Chinese and Japanese poetry. The chief aim was to attain accurate and definite description. It was essential to prove that beauty might be found in small, commonplace thing.

Impressionism: In literature, its broadest application refers to a style of writing in which characters, sense or actions are presented. It is a major movement. It was first in painting and later in music and literature that developed chiefly in France during the latter part of 19th and 20th centuries. Adherents sought to express the general tone or impression produced by a sense or idea, departing from the strong directed structure and themes of the earlier Romantics or realists. The term Impressionism was coined by a Parisian critic to ridicule of a picture called 'Impression. The subject matter was whatever it found usually in the mere public aspects of the middle-class pleasures and distractions that became fashionable in the reign of the French Emperor Louis Napoleon. They are free from traditional themes as Biblical, historical or allegorical stories; they choose new and subjective position relative to their subject matter. The individual sensations of the artist under the influence of the specific transitory experience, such as a particular time of day or a condition of weather became dominant themes.

Marxism: It is a political and social doctrine developed by Karl Marx and Friedrich Engels. It is a theory of the nature of history and politics as well as prescription for revolutionary action to bring the industrial working class to power and create a classless society. The basic concept is that the economic forces of production determine the form of social classes, the state and the religious and intellectual superstructure of society; that society has been dominated by a ruling class of property owners who exploit the lower class; and that according to the laws of the

dialectic each social system generates the forces that will destroy it and create a new system with political revolution and the emergence of new ruling class making each transition. Karl Marx says about society that “Mankind has experienced five types of society- Primitive communism, Asiatic Society, Ancient Slave-holding Society, Feudalism, and Capitalism.”⁹

This theory was worked out by Marx and Engels over an extended period of time in the 19th century, but different stages of their thought show different emphasis and even contradictions. Marx had assimilated the three main intellectual sources of his theory 1) German philosophy (Hegel), 2) French Utopian Socialism, and 3) British Classical Economic Theory. He published his *Economic and Philosophical Manuscripts* in 1844. In 1845 he published the *German Ideology*. He formulated his materialist concept of history and in 1847 his *Poverty of Philosophy*, produced first systematic statement of the dialectical breakdown of capitalism as well as the predicated triumph of the proletarian revolution. He concentrated on the scholarly elaboration of his economic theory of capitalism; he published his *Critique of Political Economy* in 1859 and the first volume of *Das Capital* in 1867. In 1864 he organized the international working men’s association. Marx renewed his interest in practical political activity. In 1875 the extension of Marxism was mostly the work of Engels in his writings on philosophy.

Karl Marx says that technological condition of producing and exchanging goods, together with the system of property ownership, which determines the basic division of society into two classes and the fundamental nature of Government, religion and culture in any given epoch, a form of economic circumstances are regarded as the ‘Base’ and of the social system, and political, legal, and religious

institutions are the 'Superstructure' whose nature is substantially governed by the form of the base.

Naturalism: It is a philosophical theory; it is a belief that nature represents all that can be known of reality and that its scientific method is the only means of determining the truth. Rather than being a rigid philosophical system, naturalism has been decried as a particular way or method of approaching philosophical problems and as a certain set of conclusions arrived at as answers to these problems. It denies the existence of the supernatural anywhere in the universe and holds that if any non-natural entities exist, they may be known only by their observable influence on natural objects. Naturalism described their beliefs not as a theory of the reality but as a specific temper of mind—namely a confidence in the empirical, experimental, or scientific method as the only reliable avenue of teaching the truth, revelation, authority, tradition, deductive reasoning and intuition opposed to the doctrines of religion, supernaturalism and idealism.

Nihilism: The term nihilism is derived from the Latin 'nihil' meaning nothing. It is a Russian intellectual movement that flourished during the 1860s. It was primarily a rejection of tradition and authoritarianism in favour of rationalism and individualism. The term 'nihilist' was frequently used in a derogatory sense, whereas the nihilists more frequently referred to themselves as thinking realists or new men with at least as much fervour as they opposed authoritarianism in politics, religion and morals. Nihilists rejected what they regarded as a sentimental and romantic idealism of the preceding generation of intellectuals. Philosophically they were ardent materialists, and were convinced that reason and science were sufficient guides in life.

Nihilism was shaped in part by Nikolai Chernyshevsky's book *What is to Be Done* published in 1869. The leading exponent of nihilism was Dmitri Pisarer, who advocated equality of the sexes, denied the claims of parental authority and regarded art as largely futile diversion from the study of natural science.

The Theatre of the Absurd: It is a term used originally to describe a violation of the rules of logic. It has acquired wide and diverse connotations in modern theology, philosophy, and the arts, in which it expresses the failure of traditional values to fulfill man's spiritual and emotional needs. The theater of absurd does not believe in God. The practitioners think that human condition is essentially absurd and that this condition can be adequately represented only in the works of literature that are themselves absurd.

The term 'absurd' was first used with its modern implications in the work of the Danish philosopher Soren Kierkegaard. He described Christianity as absurd because no man could comprehend or justify it according to rational principles. The concept was used by Martin Heidegger to describe Christian faith; by Jean-Paul Sartre to characterize the apparent pointlessness of life and the terrors of 'non being'; by Albert Camus to express the disparity between 'man's intention and the reality he encounters,' by Karl Jaspers as an indication of the manner in which reality repeatedly 'checkmates' the individual; and by Gabriel Marcel as a symbol of the fundamental mystery of life.

In the theater of the absurd, human experience is seen as rejected. The movement has affinities with the works of Nikolai Gogol and Bertolt Brecht and with the techniques and philosophies of Dadaism and Surrealism in art. There was a

widespread tendency, especially prominent in the existential philosophy of men of letters such as Jean Paul Sartre and Albert Camus,

to view a human being as an isolated existent who is cast into an alien universe, to conceive the universe as possessing no inherent truth, value, or meaning, and to represent human life-in its fruitless search for purpose and meaning, as it moves from the nothingness whence it come toward the nothingness where it must end-as an existence which is both anguished and absurd.¹⁰

Realism: It is a major modern literary concept. It is a mode of writing that gives the impression of recording faithfully an actual way of life, sometimes confusingly, both to a literary method based on detailed accuracy of description, and to a more general attitude that rejects idealization, escapism and other extravagant qualities of romance in favor of recognizing soberly the actual problems of life. It is in opposition to nominalism, in modern philosophy; it is primarily an attitude towards knowledge. Against skepticism realism affirms the existence of knowledge. It has that the object of knowledge has a reality independent of the knowing mind. Realism is an umbrella term covering a wide variety of philosophies. In retrospect, the 17th century philosophers such as the French rationalist Rene Descartes and the English empiricist John Locke have been counted as realists. These philosophers held that ideas in the mind represent real objects.

In the 18th century, Thomas Reid reacted against the idealism and the skepticism into which, at the hands of George Berkley and David Hume respectively, representational and empiricism had fallen. Scottish realism migrated to America with John Witherspoon, a signer of the Declaration of Independence and a teacher of James

Madison University at Princeton. New realism stressed direct knowledge of objects that exist independently of being known. It consequently foundered on the problem of error. Because it claimed that the objects of such cognitive states as sensation, perception, conception and belief exist independently of their being apprehended. New realism could not distinguish between true and false cognition.

Stream of Consciousness Technique: It is a narrative technique widely used in the 20th century fiction. It attempts, without explanation by the author to represent the thoughts of characters as they flow through his mind. Traditional sentence structure and punctuation may be disgraced. The meaning of a passage is not always immediately clear as it presupposes knowledge of all that is in the character's mind. As the reader progresses, learning more about the character, earlier obscurities are clarified. It gives us continuous flow of sense perceptions, thoughts, feelings, and memories in the human mind; or a literary method of representing such as blending of mental processes in fictional characters, usually in unpunctuated or disjointed form often used a synonym for inter-monologue, but they can also be distinguished, in two ways. In the first psychological sense, the stream of consciousness is the subject matter while interior monologue is the technique for presenting it.

The stream of consciousness technique is based on the psychological theories of William James, who first used the term in his *Principles of Psychology* (1890) and Sigmund Freud. It was perfected by James Joyce in his *Ulysses* (1922) and *Finnegans Wake* (1939), Virginia Woolf's *To the Lighthouse* (1927) and William Faulkner's *The Sound and the Fury* (1929).

Structuralism: It is a method of analysis used in many disciplines ranging from mathematics and physics to the social sciences and even to literature and the

history of art. The term was first used by the Vienna School of Linguistics in the 1920s, but the works of Karl Marx, Sigmund Freud, and Albert Einstein have much in common with structuralism.

As The 20th century intellectual method and movement structuralism grew out of the great transformations in linguistics that occurred at the end of the 19th century. In the course of the 19th century the study of historical or diachronic linguistics- the study of the roots and changes in words and language had basically fulfilled its goals. Swiss linguist Ferdinand de Saussure (1857-1913) is a notable scholar; he had pursued the diachronic analysis of ancient languages. He also examined the relationships among the parts and the whole of the language he was studying. He offered a course in general linguistics. After his death in 1913, his students and colleagues reconstructed and published his course material as the *Cours de linguistique generale*. In this great book, he laid the groundwork for synchronic linguistics, the study of the relationship among the parts of language at a particular instance of time without regard to historical development. This endeavor later came to be described as structural linguistics. Its aim was to uncover general, invariant relationships among the part and whole of languages.

The basic assumption of Saussure's groundwork consists of three assumptions: "the systematic nature of signification, the relational and functional definition of the elements of signification and the arbitrary nature of signs."¹¹ Saussure posits that the scientific study of language should focus on the system rather than the history of linguistic phenomena. The systematic study of language calls for a synchronic conception of such relationship among the elements of language rather than the 'diachronic' study of the development of language through history,

Vorticism: It is an artistic movement that announced itself in London in 1914. It closely allied in its literary aspects to imagism. Its leaders were the painter and writer Percy Wyndham Lewis (1884-1957), the American poet Ezra Pound (1885-1972), the French sculptor Henri Gaudier Brzeska (1891-1915), and the supporter of the sculptors Jacob Epstein. The magazine *Blast* was important in this regard. Vorticism was never early defined; however, its primary concern was with the form, rather than with the content of art. According to Ezra Pound, the vorticist uses only the primary media of his art – in painting, colour and line; in sculpture, the arrangement of planes; and in poetry, the image. This movement was very short lived about the period of First World War

Ultraism: It is an avant-garde group of Spanish poets in the early 1920s. It is led by Guillermo de Torre. The group of Ultraism was founded in 1919. It issued its manifesto *Vertical Ultraist* in the following year, and it produced a short-lived magazine *Ultra*. It was influenced by the French poet Stephen Mallarme. They rejected all previous poetic traditions and aimed for the creation of a purified poetry liberated from formal, logical or narrative structure and from human emotional substance. The Argentine writer Jorge Luis Borges was associated with this group.

Surrealism: It was a major literary movement. It is an anti-rational movement of imaginative liberation in European (mainly French and Spanish) art and literature in the 1920s and 1930s. Surrealism reacts against established aesthetic tradition and against the sterility of Dada. The surrealists sought to blend the perceptions of the unconscious mind with the external realities of the phenomenal world. It influenced modern art, poetry, fiction, drama and cinema.

The word 'surrealism' was coined by the great poet Gullaume Apollinaire. His autobiographical novel is *Le poete Assassiné* (1916). He was very popular with the surrealists. The hallucinatory imagery of the Coatede Latreamon's prose-poetry notably *Les Chants de Maldoror* (1868) was another direct antecedent of surrealist writing, which has roots reaching back to Baudelaire and Rimbaud.

The surrealists rejected Dada. They had learned from its methods- as they had from Cubism's erosion of conventional concepts of art. Breton urged writers to substitute irrational for rational vision and to search the unknown mind in an effort to express the real process of thought. Breton respects Sigmund Freud and he follows his extensive probing of the human unconscious. They felt the ideal reality is available to man in the innocence of childhood and in dreams. They recorded their dreams, and many of them practiced 'automatic writing' in an attempt to liberate the imagination from the prison of rationalism.

Symbolism: It is a literary movement in poetry. In the simplest sense, anything that stands for something else beyond it- usually an idea conventionally associated with it. This movement flourished between 1870s and 1890s. It has founded the modern tradition in western poetry. Paul Verlaine, Arthur Rimband and Stephan Mallarme are important French poets. Their reaction against realism and naturalism is notable. Jules La Forgue and Tristan Carbiere are minor symbolist poets. The aim of symbolists is that poetry should suggest rather than the direct statement, that evoking that description of external reality or the expression of opinion. They wanted to bring poetry close to music, believing that sound has mysterious affinities with the sense.

Symbolism is a self-conscious movement. It appeared in drama, notably in the works of the Belgian playwright Maurice Maeterlinck in the 1890s. Symbolists influenced European and American literature of the early 20th century. Paul Valéry in French, Rainer Maria Rilke in Germany and W. B. Yeats in England carried the tradition into 20th century.

Avant-garde: It is the French military and political term, with the late 19th century group of artists and writers, who have dedicated the idea of art as experiment and they revolted against tradition.

Objectivism: This is an American literary movement. It flourished in the 1930s. William Carlos Williams and Louis Zukovsky were leading this movement. George Oppen, Carl Rakosi and Charles Reznikoff, were also included. Most of the principles are taken from Imagism such as precise evocation rather than subjective effusion, and it expressed admiration for the work of Ezra Pound, T. S. Eliot and Wallace Stevens, among other modernist forerunners. This movement was announced in 1931 with special issue of the 'Chicago Magazine poetry' edited by Zukovsky.

Theater of Cruelty: It is a literary term coined by the French actor Antonin Artaud in a series of manifestos in the 1930s. It is collected as *Le Theatre Son double* (1938). It refers to his projected revolution in drama. It was replaced by a more physical and primitive rite intended to shock the audience into an awareness of life's cruelty and violence. The idea of the theatre of cruelty is partly taken from surrealism and here the audience should undergo a catharsis.

Bloomsbury Group: A group of writers linked by friendship to the homes of Vanessa Stephen and her sister Virginia Woolf in Bloomsbury. It flourished between 1906 to the late 1930s, including the art critic Clive Bell, a political journalist Leonard

Woolf, the novelist E.M. Forster, the biographer Lytton Strachey, the economist John Maynard Keynes and the art critic Roger Fry. The concept of this group is a centre of modernizing liberal opinion in the 1920s, and later as the subject of countless memories and biographies.

New Humanism: It is an American movement in literary criticism. It developed as a reaction against the Romantic tradition. The New Humanism reached its height during the 1920's. Among academic critics Irving Babbitt, Paul Elmer More, Norman Forester, and Stuart Sherman are the champions of this movement. The movement derived from Oriental, Greek and Christian sources. New Humanism upheld ethical doctrine of self-restraint in the place of formal religious doctrine, opposing the excessive individualism of Romantic tradition in the name of classical order, harmony and secularism. It opposed romanticism and naturalism, which identify man and nature as one. Neo-Humanism asserted the point of view that man is set off from nature as a rational responsible moral agent.

Post-Modernism: It is a disputed literary term. It has occupied much recent debate about contemporary culture since the early 1980s. It refers to the phase of 20th century western culture. It is applied to a cultural condition prevailing in the advanced capitalist societies since the 1960s. Post-modernity was characterized by a superabundance of disconnected images and styles- most noticeably in television, advertising, commercial design and pop video.

Jan Baudrillard and other commentators said that,

It is culture of fragmentary sensations, eclectic nostalgia, disposable simulacra, and promiscuous superficiality, in which the traditionally valued

qualities of depth, coherence, meaning, originality and authenticity are evacuated or dissociated amid the random swirl of empty signals.¹²

The term ‘postmodernism’ is applied to literature and art. It is notoriously ambiguous, implying either that modernism has been superseded or that it has continued into a new phase and postmodernist writer tries to get a meaning from the world through myth, symbol and formal complexity.

New Criticism: It is an approach to the study of literature. It is used by several American critics. It flourished in the 1930s. Richard Blakemore, Cleanth Brooks, T.S. Eliot, William Empson, Robert Hillman, John Crowe Ransome I. A. Richards, Allen Tate, Robert Penn Warren, Rene Wellek and Wimsett Beardsley are prominent critics. New Criticism emphasized the importance of looking for the meaning of a literary text in the text itself.

The New Critics focused on form as the artful achievement of structured literary meaning and the final embodiment of the author’s intention intrinsically unified ejecting any attempt to separate matter and form or ‘form and content’. These critics variously spoke about irony, paradox, ambiguity, or the language of tension.

Feminism: It is a movement for the equality of sexes. Mary Wollstonecraft was the earliest feminist. She was the wife of William Godwin, and mother of Mary Shelly, and she was the author of *Frankenstein*. The word ‘feminism’ has the broadest sense as reform. It is an intense awareness of identity as a woman, and interest in feminine problems. Its meaning should not be restricted to the advocacy of women’s rights. The Oxford English Dictionary defined feminism ‘as a state of being feminine or womanly.’ However the Dictionary de Philosophies defined, “feminism as a

position favorable to the rights of women.”¹³ The term ‘feminism’ was generally used around 1910 to describe the political movement. It was originated in France.

Feminism mainly focuses on social and psychological disorders, women’s suffering from systematic social justice, women’s oppression, differential treatment of girl and boys, women’s role in children’s book, male sexual fantasy, anthropological studies of women and the advocacy of women’s rights based on the belief in the equality of the sexes and other various women’s problems.

Formalism: It is a literary theory; it is a cultivation of artistic technique, which was originated in Moscow and St Petersburg in the second decade of the 20th century. It focused on the formal pattern and technical devices of literature to the exclusion of its subject matter and social values. Boris Eichenbaum, Victor Shklovsky and Roman Jakobson are leading representatives of this movement.

Formalism views literature primarily as a specialized mode of language and proposes a fundamental opposition between the literary use of language and the ordinary practical use of language. The central function of ordinary language is to communicate to audiences a message by reference to the world existing outside of language. A school of literary theory and analysis emerged around 1915. It was devoted itself to the study of literariness i.e. the sum of devices that distinguished literary language from ordinary language. Russian formalism was a reaction against the vagueness of previous literary theories. It attempted a scientific description of literature, and it is a special use of language with observable features, the referential aspects and the logical connection in language. Poetry makes the words themselves palpable on phonic sound. The primary aim of literature is foregrounding.

Magic Realism: It is a modern fiction. It included fabulous and fantastical events in a narrative style. It maintains the reliable tone of objective realistic report. The term ‘magic realism’ is applied to a trend in German fiction in the 1950s. The technique is chiefly associated with South Americans Miguel Asturias, Alejo Carpenter, and Gabriel Garcia Marquez. Marquez’s book *One Hundred Yeras of Solitude* (1967) is a leading example of magic realism. The term was extended to different cultures designating a tendency of the modern, and draw upon the energies of fable, folklore, myth while retaining a strong contemporary social relevance. Gunter Grass’s *The Tin Drum* (1959), Milan Kundera’s *The Book of Laugher and Forgetting* (1979), Salman Rushdie’s *The Midnight’s Children* (1981) and *The Satantic Verses* (1988), Angela Carter’s *Nights at the Circus* (1984) and Anna Bower’s *Magic Realism* (2004) are examples of magic realism fiction.

Queer Studies: It is a theory of a body of an academic writings. It has attempted to redefine and destabilize categories of sexuality in the light of post-structuralist theory. It was influenced by Michel Foucault’s *La Volonte de Savoir* (1970). It was rooted in the lesbian and gay activism of the 1970s. It is more skeptical about inherited conception of gay and lesbian simple or given identities, certain gay and lesbian intellectuals, and activists adopted the more controversial, but it is also more inclusive label.

Queer theory stresses the aspects of historical variability, fluidity and provisional or performed nature of sexualities. Judith Butler’s *Gender Trouble* (1990) is a key text of this school, and she is associated with Eva Kosofsky Sedgwick’s *Epistemology of the Closed* (1990) and Annemarie Jogose’s *Queer Theory* (1996).

Culture Studies: It is an academic field of literary interdisciplinary research. It grew out of literary studies in the early 1960s in Britain and extended its investigation of culture, language and social meaning into neighboring realism of cinema, television, print journalism, advertising and fashion as well as popular literature and drama. The term ‘culture’ is derived from the Latin ‘cultura’ and virtually all European languages have a variant of it. In the 15th century Roman pedagogical sense of culture as mental cultivation, in the beginning of 17th century, culture sense has crossed over into the various Western European vernaculars. In the late 18th century, the term ‘culture’ was used for civilized societies. There was a major theme of the German Enlightenment of the late 18th century and it can be seen in the works of such thinkers as Johnny Gottfried, Herder, Immanuel Kant and George Hegel. Cambridge Dictionary defines culture as “the way of life, esp. general customs and beliefs of a particular group of people at a particular time.”¹⁴ Anthropology tells the story of culture as the comparative diversity and multiplicity of human groups wedded geographically to region and place. The predominant use of the idea of culture in contemporary anthropology concerns its signal marking of difference among human populations on the basis of language, habits, customs and modes of thought.

Historicism: It is an intellectual tendency. It is found in philosophy, sociology and other disciplines since the 19th century. It stresses the importance of historical context to the understanding of any social or cultural phenomenon. The term ‘historicism’ is usually reserved for that approach to literature which sets in the context of the ideas, conventions and attitudes of period in which it was written. Although literature is not of an age, but for all time, the social and intellectual climate

within which every writer has to work, and which his writing reflects in some degree is subject to change.

Psychological Theory: It is a theory of personality and human development. It is a method of investigation of the unconscious and conscious forces governing human behavior, and a technique for treating neurotic disorders. It was developed by Austrian Freud and Ferenczi and others in the 1890s. It has been one of the greatest intellectual forces shaping the western thought in the 20th century, and its influence has been particularly pervasive in the USA.

Sigmund Freud says that every child must learn to adapt to three major components within his personality created by,

1) Powerful strivings from within (Id) which are basically irrational and often self-contradictory and incapable of fulfillment, 2) the growing desire for independence, autonomy, and self-direction (ego), and 3) The demands of society for socialization, conveyed at first by parental injunctions and the imposition of discipline (giving rise to formation of the super ego, which roughly corresponds to the conscience). Because these goals are frequently irreconcilable as conflict is bound to be an integral part of human life.¹⁵

According to the theory of personality, the human mind functions on the level
Conscious mental material is that of which the person is aware, whether events currently existing, or memories, or preconscious material is that memories of which the person is not aware at the moment, but which may be easily recalled and Unconscious material is that which cannot be brought to conscious awareness easily and voluntarily.¹⁶

The aim of psychoanalytic treatment includes not only relief from specific symptoms, but also a freeing from irrational inhibitions and anxieties, so that the quality of patient's life will be enhanced.

Diaspora: It is a movement or migration of people. Generally it refers to the Jews' living in different parts of the world outside Israel. Cambridge International Dictionary of English defines it as "the spreading of people from one original country to other different countries."¹⁷ In Ancient Greece the term 'Diaspora' meant scattered and was used to refer to citizens of dominant city-state, who immigrated to a conquered land with the purpose of colonization.

Diaspora literature involves an idea of a homeland, a place, where the displacement occurs and narratives of harsh journey undertaken on account of economic compulsion. The sense of yearning for the homeland, a curious attachment to its traders, religion, and language give birth to Diaspora literature. Most of major novels of South Asia are replete with Diaspora consciousness which is nothing but the witness of the happenings of social realities, longings and feelings of belonging. The Indian novels *Train to Pakistan*, *The Dark Dancer*, *Azadi*, *Ice Candy Man*, *A Bend in the Ganges*, *Twice Born*, *Midnight's Children*, *Sunlight on a Broken Column*, and *Twice Dead* are novels in the same tragic tale of woe and strife from different angles.

The Two World Wars: In the history of mankind, two great wars were over. First World War is called the Great War. It was a major war centered in Europe. It was begun in 1914 and the fight ended in 1918. This conflict involved all of the world's great powers, assembled into two opposing alliances; the Allies and the Central Power. More than 70 million military personnel including millions of

Europeans mobilized in one of the large wars in the history of mankind. Millions were killed and millions injured and millions lost their property.

During and after First World War, lifestyle and new philosophies were born. Some arts were responded positively and others negatively. Wandham Lewis, the British painter was appointed as an official war artist for Canada. Arthur Streeton was an Australian Official War artist. E. M. Reargue's best selling book about the First World War *Im Western nichts Neues* was translated into 28 languages with world sale nearly reaching four millions in 1930. Rudyard Kipling wrote about the war. The Second World War was a global military conflict. It took place from 1939 to 1945, which involved most of the nations, and there were two group alliances the Allies and the Axis. It was the most widespread war in the history of world, the result was more than 100 million military persons mobilized but the war ended with the total victory of the Allies over Germany and Japan in 1945.

II. Modernism in Literature:

Modernism was an intellectual movement. It appeared in different art forms. The period from 1890 to 1930 was the period of development of modernism. During the movement, new schools of thoughts, new narrative techniques and new theories of art and literature such as symbolism, feminism, nihilism, objectivism, and naturalism emerged. This is true of various literary genres like novel, drama, poetry, short-story, film, visual arts, and others. Modernism as a movement first arose in Europe. The British writers were late to acknowledge modernist movement. Some of them Jacob Epstein, Ezra Pound, Wyndham Lewis and D.H. Lawrence accepted it with joy. Pound, Conrad, Eliot, Henry James, James Joyce are the pioneers in this regard.

Modernism in Poetry: Modernism in poetry was born and nurtured in France and America. There were two most powerful foreign forces on the modern British poetry. The first force was the French symbolism and the second force was a hybrid Anglo-American Imagism. W.B. Yeats, Ezra Pound, T.S. Eliot, and R.L. Stevenson occupy an enormous territory in the literary history. Modernism has encroached romanticism and generally it was powerful. Critics think that English poetry was at once of its lowest points, prior to the changes in diction and subject matter achieved by the well-known war poets, such as Isaac Rosenberg, Wilfred Owen and Edward Thomas, many of whom were not highly regarded until the 1930s.

William Watson, W.E. Henley, Laurence Binyon and Alfred Austin were important modern poets. Thomas Hardy (1840-1928) influenced the modern poetry. Rudyard Kipling (1865-1936) was the most popular modern poet of the period. Thomas Hardy's poems focused on the concrete particulars of every day life, landscape and divine power. This is how Yeats' poetry seems to inspire Eliot to write on *The Waste Land*. Arthur Rimbaud, Stephen Mallarme and Charles Baudelaire were

French symbolists. Their poetry emphasizes on context. Arthur Symons's poetry and criticism greatly influenced Eliot, Yeats and Pound. Zola in France, George Gissing in England, and George Moore in Ireland were advocates of modernism.

W.B. Yeats was greatly influenced by French symbolism. He had stepped in mysticism and Celtic mythology. His early romantic work appeared before modernism in that it represented an attempt to escape from urbanism and materialism into the Celtic Twilight of pre-industrial rural Ireland's folklore and traditions. His poetry becomes more engaged with the modern world. He adopted masks or persona, more complex in its twisting of traditional forms and syntax and more reliant as the abstractions of art to find resolution and meaningful connections.

Modernism in poetry began with Pound's movement known as Imagism, a kind of popularized free verse, a new style and reintroduced classicism. Pound was endorsing vorticism also. This is a movement and most closely associated with the writing and painting of Wyndham Lewis. Pound was joined by T.E. Hulme and R.S. Flint in framing a new poetry with principles of precision, discipline, objectivity, lucidity and directness. Pound's work *A Few Don'ts for Imagistes* (1913) and *Some Imagist Poets* (1915-17) are good collections.

Pound met American expatriate Eliot in 1914. He introduced Eliot to the assistant editor of *The Egoist*. Eliot was a modernist poet. He borrowed some sources from Baudelaire, mythology, Shakespeare, eastern religion, paganism, and music. His famous poem *The Waste Land* was drawn in the First World War and the Russian Revolution. It was the best example of literature and language in crisis. It was a construct of provisional sense of wholeness. His poetry, and criticism sought discipline and structure; he disliked the tradition in art that promotes expression of

emotion and spontaneity, believing instead in a formulaic set of objects, events or situations which evoke a particular emotion.

Modernism in Drama: The leading modernist poets, painters and novelists, particularly W.B. Yeats, T.S. Eliot, Ezra Pound, James Joyce, D.H. Lawrence, Virginia Woolf, August Strindberg, Wyndham Lewis, and Wassily Kandinsky developed interest in theatre. August Strindberg's *A Dream Play* (1902) is the best example for explanation. The omission of drama from the history of modernism has various reasons connected with the nature of theatre itself. On the whole, the modern movement produced extremely diverse work. Dadaists and Futurists attempted to distort or disguise the human element by using sharply focused lighting to fragment the performer's figure and geometrical costumes to reduce bodily shapes to cones, globes, cylinders, or straight lines. Wyndham Lewis's *The Enemy of the Stars* is a fine play. It attempts to formulate a unified theory of modernity. It is a composite of fragmented cubist. It is a treatise on the egoistic philosophy of modernism. Irish dramatist Samuel Becket's *Waiting for Goddot* is a fine example of modern absurd play. In this play, nothing happens. The play depicts life as a purposeless if comic attendance on nothing but futile endeavors

W.B. Yeats turned to specifically Irish themes. Symbolism was a part of his drama. It is said,

The original epic material is reduced in each of the "dance plays" to a single event, framed by the ritual unfolding of a cloth with an invocation "to the eye of the mind" and culminating in a formal dance diametrically opposed to "the disordered passion of nature."¹⁸

His plays *At the Hawk's Well* (1916) and *The Shadowy Waters* are famous. Pseudo-aerostatic concept of passion is the weakest aspect of his play. He developed

from early symbolism to a more abstract mythological form of presentation; influenced by anti-realist Joyance Non-Theater, which aspires to archetypes of music and the dance rather than dramatic presentation. W. B. Yeats says about dance,

Created an ideal country where everything was possible, even speaking in verse or in music, or the expression of the whole of life in a dance.” Two effects from *Acis and Galatea* illustrate Crag’s new Art Theatre.¹⁹

The Swedish dramatist August Strindberg (1849-1912) wrote three major plays in the late 1880s *The Father* (1887), *Miss Julie* (1888) and *The Creditors* (1889). These plays dealt contentiously with gender relations and portrayed characters in crisis but his late drama *A Dream Play* (1902) is very important to modernism, because he attempts to convey an inner reality, in a style that would come to be called expressionist, and anticipated the interior monologue of modernist fiction. There is logical shape of a drama, everything can happen, everything is possible and probable, time and space do not exist.

Mythological aspects are the themes of modern dramatists. Joyce, Eliot and Strindberg used this aspect as a controlling pattern. It makes the apparent chaos and futility of the modern experience meaningful.

The Norwegian dramatist Henrik Ibsen (1828-1906) revolutionised European drama into the style of modern prose plays. He veered towards symbolism. His plays *The Master Builder* (1892), *When We Dead Awaken* (1899), *A Doll’s House* (1879), *Ghosts* (1881), *The Wild Duck* (1879) and *Hedda Gabler* (1890) were social criticism. He influenced G.B. Shaw. Kokoschka’s *Murder Hope of Women* depicts the fatal confrontation between the opposing poles of existence. Eugene O’Neill was a modern American playwright. He was influenced by Strindberg. His plays *The Emperor Jones* (1920) and *Desire Under the Elms* (1924) depict gender and the crisis

of masculinity. Race and sexuality continued to appear on the American stages unto the end of the 1930s in the plays of Elmer Rice, Thornton Wilder, Arthur Miller and Tennessee Williams.

T.S. Eliot was a pioneer modernist. He turned to writing plays in the 1930s. He searched for a new religious drama. He wrote poetic plays *Family Reunion* (1939), *Murder in the Cathedral* (1935), *The Cocktail Party* (1949) and *Sweeney Agonistes* (1949). These deal with unsavory lower-class even underworld furnished flat sort of people. He attacks on conventionalities of modern behavior with its empty code and heartiness.

Bertolt Brecht was the most successful modern dramatist. His main view of art was not to reflect social conditions but to attempt to change them. He used simple stage, de-familiarization, montage and non-linear discontinuous narrative in his *The Caucasian Chalk Circle*, *Uncle Tom's Cabin* and *Mother Courage* (1941). His works mediate between anti-traditional forms and conventional dramatics.

G.B. Shaw was the great modernist playwright. His plays had standard narrative structures and retained the semblance of a naturalistic surface, as well as being intellectual. *Man and Superman* (1903) and *Misalliance* (1910) are the destabilizing effect of technological advance and cultural disintegration. *Heartbreak House* is the most poetic play with the dialogue progressing along no-logical, musical lines and at times breaking into pure stream of consciousness style.

Modernism in Fiction: The 18th century was the cradle of the rise and growth of fiction. The modern novels were opposed to Victorian novels, and during Victorian period, novel was a very popular literary form. David Trotter says, "According to Henry James, novel was a universally valid form, the book par excellence."²⁰ Modern novels are opposed to romance, traditional narrative style,

setting, representative location, ordinary speech and plot. A modern novel challenges narrative techniques, character portrayal, theme, and style. Gustave Flaubert, Fyodor Dostoevsky, Emile Zola and Henry James attempted to improve the form and style of novel. James's later novels *The Wings of the Dove* (1904), *The Ambassadors* (1903) and *The Golden Bowl* (1907) created centers of consciousness through which the apprehensions of events are filtered, drawing nice moral distinctions in social manners from minutely observed modes of behavior, and stream of consciousness technique. Joseph Conrad's *Lord Jim* (1900) and *Heart of Darkness* (1899) pair the narrator Charlie Marlow, a much traveled sea captain with figures like Jim and Kurtz, whose volatile mixture of idealism and corruption at once fascinates him, and reveals the limitations of his own view of the world. Conrad was a sharp critic of economic, political and social pretensions. His other novels *Nostromo* (1904) and *The Secret Agent* (1907) are stories about individuals. Conrad started as an impressionist writer.

Dorothy Richardson was an innovator of style. Virginia Woolf developed an interior-monologue technique and attempted to write a feminine prose to counter the then dominant masculine realism. She employed the stream of conscious narrative technique. She emphasized a psychology and female synthetic consciousness to a prose style which required collaboration between the author and reader to render fully the life of her characters. In her novels, the problem is not just one of the methods but an epistemological dilemma. Consciousness is no passive reception of impulse from the outer world but is creative perception itself, and not just its representation in novels, but it is intentional, implying the activity of making meaning, a structuring reality.

H. G. Wells' novels paid attention to the themes of education, social criticism, and entertainment, but Henry James's works focused on style and forms. James

became a teacher; his novels are the best example for literary modernism. He divides his novels into three groups

1) fantastic and imaginative romance, in which the author projects himself to a distant point standpoint- the moon, the future, the air- and views of life from outside, e.g. as an angel sees it in *The Wonderful Visit*, 2) Novels of character and humour for example *The History of Mr. Polly*, and 3) Discussion novels- discussion that is in the main of human ideals and progress- to which is directed Wells essay "The Contemporary Novel."²¹

D.H. Lawrence was a great modern novelist. In his essay,

"Why the Novel Matters" he speaks about the significance of novel. He explains why the novelist is 'superior' to the philosopher or scientist, or even poet, who only deals with parts of life.²²

His novels have an innovatory and exploratory quality. In *Women in Love*, he quests for the depths of the self. His stories reveal human experience of the meaninglessness.

Modernism was very much self-conscious about its own techniques and style. Modernists used new narrative techniques in their works. They implied that the novel was less a device for unraveling a story to a reader-as-consumer than a vehicle for conveying mental images to an active intelligence. James used this technique; he criticized the tendency of Victorian novelists to break into these novels. He solved the problems of unity without surrendering the possibility of complexity; he goes beyond the simple concept of a unity achieved by having one central character. His critical work *The Art of Fiction* is a guidebook in this direction.

American modernism was faster than the British. The mix of experimental writing with popular culture reflected the multifaceted development of a new,

forward-looking twentieth-century nation. It was far wider than an anatomy of the metropolis as it appeared in the different works by authors, which placed new writing rather than experimentalism at the heart of American fiction of the period. These writers are Ernest Hemingway, Scott Fitzgerald, Willa Cather, Ralph Ellison, Zora Neale Hurston, William Faulkner, Richard Wright and Nathaniel West.

Modern novels are intelligible, useful and adventurous. They reveal revolutionary ideas, exploitation of women and the subaltern, and the impact of industrialization. Naturalism and symbolism commonly appeared in modern novels. Female modernism was an answer to the relentless conversion of different ideologies. French Naturalism added a different dimension, in which the revelation is gradual, and of something already known, but concealed: a moral or physical flow, an organic lesson. Both kinds of plot favor awareness. After the First World War, modern novelists focused the idea of absurd and nothingness in life.

As we can understand the concept, 'fiction' includes the sub-genre of short story. Likewise, the short story is the most ancient of all literary forms. The term covers everything from the fable, folk-tale, fairy-tale, and even the German novella. It is a brief prose fiction. It is fictional. It has various narrative techniques. It is unelaborated narrative of a single incident. It organizes the action, thought, and dialogue of its characters into the artful patterns of a plot. The plot forms may be comic, tragic, romantic, or satiric. The story is presented to us from one of many available points of view.

Edger Allan Poe, O. Henry, Anton Chekhov, Nathaniel Hawthorne, Henry James, Joseph Conrad, Heinrich von Kleist, H.S.Canby, Sean O'Flolian, R.L. Pattee, Marry Doyle, Martin Swales, Guy de Maupassant, George Moore, D.H. Lawrence,

Malcolm Lawry, Virginia Woolf, and Rudyard Kipling were modern short story writers.

Modern short story's content was sexuality, freedom, and force from the confines of Victorian morality, and sensuous desire. Wyndham Lewis's *Spring-mate* (1919) foregrounds sex in relation to essential nature and seasonal changes. Nietzsche was a short story writer. D.H. Lawrence's *The Virgin and the Gipsy* (1930), can be another good example. It is said, "In Lawrence's title, the word 'virgin' connotes purity, enigmatic signifier associated with supernatural power and worldly passion."²³ The short story's entire structure appears to rest on gendered binary oppositions of innocence and experience, reason and emotion, good and evil. D.H. Lawrence's stories are classic, realistic and the argument is a Victorian morality.

Modern short stories concern epistemological crisis, the death of the old and the birth of the new, overt sexuality and symbolism. The narration is by an omniscient narrator.

Modernism and Visual Art: There is a big role of visual arts in modernist movement. The visual arts i.e. painting, sculpture and architecture became newly relevant in the twentieth century. Painters became the first to explore the revolutionary possibilities of modernism. In the modernist movement, painting became a leading art form. The impressionist movement was the great progenitor of modernist revolt in the second half of the nineteenth century. The paintings of Monet's *Le déjeuner Sur l'herbe* revolted against bourgeois morality and academic standards.

In the 1930s Alfred Barr, the director of the Museum of Modern Art held an exhibition of cubism, abstract art, fantastic art, Dada and surrealism. The mainstream begins with post-impressionist Cezanne (1839-1906). Impressionists were concerned

primarily with light and colour. Cezanne added weight and volume by emphasizing the underlying geometric structure of objects. He was the major influence on both Matisse and Picasso, the two leading artists of the early twentieth century. Georges Braque (1882-1963) invented cubism, the chief break with the western tradition of representational art and the most influential art movement of modern times. Picasso's *Les demoiselles d' Arignon* (1907) is the beginning of cubism. The second stage was known as analytical cubism. It occurs from about 1910 to 1912.

Gertrude Stein lived in Paris; she was an early patron of Picasso. She consciously thought of her own literary experiments on parallels to modern paintings. Her work *Three Lives* (1908) was written in response to a portrait by Cezanne. Modernist prose and poetry was inspired by Cubism. Paris was the vital centre to the development of modern art and the major artists converged there. British and United States helped to develop modern art. The first major exhibitions developed at the Grafton Galleries in 1910 were organized by Roger Fry. There was a second exhibition in 1912. It included cubist work and post-impressionists. Roger Fry has had the greatest influence; his formalist art theory was attractive because it could be applied democratically to any work. Ezra Pound was deeply influenced by modern art.

Pound was greatly influenced by the views of T.E. Hulme and German aestheticism of Wilhelm Worringer. His *Abstraction and Empathy* (1908) analyzed the history of art according to two opposing impulses. According to Hulme,

The modernist sensibility is fundamentally opposed to the Christian humanism of the Renaissance tradition; it is closer in spirit to more primitive culture and expresses itself most fully in the hard, clean, geotactic shapes characteristics of modern machinery.²⁴

Another important writer who influenced Pound was the painter Wassily Kandinsky (1866-1944), one of the pioneers of abstraction. Wallace Stevens's *Notes Towards a Supreme Fiction* is the best example for abstraction. It explores the possibility of creating a modern substitute for God. The term abstract can be applied to variety of modern art and nature.

London was the heart of literary activity in the English speaking world in 1910. Wallace Stevens, William Carlos Williams, Marianne Moore were in London. Painters such as Charles Demuth, Marsden Hartley and Charles Sheeler are good friends to Williams. The international exhibition of modern art was held in the sixty-ninth Regiment Army at Lexington Avenue and Twenty-Fifth Street, in Manhattan, USA. It contained nearly 1,300 works by both American and European artists. It created awareness about post-impressionism and cubism. It shows the date of rise of modernism. The leading French artist Marcel Duchamp arrived at New York in 1915. His nude 'Descending a Staircase' was a notorious work.

Modernism and Film: All photography is based on the chemical principles. Photography was discovered in 1727 by German Johnny Heinrich Schulze. The major steps leading to modern film were the development of Gelatin emulsion; it took place chiefly in England in the 1870s. The cinema is an accelerated image of modernity. The mobile, telephone and railway are representatives of modernity. German critic Walter Benjamin describes the strange mingling of artifice and illusion in the Italy after the Second World War. The cinema clearly outlined the possibilities of modernism by the end of the 1920s. Christopher Isherwood's novel *Prater Violet* (1945) is an example. Austrian film director says,

The film is an infernal machine. Once it is ignited and set in motion, it revolves with an enormous dynamism. It cannot pause. It cannot apologize. It

cannot retract anything. It cannot wait for you to understand it. It cannot explain itself. It simply ripens to its inevitable explosion. This explosion we have to prepare, like anarchists, with utmost ingenuity and malice.²⁵

Virginia Woolf's essay *The Cinema* (1926) tells us a lot about cinema. She manages to evoke an essential feature of the cinema, an abstract, non-mimetic expressive possibility that the film industry can provide.

The Metaphysics of Modernism: Modernism's peak period in the Anglo-American context is between 1910 and 1925. A group of intellectuals are associated with Marx, Freud and Nietzsche. It is the purely intellectual plane; it is the question of interpretation. Each of the great triumvirate Marx, Freud and Nietzsche turned human life into a fundamentally hermeneutic activity. Marx analyzed external realm of social and economic process, Freud investigated the inner realm of the psyche and showed how the self functions. Through the processes of sublimation Nietzsche diagnosed the whole tradition of western metaphysics, Socrates onwards as a subtle form of falsehood reflecting an inner suppression and outer domination.

There were discussions about specific theories. It is said,

A new cultural movement and new forms of artistic expression have undoubtedly come into being, yet they are inevitably still working out the inner possibilities of the early period. The shift is in the cultural and political interpretation of the same metaphysic.²⁶

Always modernist literature questions of living and with the question of how to live within a new context of thought, or new worldview.

The modernist generation both critically and creatively was centrally concerned with the relations between literary form and modes of knowledge of understanding. Zola's naturalism theory in *The Experimental Novel* (1880) is the

best example. Fiction was involved in the radical modern departure, across all of the arts, from representational verisimilitude. Karl Pearson's *The Grammar of Science* (1892) and Arthur Eddington's *The Nature of the Physical World* (1928) speak about physical science. They describe what happen in given condition. The recognition of epistemological limitation did not impede the progress of science. Several modern writers deliberately used science as just one of the possible orders of understanding rather than on the ultimate form of truth statement.

Martin Heidegger defines modernity as the age of the world picture. He says, The expression of world picture of the modern age and modern world picture assume something that never could have been before namely, a medieval world picture does not change from as earlier medieval one into a modern one, but rather the fact that the world becomes picture at all is what distinguishes the essence of the modern age.²⁷

He sees relativistic consciousnesses a defining characteristic of modernity. D.H. Lawrence's novels *The Rainbow* (1915) and *Women in Love* (1920) rejected the old stable ego. The modernist writers are immensely serious. Joyce's *Ulysses* is the best example; it is a burlesque jostling of cultural structures, myths, discourses and intellectual discipline. The self-grounding character of the human world is the meaning of the modernist use of myth. Kafka's enigmatic simplicity incites interpretation, a need for meaning and they depart from traditional realism.

Linguistics is a study of language. In the nineteenth century, historical thinking about language has been strongly influenced by organists' conception and they saw language as the manifestation of particular national character. Eliot, Pound, Lawrence and Proust were thinking critically about language as the medium of cultural tradition. Their thinking was not sentimentally organicist either but they all

recognized, in their different ways, the complexity of language as the fundamental medium of culture in its historical, creative and unconscious dimensions.

Immanuel Kant's *Critique of Pure Reason* (1781) was a fundamental text of modern thoughts. It answered the skepticism of David Hume, and radically changed the dualism of Descartes by indicating how the world can be known only through the necessary categories of thoughts. The structure of thought is the structure of the world. Heidegger permits Nietzsche's exposure of the whole tradition of metaphysics from Plato onwards as an enormous falsehood and psychological deceit; a quite different kind of great lie from what Plato had in mind in *Republic*.

Primitive of the society or the world is opposite to civilization. The modernist period questioned the present civilization. The study of tribes gave a new edge to the primitive impulse. Lucien Levy Brush's *How Natives Think* (1922) is about primitive men believed about different ways of thinking and of reality. It was developed through scholarly study. Primitive man believed that the pre-Socratic Greeks had a psychological continuity with his world.

Anthropology grows up in the era of colonial expansion. The concept of civilized culture throws into question and the primitive alter ego was coming to be seen more honorifically. There is a changing attitude to colonial and other reflection in Europe. Freud fascinated primitive life and artifact in his work *Civilization its Discontents* (1930). In this work, he summed up that civilization was necessarily tragic. It built on the suppression and sublimation on instinct. Joseph Conrad's *Heart of Darkness* (1899) reveals that darkness laid not in Africa but it is in the human mind specifically European's heart. Kurtz is representative of colonial brutality to a level of philosophical self-consciousnesses. Conrad's creative struggle was more invested in suppression.

Sexual liberation was the slogan of modern writers. Freud, Havelock Ellis, Franz Wedkind and Otto Weininger were supporters of this. Wedekind's *Spring Awakening* (1891) and Weininger's *Sex and Character* (1903) are the best examples. Many male writers and sexual thinkers might be spoken of. Women writers also speak. Lisa Appignanesi has identified in "Modernism at large connection between femininity and creativity even where the feminine, as in Proust, may not be biological female."²⁸ Modernism was not giving importance to aesthetics. It is against an earlier generation's aestheticism. Nietzsche's view on aestheticism means justification of human existence, a constant of values in life.

The Cultural Economy of Modernism: Modernism traced the social spaces and status. It teaches us a great relation between popular culture and status. Ezra Pound published his first poem 'Sestina' in England, a provincial verse form. Cravens promptly offered to become Pound's patron and soon Pound received s\$ 1,000 per annum. During the First World War in England, the average wage for the adult male industrial worker was 75 pound per annum, and the average annual income of the salaried class 340 pounds. Pound was actually aware of these economic and social distinctions.

A few weeks later Pound sent the manuscript of his poetry *Ripostes* in June 1912. Margaret Cravens committed suicide and he left Pound with financial support. Edward Marsh was assembling an anthology to present the recent work of younger poets as a collective project. Harold Manor edited the journal *Poetry and Drama* in 1913. It devoted an entire issue to examining futurism. It includes a translation of 'the Destruction of syntax' and thirty pages of poems by Marinetti and his colleagues. Marinetti gained 22,000 adherents and his book *The Futurist Poets* had sold 35,000

copies. He was restoring poetry its status. An age when the minstrel and the ballad-monger then represented our modern Northcliffe.

Northcliffe, the greatest of the early modern barons was famous for having created the *Daily Mail* (1896), a newspaper whose sales topped 1,000,000 a day in 1902 and achieved the largest circulation in the world, addressing a mass audience with a mix of arresting stories in appealing format and attractive competition. Martinet's daily lectures were carefully reported and attentively analyzed by the press and on 21st November 1913, he published his most recent manifesto "The Variety Theatre" in *The Daily Mail*.

Modernism created a new distinction within commodity culture, distinguished between commodities whose value is exhausted in immediate consumption and those whose worth is deferred into the future as investment. Modernism gained a lot of its breathing space within the present; a space from which it could formulate its option of powerful critique of commodity capitalism, as it mortgaged the critique in the future, mirroring the very system that it damned. Early in January 1922, T.S. Eliot brought a disorderly sheaf of manuscripts to Paris, planning to ask his colleague Pound for a critical assessment of his work in progress. Eliot and Pound engaged in elaborate negotiation with the edition of three U.S. periodicals in the hope of finding an appropriate American publisher. The three journals published *The Waste Land* in the U.S. were *The Little Review*, *The Dial* and *Vanity Fair*.

The important sense, the question of aesthetic value is supported from commercial success in a market economy, a difficulty that beset every argument for the intrinsic merit of literary modernism. The first edition of *Ulysses* was made in April 1921. Joyce learned that, it was in a deluxe edition of 1,000 copies. It was printed in three different grades of papers with corresponding prices. Each copy

would be numbered with copies of the most expensive issue autographed by Joyce. Royalties arranged differently, his royalties of 15 to 20 percent on gross sales. An ordinary edition was normally offered to book sellers at a discount of roughly 30 or 33 percent.

Modernism and the Politics of Culture: Modernism was notoriously inhospitable to define. There was relation of art to politics. Modernism stands in relation to form of power. It has been praised for its richness in negotiating historically new form of experience. It spreads all over the political map of the twentieth century Western Europe, and America. It makes political broadcasts for Mussolini, militating against the Ku Klux Klan, modernism arguing for free speech and free verse. W.H. Auden sums up common literary historical wisdom in the administration that “Art is not life and cannot be a midwife to society.”²⁹ Modernist texts, writers and institutions not only reflect but they turn to contribute to social experience, shaping ideals, assist militarist, right-wing movement, progressive labor feminism, and racial struggle. Modernism involves in political activity both on the right and the left, with an eye toward the range of commitments exercised under the banner of art, culture and literacy.

Modernism had flirtation and fascination with militarism, xenophobia racism and anti-Semitism, Pound, Eliot, Lewis and many furthered modernism. Pound’s *Cantos* and T.S. Eliot’s pronouncements on Christian order and Christian society are vital. Number of works made modernism’s alliances with an extreme political activity.

The traditional critical modernists as a fascist in English speaking world of 1900 to 1930, they were participating in right-wing politics. In Britain the rise of the Labor Party in national politics achieved the first Labour Government in 1923.

Woolf's local image usefully suggests the entanglements of class politics and culture on forms of experience. Some writers committed to socialist Fabianism, feminism and other leftist forms. Traditional and rigidly hierarchical codes of class and national identities broke down rapidly.

British political activism was stated by leaders as Sylvia and Christabel Pankhurst. Between 1880 and 1920 approximately 28,000,000 immigrants mainly from Southern and Eastern European origin, entered the United States. Majority of immigrants settled in New York. They were joined by millions of African – American migrants from the rural South to industrial Northern and Midwestern centers seeking economic and social opportunities attendant on the new states of the U.S. as world industrial leader. Daniel Aaron speaks in his landmark study of American left writers, about the emerging political realities, ideological oppositions between liberal and radical labor and management. Modernism has political ramifications far beyond those legible in conventional histories of its texts and forms.

Modernism and Gender: The gender relation was a key factor in the emergence of modernism. The modernism emerged and rose to preeminence on the dominant art form in the West and the first wave of feminism, consolidated in the woman suffrage movement. The movement was known as the “New Woman” movement. This struggle for women's independence of education, sexual liberation, oriented more toward productive life in the public sphere than toward reproductive life in the home, and women were greatly influenced by modern ideas.

The radical implications of the socio- cultural changes produced in modernist writing, an unprecedented preoccupation with gender, thematically and formally. A male modernist's fear of women's new power resulted in the combination of misogyny and triumphal masculinity, which many critics see as central, defining

feature of modernist work. The gender reveals not only the central feminist but also an irresolvable ambivalence toward radical cultured change at the heart of modernist's formal innovation in the works of both male and female writers. The cluster of style practices was a feast of modernism and women writers were just instrumental in development. There fore the great male writers were usually credited with inventing Modernism. Eugene Lunn lists some of the most important features of Modernism as aesthetic self consciousness or self reflexiveness, simultaneous, juxta-position or montage, paradox, ambiguity and uncertain dehumanization and demise of subjectivity conceived as unified integrated self-consistency.

Modernism had mothers as well as fathers. Some texts crucial to the feminist canon are Charlotte Perkins Gilman's *The Yellow Wallpaper* (1891), Kate Chopin's *The Awakening* (1899), Gertrude Stein's *Three Lives* (1903-06) and Virginia Woolf's *The Voyage Out* (1915). Women writers produced modernist form concomitantly with the men generally credited with inventing modernism.

Modern feminist criticism had a great amount of work done in the initial phase. Modernism was a broadly diverse movement, crossing not only gender, and nationalism but also racial, class and sexual boundaries. Current feminist modernist criticism focuses on race, class, sexuality and nation as a question of gender. *The Yellow Wallpaper* is an original modernist feminist work where the unnamed protagonist tried herself to be symbolically nailed-dawn. The character Edna Pontellier as a protagonist, gains a pyrrhic victory over the structures of her patriarchal marriage, her freedom, to swim far out where two women has swam before, and she comes at the cost of her death.

Gertrude Stein's *Three Lives* follows a similar suite. The revolutionary Melanetha goes well beyond earlier fictional development of modernist forms. It is said,

Steins uses a flattened, reduced simplified vocabulary, much the way Picasso and the Cubists use a palette reduced to a few tones of gray and brown, in order to intensify the nuance and effect of slight variations of color and of the complex geometric shaping and light-dark modelings on which cubism was founded.³⁰

Her key words and phrases increase significantly. Melanetha is working class black, sexually experimental, unconventional. She deals directly with the question of gender, the unpretentiousness and whimsical informality of her stress and using the simplicity of her diction.

Virginia Woolf was a major woman writer. She wrote nine novels. Her two great works of feminist theory are *A Room of One's Own* (1928) and *The Three Guineas* (1938). Her multivolume stories, essays, diaries and letters are perceptive. She taught in relation to question of gender. Her preoccupations were viewed as domestic, personal, private and therefore of lesser value and significance. There the classical mythical theme of the male modernist is explicit.

A recent volume entitled *The Gender of Modernism* has chapters on the following, all of whom made vital contributions to Anglo-American modernism: Djuna Barnes, Willa Cather, Nancy Cunard, Hilda Doolittle, Jessie Redmon Fauset, Zora Neale Hurston, Nella Larsen, Mina Loy, Rose Macaulay, Katherine Mansfield, Charlotte Mew, Marlene Moore, Jean Rhys, Dorothy Richardson, May Sinclair, Sylvia Townsend Warner, Rebecca West, Ana Wickham, Gertrude Stein, Virginia

Woolf, T.S. Eliot, James Joyce, D.H. Lawrence, Hugh Mac Disarmed and Ezra Pound.

Feminist modernist criticism has achieved greater success than its practitioners. The question of sexuality and masculinity is dialectic with feminism, as well as of male and female writer's modernism remain committed to the importance of keeping both women writers and the related question and the feminine centrally in view.

This chapter concludes that modernism is a movement. It is a revolt against romanticism and Victorian ideologies.

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