

Lecture notes 1-8 for ENG 3320 B

Please note that Lecture 4's notes are someone else's and I do not have lecture 7's notes. I was absent from both classes

LECTURE 1

TODAY: Syllabus handout + overview of books

- Intellectual and literary forces which shaped the modern period = focus
- Headnotes about authors are a good source of information to understand texts
- Class exam - section one (Hopkins to Auden)
- Attend February 11th - essays will first be discussed this day
- Final exam - section two (Modernism and Myth): Eliot to Eliot
- Emails are to be used for quick questions
- Modern literature -- "modern" technically deals chronologically from 1900s to the present day. However, there are nuances. For our purposes, modern literature deals from that period. The exception is Hopkins, who flourished in the modern period. Modern/modernity has its roots earlier than the 20th century.
- Literary Modernism refers to literature since WW1. It's usually associated with a break from the past. Traditional basis of western culture and art can serve as something to break from. Emphasizing a break/innovation. Hence, there is a tension in the author's work from tradition and the new
- Tradition and the Individual Talent - in the anthology. Useful to read to understand certain texts, like Eliot
- "Make it new" - the emphasis of the new (modern)
- Tradition and the modernist writer has been understood in two ways. 1. A (total) breaking away; discontinuity. 2. Continuity (connection, even when trying to break away from past traditions and culture). For example, *A Portrait of the Artist* by Joyce. The main character is trying to break away from the past (his upbringing, religion, art, etc.) When he's trying to escape, he uses the myth of Daedalus. Hence, when setting out on his path, he references wisdom from the past (connection). He needs to refer back to the traditions he is breaking from to understand his rebellion
- A demolition derby or a renovation -- Seamas Heaney (sp)
- A problem with modern writers is that when trying to reject the past, you accept new authorities. So you never truly break free
- Nietzsche (19th c philosopher) - wanted to do away with all traditional modes of support to understand society, the role of culture, religion and morality. *Beyond Good and Evil*.
- Marx - class of society and the war between classes. Proletariat focus.
- Freud / Jung - places an emphasis on the subconscious of the individual. His inner life/dream life. These were important indicators for what makes human beings work. Virginia Woolf "the dark places of psychology." "aiming to explore" (will be later explained). Jung - there is a collective subconscious which can act as a reference point for individuals. For example, there are archetypes
- Sir James Frazer - *The Golden Bough*. There is a repository of ancient myths. Eliot and others goes back to old fertility religions. He tries to understand old myths and religion to reduce them and find something in common. "Cultural fragmentation" - there is no

common reference point like there was in the past. This creates chaos. Myth becomes a way of bringing these fragments together

- Innovations against literary traditions and forms can be seen in Joyce, Eliot and Woolf. Woolf describes the subconscious by using a "stream of consciousness" (which is in part taken from Joyce).
- Eliot said that it is no longer possible to give a coherent picture of the modern world. "The mythical method" - a way of giving order to the immense panorama of chaos and immense futility. For example, he proceeds by connections, not by a narrative order
- British Romantics - a return to nature. Eliot's poem *The Love Song of J. Alfred Prufrock* references the interest in nature by shifts its focus on the urban cityscape. There is also an interest with an innovation of language.
- Woolf *Mr. Bennet and Mr. Round from 1924* "All human relations have shifted. Those between (...) and when human relations change, there is a change in religion, politics (...) the year 1910." (She implies gender relations have changed in addition to power relations (parents and children, master and servant). Woolf is an early feminist writer. Ms. Ramsey is a matchmaker. There is a female painter, Lily, who is teased by a man who says, "Women can't paint. Women can't write." Lily will finish her painting by the end of the novel and reject Ms. Ramsey's matchmaking attempts. Lily Brisco (sp?) owes a great deal of her artistic inspiration to Ms. Ramsey
- "Modern man is an entirely new phenomenon." (Jung?)
- WW1 to mid 19th century is the time period of most of the works that we will be looking at. Works written after WW2 are considered to be post-modernism works. It is considered to be a continuation taken to the extreme. It is also understood as different attempts to break away from modernist forms which were thought to have become as conventional as earlier forms of writing. *The Norton Anthology of English Literature (...)* page 1904-5 (reading the introduction is highly recommended to further delve into the information) "Observers of English fiction (...) the modernist Joycian strategy of resurrecting ancient narratives (...) Have given way to a fear (...) of parroting (...)"
- (Synopsis of texts)

LECTURE 2

- Thomas Hardy and Gerard Hopkins have been described as standing like two warders at the portals of modern poetry
- Hopkins died before the 20th century
- Hardy lived until 1928
- Hopkins would be depicted with an eye turned upwards whereas Hardy would be depicted casting a backwards glance. His poetry differs from introspection
- Hopkins is more experimental in verse and style. Hardy is not as experimental in terms of poetry (early 20th c writing, poetry and the novel)
- (side note) Writing a novel - Woolf experiments with multiple viewpoints and the inner thoughts of characters
- Hardy -1844- 1889. Pivotal dates: 1866 roman catholic church, 1877 ordained as Jesuit priest, 1918 posthumous publication of poems. Robert Bridges brought about this publication, the poet Laurier of the time.

- 1918 is an interesting date for many reasons. End of WW1, T.S. Eliot's first prominent collection of poems published one year before in 1917, Ezra Pound's poems published by that time. He coined the slogan, "Make it new!"
- Hopkins poems are posthumously published in that time of literary ferment. It is an ideal time for his belated entrance of experimentation and writing. Poetry had to be difficult in an age of cultural fragmentation. Will be later explained
- Hopkins' poetry can be categorized by an extraordinary rush of language where sights, sounds and such are thrown together haphazardly. However, despite the randomness of his language, there is some sort of design. Familiarism and vocabulary are pushed aside to achieve a fresh immediacy of expression. He unites the effects of poetic diction and prose at the same time. The second attractive feature of his poetry is that Hopkins tried to do away with archaisms of language. In the previous century, there were words such as "o'er" meaning "over" and "ere" meaning "before". Hopkins wanted to capture language readers could identify with that wasn't poetic by nature in an artificial sense
- Hardy takes an opposite tact and welcomes archaisms in his speech. He's against artificiality to avoid the poetic line (to avoid phrases that would be found in Shakespeare) because it wasn't the common language used and also because the figures of his poetry were rustic figures. Hence, his language reflects his subject matter
- Another feature of Hopkins' writing is that he's fond of coining new words. "Neologism" (coining new words). He also plays with parts of speech in his poem. For example, in "As King Fishers Catch Fire (...)": pronoun - themselves (but only use SELVES). I.E.: all of these distinctive sounds and creatures, have selves; they reveal their identity. It gives a sense of movement and action.
- Also, the sound of the word and its meaning goes together (onomatopoeia)
- Hopkins pivotal moments in life: his view of the world is being challenged. I.E. The industrial revolution (as seen in today's poem), and the world of Darwin with his Theory of Evolution, and the operation of chance and how it works in the universe. As such, he is a man of his times. With the industrial revolution, Hopkins is concerned with what we would today call "environmentalism"
- Three terms used when talking critically about Hopkins' work:
 1. Inscap - Romantic poets were at the beginning of the 19th c, then the Victorian poets moved in. As such, landscape became a popular topic in poetry. This term is formed by the interest in landscape. It means "individually distinctive beauty". For example, with a bell, you can describe its identity through its sound, a type of beauty. This is not limited to only animals or objects, it also extends to humans. Essentially, it is the essence of a person or object. What makes them/it tick? There's a celebration of the distinctive beauty, but also a homage to the source of it
 2. Instress - synonym = liveliness. "The instinct or pressure from within." It's the pressure/power that holds the inscape together, like the force that binds the atom. Here, this instress is the natural impulse or urge towards its own proper function. I.E. A bell. Its proper function is to emit a sound.
 3. Sprung rhythm - rather than observe in a strict, metrical beat, Hopkins goes offbeat. This goes with his neologisms. He splits words into two and hyphenates them to give the next line more immediacy. To release, to give that sense of liveliness with instress. Where to put the accent or stress on syllables, or not. Combo between colloquial and formal that gives his poetry complex meanings

- The title is used in the first line of the poem. Readers are invited to pause where the stresses are (i.e. charged and grandeur - hard "D"). Evidence of divine power at work in world. I.E. Instress - the power that binds things together. Gold foil gives off broad reflections; a sort of fork-lightning. Grandeur in its largest and smallest form (flame versus shaking out foil). Oil imagery is destructive, however, this image could be more positive. Oil is harvested for usefulness, olive oil. So there's a sense that this is a natural phenomenon, a fruitfulness. Similes happen because of human intervention.
- This transitions into the next part of the poem. Is there disconnect? "Wreck" versus "reck." The line could mean that humans cannot wreck nature because God is protecting it. Or, it could be that humans do not recognize God's rulership. However, "reck" here means "pay heed to." "Then" without the comma means "therefore" but means time ("then and now")
- Sounds give a sense of the wreckage. Double meaning of "reck" elaborated here. "The earth is bare" versus "the human foot is shod." Man separating himself from nature (the source, God - the inscape). "Shod" means "being covered." Man has lost contact. Negative effects of the industrial revolution seen here with "the earth is bare." Human beings have insulated themselves from the earth. Loss of contact to God and loss of stewardship for humans. First stanza ends here. God's grandeur and humans' destructive capabilities
- "And for all this" = "Despite." "Spent" is an interesting word choice. Refers to trade, commerce - from a human perspective. Both opening lines of the first and second stanzas use words with an economic sense "charged" and "spent"
- Sunrise - even though there is a bleak point without light, the sun always rises in the east. The Holy Ghost is one of the divine trinity. Here, the image is used as a protective figure. The image references a mother hen figure. A maternal, gentle figure (brooding, warm breast, bright wings). Relates to the notion of instress. Regeneration
- Adam and Eve - the tilling of soil. Work as punishment
- Hovering over the abys and bringing what is chaotic into order (the job of the Holy Spirit)
- Bent over the world, protection. But also bent as in crooked (to put back into its original shape)

God's Grandeur, by Gerard Manly Hopkins:

The world is charged with the grandeur of God.
 It will flame out, like shining from shook foil;
 It gathers to a greatness, like the ooze of oil
 Crushed. Why do men then now not reck his rod?
 Generations have trod, have trod, have trod;
 And all is seared with trade; bleared, smeared with toil;
 And wears man's smudge and shares man's smell: the soil
 Is bare now, nor can foot feel, being shod.
 And for all this, nature is never spent;
 There lives the dearest freshness deep down things;
 And though the last lights off the black West went
 Oh, morning, at the brown brink eastward, springs —
 Because the Holy Ghost over the bent
 World broods with warm breast and with ah! bright wings.

From <<http://www.poetryfoundation.org/poem/173660>>

- Hardy - considered to be a pessimist. Didn't like that depiction of him. Comes at a time where there is a disappearance of God and during the aftereffects of Darwin's theory and Nietzsche's theory.
- In terms of language, his works range over many genres. His verses are traditional. He experiments with patterns and forms. An intensification of language and he used archaic words. I.E. "Wrought us fellow like" versus "Made us friends." He's trying to achieve a precision of meaning appropriate to the situation of his poems. Hardy wanted to avoid the rustic, farm life. Not aim for Shakespeare
- Poem has to do with chance, influenced by Darwin

LECTURE 3

Re-cap

- Hopkins - optimist, Hardy - pessimist (challenged view)
- *God's Grandeur* - the presence of a deity, the order/beauty of the world being tarnished by human intervention, largely due to the industrial revolution. Charged and experimental words used. However, there is an ever refreshing source that regenerates the Earth as seen in the form of the Holy Ghost (a warm bird brooding, like a hen, over a bent world).
- Hardy - view of ordered universe is challenged. Still holds earlier world view. Lots of developments *Darwin*. The poem, *Hap*, is partly indirectly inspired by that development. *Darwin* = cultural landscape. Order of the universe being challenged by scientific developments
- Hypothesis and then responds to it. "IF but some **vengeful** god" --different premise than Hardy
- Sorrow occurs based on some vengeful god. Did not originate with Hardy. Goes back to the ancient Greeks
- Speaker - somewhat at peace with knowing that the sorrow he experiences is out of his control and is rather some higher power; bears it stoically
- Hardy fond of certain archaisms and abstractions
- "But not so." - this is not the case. Shifts poem to new direction.
- Images show that it is instead chance that affects his misfortunes. "and dicing Time" capitalizes "time." Throwing the dice - might be lucky or not. "Pilgrimage" connects the poem back to God at the end
- Forces are unpredictable. Can be good, or bad. Seems to be indifferent
- Title of the poem *Hap* - protagonist's death described as a "happy death" by narrator. *Oedipus Rex* - son of chance/luck. Think he's outwitted fate. However, that isn't the case. "Haphazard" - also from the root word "Hap". *Alice in Wonderland* - moving from the chessboard. People's lives represented by moving across a chessboard. Humans can't control or understand these forces. Rather, they are subjected to them
- Albert Einstein, *Theory of Relativity* - "relativism"; Darwin *Natural Selection* - "accident/chance" (later developments of 20th c. Hence, this poem precludes or references those two things, in a way. Werner Heisenberg (Nobel prize in Physics) *Quantum Mechanics* (uncertainty principle). Can't know everything about universe. Not absolute.

Subjective and limited. When Heisenberg put his theory forward, Einstein replied, "God does not play dice."

- The universe in *Hap* is ruled by indifferent forces which can provide joy or misery
- *The Darkling* Thrush. Original title = *By the Centuries' Deathbed* = original title. Supposed to be read at the end of the 19th c.
- "Darkling" - used to describe a bird in:
 1. Milton, *Paradise Lost* BH III. 37-40. Means a "nightingale"
 2. Keats, *Ode to a Nightingale*. Again, refers to a nightingale; bird imagery
 3. Arnold, *Dover Beach*. Victorian poet. Speaker pictured with beloved, looking across beach and trying to withdraw from hostilities on the continent at that time. These two people looking across to Dover beach at "a darkling plane where ignorant armies clash by night." Description of the landscape. Relevant to Hardy's poem
- Word has been used before then in Shakespeare and such
- Poem seems to lament the death of the century
- Thrush enters at the end of the poem who seems joyful, contrasting the earlier tone of the poem
- First two stanzas --> death and desolation. Speaker projecting own feelings on landscape
- "Frost was spectre-grey" (ghostly grey. Dead). Cold separating human beings. "gate" --> passageway to heaven, hell. What does the gate lead to?
- "Corpse outleant" (crypt. Everything is sharp, hard. References winter. Old). Graveyard (gate). Almost like speaker is at the funeral, everyone has moved on
- "And all mankind had haunted nigh," (ghosts. Heightens the sense of sadness that the speaker experiences)
- Whether the speaker is projecting his mood on the landscape or not is questionable. John Ruskin - "pathetic fallacy." IE You look outside, it's raining and so you think nature is crying. When people project human emotions onto the external, natural world. That is a fallacy, because it is just the natural world. It evokes pathos
- Shelly's poem *Ode to a West Wind* - if winter comes, can spring be far behind?
- "Of joy illimited" - bird unexpectedly comes to song. Is in sharp contrast with the landscape. Bird has been flying from somewhere "an aged bird" "has chosen thus to fling his soul upon the growing gloom" --> misery, death vs joy
- Last stanza, the speaker's view is questioned again "And I was unaware." Speaker seems to be challenged by the bird's joy, but seems to still hold on to his view
- Old thrush. More entrenched in its ways. Shows the possibility for another viewpoint
- Nature vs humankind. Nature more akin to embracing the new vs humankind more akin to staying in the past? Objective - bird, subjective - speaker
- Hardy was not a pessimist. "Doesn't involve the assumption that the world is going to the dogs." His practical philosophy is "meliorism" (things can be improved and get better)
- Perhaps the bird is oblivious to death which is why it flings its soul out. The bird could be naiive. Possibility of something there, but the speaker hasn't worked it out yet
- He's leaning on the gate, in-between two ideas almost (by the end of the poem)
- T. S Eliot: "tradition" is very central to his works (seminal essay and contribution to literary criticism and "making it new"). He borrows certain aspects to make them contemporary. Pg. 2555 *Traditional and the Individual Talent*. Tradition - to engage your predecessors. (IE tradition of conversation as seen in *Prufrock*) A sense of history makes a

writer contemporary. "His appreciation is the appreciation of his relation to the dead poets and artists." Poets speaking in his or her own voice; the impersonality. "The man who suffers and the man who creates" pg. 2557) Prufrock is a character that Eliot has created. Cannot make the identification that they are the same

- The imagists (learned the necessity of clear and precise images from them)
- 17th c Metaphysical Poets (their wit and passion were combined)
- French Symbolists (Baudelaire, etc.)
- Shows what he has learned and applies in *The Love Song of (...)*. Takes an epigraph of *The Divine Comedy* and applies it in a contemporary meaning

LECTURE 4

I MISSED THIS CLASS. THESE ARE SOMEONE ELSE'S NOTES

- T.S. Eliot:
 - Series of paradoxes; what makes a writer is when he is able to go back to the past; a contemporary writer should be able to write within their own generations as well as past generations.
 - Joyce's "Ulysses" is an example of this contemporary skill;
 - There are distinctions between author and narrator;
 - "Modernist Manifesto" in the NAEL;
 - Eliot alludes to Donne in "Prufrock";
 - Eliot was interested in LaForgue's symbolist approach; internal dialogue — Robert Browning;
 - Epigraph is an example from Dante's "Divine Comedy"
 - Internal dialogue in Dante: A personal tour of his own psychological hell;
 - Donne: Metaphysical conceit:
 - The description of the patient etherized upon the table;
 - What are the different aspects of the city scape which come together?
 - It tells us something about the state of mind of Prufrock? Irony in terms of love; proactive approach; morbid descriptions that suggest dissecting/alter/numb society and himself;
 - Description of the fog:
 - Sensual and feline-like;
 - What does this say about his psychology? Patient sensual desire; sensual social interaction; sublime— ridiculous; indecisiveness;
 - Timidity makes him delay his decisions and desires;

- Social exercise;
- 73-74: objective correlative: references that evoke and express emotion of the character in the poem
- 79-80: torturous nature of the speaker;
- 84-86: refers to death; consideration of his own human mortality; seems him as a secondary character on life's stage;
- "Head brought in upon a platter" — story of John the Baptist;
 - Confusion and conflation of sexual yearnings on Prufrock's part;
- 99-100: reference to Marvell's poem of sexual union;
- Fraudulent manner of speech; unclear and incapable of being understood in the way he means to communicate; he is afraid of miscommunication so he never gets to the point;
- Mermaids singing: literary allusion to "The Odyssey" — Prufrock thinks they wouldn't even sing to him so this is another example of pathos;

LECTURE 5

D. H. Lawrence, *Odour of Chrysanthemums*

- Childhood, environment of a mining family, etc.
- Ford --> dinner with Wells and Chesterton (Lawrence - "I have discovered a genius!")
- "The small locomotive engine (...)" Ford "Lawrence is going to write, whatever he writes, with his own power of observation that comes from 'the inside' (psychology)
- Trains have an individuality (Ford). "Number 4"
- Ford "Good writing. Slightly, but not too arresting." (colt that it startled) "Good again. This fellow does not state. (...) seven miles an hour means nothing to the untrained eye." Lawrence is *showing* us. Train must be a ludicrous, ineffective machine because it cannot take a colt
- Mrs. Bates - natural and industrial world (she's trapped between the two). Ineffectual engine hints at this
- Ford: "He knows how to open a story (...) for holding the attention (..) he knows the life he is writing about (...) you can trust him for the rest."
- Illuminating detail - in Lawrence's descriptions at the opening paragraph. Juxtaposition between the sense of realism (locomotive engine) but also a metaphor (can't outdistance a colt)
- Lawrence uses imagery to suggest something similar (chrysanthemums). Images that keep occurring gather force
- Setting of the story - dreary, shadows (people). Referencing death. Even the natural world is forsaken, like in Hardy's poem
- Bates family: intimacy and how they feel trapped, even though they are close, because of their living quarters and the situation they are in
- Focus: husband and wife

- Juxtaposition - Mrs. Bates and isolation. The family lives in isolation, and they feel insignificantly trapped. Husband as well. Trapped between the natural world (family included) and his work. John - almost lost in darkness. The neighbours were very cautious and appear secretive, at times. The mournful mother of Mrs. Bates and Mrs. Bates' father. He wants to remarry. He wants the warmth of a family and not to feel like a stranger
- *Industrialized ugliness of the mining community and the thwarted beauty of nature*
- Lawrence's intimate knowledge of the landscape and what it meant for a family living in it helped to give realism to this story
- Conflict between husband and wife. Mrs. Bates has two children, expecting another. Trying to keep the household going because of his husband's absence (both working and drinking). Initial portrait - taking control of the household, trying to be responsible in her husband's absence. However, she is disillusioned and upset with him.
- Don't really get to know the husband
- Mining as a kind of community; almost like a communion? Pubs extension of this community? Does Walter want to stay in that world more than the others with his family?
- POV starting to change. Repeated reference to the image of the flower, the chrysanthemum. Pg. 2483 "Beside the path hung (...) white apron." - she's covered with the flower's petals. Pg. 2484 "As they went slowly toward the house, he tore (...) " same path. Pg. 2487 One of the children notices that she has the flower in her apron "You've got a flower in your apron (...) in a buttonhole." Relationship full of this flower. Pink vs brown. Lush, full of life and hope, love vs death, rotting, fading, hopeless. Autumnal solemnity (autumn process). Pg. 2492 "Then she lighted a candle (...) and on the dark mahogany." Description of what is in the bedroom. Important because on the next page the men bringing her husband's dead body into the room knocks over the vase full of flowers. A broken vase full of flowers - all of Mrs. Bates' hope has deteriorated until it has been destroyed. Image of their broken relationship which leads to Mrs. Bates' reflection on her husband
- Vase - foundation that helps the two live in either world. Different colours with the flowers represents her and her husband's relationship
- Is it renewal that Mrs. Bates feels when the vase breaks?
- Pg. 2494 "Elizabeth embraced the body of her husband (...) he was impregnable." The body of her husband was like a stranger to her. It triggers a thought in Elizabeth about the way they always interacted with each other when they were alive. "The man's mouth was fallen back (...) far apart as now." Even in their moments of intimacy, Elizabeth concludes that they were two isolated beings. "He was no more responsible than she. The child was like ice in her womb. (...) this man." (2495). They are in the dark. Death brings her moment of illumination. Elizabeth feels a range of emotions. "She was grateful to death (...) And she knew she was not dead." Potentially of regret. However, a possibility of regeneration. The children seem to have nothing to do. "She felt that in the next world he would be a stranger (...) But how little!" (2496). Has Elizabeth reconsidered her own part in this isolation, this failure? She questions who she is and what she has been doing in the first part.
- **WHAT HAS THIS MOMENT, DEATH, TRIGGERED IN HER REFLECTIONS WITH HER HUSBAND?**
- She too had a part to play in this scenario. The blame is not solely her husband's. She realized that her marriage never worked from the beginning, and her marriage is not what

she imagined earlier. She has a range of emotions - shame, grief, guilt, anger, etc. Human experience in these circumstances. Potentially heightened here because of the story and literary impact

James Joyce

- Major prose stylist of the 20th century. Statement about his short stories and earlier stories. "Epiphany" pg. 2277 - short description about that word. Used that word in his story, *The Portrait of the Artist*. Taken from the religious context (manifestation, revelation) and applied it to aesthetics/art. As the editors mention, the collection of stories, *Dubliners*, was for Joyce to get back to the heart of his native city. Joyce left Ireland and spent his later life in the continent. However, his stories focus on Ireland where he grew up. Joyce tried to group the short stories around the stages of development of person. From childhood to mature, adult life. He always had levelled, harsh criticism against his native country. "My intention was to write the moral (...) the center of paralysis." Creatures like automatons; stuck. Joyce saw Dubliners being trapped. *A Portrait* - Daedalus (main character). Tries to fly and escape the nets (figuratively. Like the myth). Ireland was under the thumb of Britain, so there were cultural constraints (historical details). Trapped (like the Bates)
- At the time Joyce is writing these novels, he left for the continent and got homesick. Negative qualities and traits were his focus for the first few stories. He also mentioned traits he missed. This is reflected in the short story, *The Dead*. The Conroys coming back to Ireland for a Christmas party. Gives more balance to the negative picture of Ireland that he had portrayed
- The epiphany: "a sudden spiritual manifestation, whether through the vulgarity of speech, a gesture, etc. Showing forth a revelation; those moments in which people reveal their true characters."
- Mrs. Bates had an epiphany. If you read the stories in *The Dubliners*, each story has an epiphany, usually at the end. Sometimes the character is aware of it, like Mrs. Bates, but sometimes the character does not notice it.
- Is Gabriel's epiphany understood by him in the same way as Mrs. Bates understood it in Lawrence's short story?
- The opening scenes prepare Gabriel's entrance and provides some of the focus in the rest of the short story (like in Lawrence's story).
- Gabriel is coming to this Christmas party. He's going to give a speech. He encounters a number of characters, and he engages in a number of minor conflicts which serve as a prelude to his final epiphany. Lily (the caretakers' daughter) --> Lily has a negative view of men at that time. She thinks they are all full of deceptive talk. First instance of Gabriel's embarrassment. Gabriel - everyone wears galoshes on the continent. When Gabriel is listening to the piano and looks at the hanging pictures, it triggers a memory of his mother's opposition to Greta. First, because she's from a different part of the country. Second, because she's not as well-educated. Third embarrassment: Mrs. Ivors. Talking about galoshes, being on the continent and then visiting Ireland, especially visiting the west of Ireland, where his wife hails from. Gabriel does odd jobs, writing book reviews for *The Daily Express*. Seen as a conservative paper opposed to the Irish quest of independence. Mrs Ivors is a nationalist, uses a derogatory term to Gabriel "west Briton." Mrs. Ivors says she's just joking, after Gabriel mulls over about the meaning behind her words. Irish, nationalist literary revival (Yeats) in the three islands in West Ireland near the Galloway.

Gabriel is reluctant to go there. Pg. 2291 "Haven't you your own language to keep in touch (...) west Briton." (Irish isn't Gabriel's language. Ireland isn't his land).

- DOES ALL THIS UNPLEASANTNESS COME TO A HEAD WHEN HE GOES BACK TO THE HOTEL ROOM WITH HIS WIFE?

LECTURE 6

- Gabriel - trapped between two worlds. Similarities between Lawrence's story - epiphany (Mrs. Bates seeing the corpse of her dead husband), and beginning details allude to later events
- Anglicized Irishman (west Briton) - opposed Irish nationalism, independence
- Galoshes triggers other memories about when his mother opposed his marriage to Gretta, from the west of Ireland and who is from a lower class. Also relates to visiting the west of Ireland, Mrs. Ivors taunts him. Literary nationalism is related to the dramatist, John Wellington Synge (sp), who encourages to write about that particular Ireland. Ms. Ivors repeats her charge, West Briton, to Gabriel
- Gabriel uses the speech to address what he has seen and experienced at the party pg 2292 (Gretta intervenes and asks what were you talking about). "There were no word really (...)" Gretta is oblivious to the actual context, so becomes excited to see Galloway again.
- Pg. 2292 - Gabriel goes over his speech "One feels that one is listening to a thought-tormented music" - later seen with Gretta. "(...) ignorant old women?" - redirecting words with a counterbarb to Ms. Ivors
- *Dubliners* highlights some aspect of Irish life from childhood to maturity, as well as public life. Joyce missed the Irish hospitality he mentions here in this story
- Gabriel thinks Ms. Ivors has gone to the extreme with her propaganda. However, by the time he delivers the speech, Ms. Ivors has ironically left
- Sets up contrast between the romantic past of Ireland, different families involved, and living Judies and affections (2299), and also music. The reference to music starts becoming more important (2303) "He stood still (...) *Distant Music* he would call the picture if he were a painter." Gabriel is unaware that the music has triggered a sad, important memory for his wife. Gabriel knows that her eyes are shining, however Gretta is thinking about a sad memory. Hence, outwardly Gretta appears to be glowing with happiness whereas she's actually sad. The song is about a sad moment. Gabriel's eyes are also described as glowing with happiness, so they appear to both be happy.
- (2305) "She seemed to him so frail that he longed to defend her against something and then to (...) heliotrope* (...) turn and look at him..." - look of love; intimacy. He's imagining not just in a painting, but in a play how each would play their parts
- Pg. 2307 "-Gretta!" (exactly according to script) "She turned away from the mirror (...) No, it was not the moment yet." Heliotrope. The emphasis on the bright shining eyes, happiness, festival occasion, glowing eyes. Heliotrope describes the movement of a plant that turns its flowers to the sun (as well as describing purple). He imagines Gretta going through the motions of a plant turning towards the light. The emphasis on light alludes to this. However, Gabriel's plan is thwarted and decides that this is not the right time

- Gabriel's previous humiliations with Lily and Ms. Ivors will pale in comparison to the one with his wife, Gretta. She remembers a boy from her childhood who used to sing the song and passed away after going to see her in the rain out of love. She thinks that he died because of her. Gabriel looks at himself in the mirror during this conversation before and after when Gretta tells him about the boy. The boy and her spent time together in Galloway. Pg. 2308 - He connects Gretta with Ms. Ivors' comment about going to Galloway because "Perhaps that was why you wanted to go back to (...)" Gabriel felt humiliated by the failure of his irony (...)" - misdirected irony. During the speech, Ms. Ivors wasn't there. Now with Gretta, the boy is dead. "While he had been (...) in the mirror." - harsh self-criticism and self-pity. Gretta completes the story and goes to sleep. Gabriel's mind is still racing with thoughts. The boy dying at a young age makes him think of his aunts who will pass away, as well as previous generations. Everyone as shades moving into death. "Generous tears" - picked up from the previous page. Gretta told Gabriel that he is a generous person. Gabriel accepts her version of what happened with Michael Furey. "A few light taps upon the pane (...)" snowing all over Ireland. Joyce uses the image of the blanket of snow covering all the shades. "The time had come for him (...) all the living and the dead." - snow connects both the living and the dead
- Going west to Galloway, going west of Ireland (like Yeats). Getting to know your country better, make it the subject of art. Gabriel's tendency to geographically and emotionally move away from Ireland. Heliotrope. The sun setting = death. Snow falling - blanketing everyone. Living and dead connected in a way that he mentioned in his speech, but that crystallizes here. Gabriel's relationship to other people and his country. All are being re-considered. Very charged moment
- Sense of guilt, humiliation. He was centered on himself with the situation he imagined with his wife, and also otherwise. He had a twinge of jealousy towards his wife (potentially), not realizing that Michael had died
- View of a painter, his desires - his pov. Gretta describes Michael as someone who went out of his way to show Gretta that he loves her. "Generous tears" - Gabriel is able to reconsider the situation, but it also might highlight his own lack of generosity to his wife, nation, etc.
- Is it a moment of expanding his awareness, like with Elizabeth Bates?
- First World World - cultural moment of change in Victorian morality, aestheticism, war itself (marked as a hugely impactful event). One of the aspects of war that was unprecedented up until that point pg 2016 "Before the collapse of Germany (...) minds of the survivors." - unprecedented horror from all the lost lives is the focus for writers and poets. The tone "to express the disillusionment of a generation", regret, loss. Tone of regretful pastoralism (going back to the countryside); looking backwards to a simpler time. A number of these war poets were influenced by Hardy (rustic moments). This retrospective look at a past English countryside of the past containing cottages, old furniture, rose-scented lanes, apples and cherry orchids, etc. This group of poets were referred to as "Georgian Poets" because of the ascension of King George V. Patriotism, a natural heritage threatened by urban growth was dramatically intensified by the European war.
- The first two poems we're looking at were participants in WW1. There was a great hunger for poetry on this subject at that time. *The Lighthouse* - Mr. Carmichael

becomes popular for writing war poetry, even though he didn't participate in the war. This became equally important as well.

- In sum: looking backwards and non-war participant writers about war
- Came to a head in 1914 when H.G. Wells wrote a pamphlet called, "The War That Would End All War." Because of the rate of those killed, some predicated the end of humanity. Looked back with irony because that war did not end all wars
- Brooke, pg 2019. Well-known poet. "The Soldier" - romantic appeal to nationalism. Going to the past "forever England." Animating a force and spirit that gives life for the good. England is not circumscribed by its geographical boundaries on a map. Wherever the soldier goes is an extension of England and what it represents. It's a kind of forceful revival. Patriotism. Appreciation for the sacrifice of that soldier who fights for many. The corpse will revive and regenerate other nations. Death becomes a more positive thing
- The death of an individual - separation of the body and soul. The body is separated (T.S. Eliot - "The Wasteland"). However, here it could be that there is no separation of the soul; always reunited by a patriotic and religious view. Physically separated vs spiritually unified. The spirit cannot be quenched, even if killed on different soil
- "Strange Meeting" by Owen. Participated and died in the war. (pg. 2038) Two people meet from opposing sides. Vision of Hell - real or imaginary? Owen pioneered pararhyme in the introduction. "The rhyming of two words with identical or similar consonants but differing, stressed vowels (...)" (pg. 2034). The pararhyme signals the oddness of the encounter here
- The meeting which the title alludes is this one between the opposing soldier. Everything is thrown into question. "I am the enemy you killed, my friend." - death symbolically represented here? Another poet soldier - puts it closer to the writer. Heightens the poignancy of the situation
- Everyone is in Hell; there are no markers for description. Can't recognize each other's features. All of the horrors - loss of humanity, as well as the loss of lives. "Let us sleep..." - before the war, there were no wounds that bled.

LECTURE 7

I MISSED THIS LECTURE

LECTURE 8

T.S. Eliot, *The Wasteland*

- *The Second Coming* - Yeats. Christianity with reference to Yeats' view. 2000 year cycle (Classical Age, Helen of Troy, birth of Christianity (first coming) - second coming alludes to this. Fuses biblical images from new testament. Last book of bible - Apocalypse. Analogy used to show possibility of historical events indicated in the footnotes. Have we reached "the second coming"?
- Egyptian sphinx - history making its way or opposite? Tenderness, hope. Cradle - innocence, maternal care (is this image giving way to the beast - unknown, ominous, brutish). Biblical apocalypse - figure of anti-Christ?
- Yeats not fond of orthodox Christianity.

- Hopkins to Odin - relationships, world order, run by chance? Odin here gives us picture of "modern person" living in society. Useful headnote in edition - part of group interested in social questions. This poem deals with that. Interests in other watershed events post-WW (Spanish civil war), idealism - ambulance driver on side of republicans. Devastation on churches made him turn back. This moment signals a shift from one vision of the world (connection to social awareness). Returns to church of England. Unknown citizen - unknown order. Takes place at 1940 - cusp of WW2.
 - Epitaph dedicated to unknown citizen - exemplary in some ways for what the state represents. (Other poem - qualities of Englishness). Is it praising the qualities? What qualities? Why are they praised? Tone. "He" - modern man (male). Nameless. Deliberation of description begins for the modern man. "He was found (...) that in the modern sense of an old-fashioned world he was a saint." - praise of this unknown citizen and what he's about to say. Transporting from religious sphere to social ("saint")
 - Why? "For in everything he did (...) education" Odin - inc. - first poet to rhyme this word with drink (industrial revolution). Then rhetorical questions: "Was he free? Was he happy? (...)" - complete picture by the end of the poem ending with these questions.
 - TONE - how should the reader respond? On the one hand, the poem reduces the citizen in the poem in light of the state. The state is a dominant figure here. Seems to have all the statistics of this man, but he remains nameless
 - Individual is dwarfed because of the encroaching state. Taking into consideration the date of this poem = totalitarianism (could reflect the turbulent times). Date of this poem is important - mentioning states references other states. Spotlight is on modern life. (~state cushions our notions of modern life) Conformity - polls and statistics suggest this man, but there is no individuality. The citizen represents the ideal with one in harmony with conformity. No consideration if this mode of living (conforming) equates happiness
 - Instruments reduced to calculating statistics (not really focusing on morality, ethical, etc. questions)
 - Odin - "inc" - off beat, but it does rhyme. Dissonant note sounded by these rhymes. Everything is in conformity, however, the language (often figurative in poems - other poem = Hell) here reads almost like a prose description about who this citizen was. "Plain style" - "plain style of citizen" (form and content connection). An idea presented (modern saint) moves towards a logical development of the idea - narrative, use of imagery. Here, the poem does not move from this place until the last rhetorical questions. The focus is always on defining the modern man
 - No exact reference to a specific war. Reader is interpreting what war it is because of the date that the poem was written
-
- T.S. Eliot, *The Wasteland*: "the disillusionment of an entire generation"
 - Writing about myth
 - Headnote to the poem - very good. Read Eliot's essay on *Ulysses* - both published in 1922 (Joyce and Eliot) - modernist novel, modernist poem. Joyce's novel was serialized for ten years in *The Little Review*. Eliot wrote his essay in response to this. Good clue to what he was thinking while writing *The Wasteland*. Joyce is going back to the beginning of western history. Transporting this figure to modern times. Leopold Bloom - Dubliner of Jewish descent. Ad man. Novel is one day, 18 hours. Leopold is never called "Ulysses," but the title makes the connection

- "The myth that Joyce talks about is mere scaffolding" - Pound. For Eliot, this provided a way of representing a modern world. History at large. Other writers should follow Joyce (modern world and the ancient world) according to Eliot. "It is simply a way of controlling, of ordering (...) to give significance to the immense panorama (...) of contemporary history." "(...) modern world possible for art."
- Writing a few years after WW1 ended. Mere anarchy loosed upon the world (Yeats). Making the modern world possible art - controlling principle. Challenge for modern artist - no common reference point. A culture of fragmentation. What can be a unifying force? Joyce used *mythos* - myth. You can use these ancient myths to bring them up to date, or use them to try and make sense of the modern world. Mythos - ordering principle for the modern world/art
- *The Wasteland* - perspective through the use of myth: cannot read this poem in the conventional ways. Doesn't follow narrative logic. No central plot, characters, speaker, etc. Trope of vision (will be later explained. Blind seer)
- Jessie Weston (critic?) - Figure of fisher king wounded and maimed. Must be revived so that the wasteland, sterile landscape, can be regenerated. Jessie - myth of the holy grail (Arthurian legends). Oedipus - sphinx dies and land is regenerated.
- Catharsis - ritual release of emotions. Miasma - pollution; moral pollution (Jessie Weston and Eliot - trying to talk about the modern world in connection with what has happened before in history)
- No fixed time sequence or setting in the novel. Revolutionary poem
- Sir James Fraser - writer. Common denominator between all religions
- Eliot - Ezra Pound helped bring this poem to life. Original was a much longer poem. At time of publication, it was the longest poem published
- "The better craftsman" - Dante's *The Divine Comedy* dedicating the poem to Pound
- Our mutual friend - Sloppy. In the courts, listening to different people. "He do the police in different voices." - imitates the police. Phrase from Dickens' novel. Ventriloquism - different voices caught in the poem
- Babble of voices (biblical image). Not necessarily talking to each other. Lack of communication - Eliot. Contemporary voices (Marie - sleigh ride) "My nerves are bad tonight (...)" (pub scene) "I didn't mince any words." - contemporary voices even in dialect. Prophetic voices "Shall I find fear in a handful of dust?" Biblical, Tiresias (blind seer), etc. One voice merged but doesn't appear: voice of the poet. **Impersonality** - distinction between the man who suffers and the poet who creates.
- Line 182 (fire sermon) - biblical phrase transposed "by the waters of Leemon, I sat down and wept." Leemon - where poem was composed when Eliot was at a sanatorium (biblical and biographical nature). Bible: "by the waters of Babylon"
- Voices of inanimate objects. Horns, motorcars, etc. Eliot talks about having attended a musical in 1921. Review about Stravinsky's ballet - this ballet animated primitive vegetation rites seen in the poem. Eliot mentions how Stravinsky is able to put the sounds of the ancient world with the sounds of the present.
- Prophetic voices made impersonal. An experience as if the speaker is saying (passed a terrible winter, spring is coming, summer surprised us). Voices projected onto Tiresias' voice - both male and female. Deliberate strategy to have difficulty discerning who the speaker is

- Eliot - one of the features appreciated in Fraser's work: "link between the primitive mind and the modern mind"
- Unreal cities, both past and present (Eliot's work)
- Many alien voices caught in the poem. Cultural fragmentation - *Heart of Darkness* (Marlow meets man in Africa. Has a terrible metamorphosis. Utters on deathbed, "The horror, the horror!" *The Decline of The West*. (Epigraphs seen in Eliot's work). *Glimpse Into The Chaos*
- Absence of central narrator (except for Tiresias - both male and female). Conversations in poems uttered by one person in urgency, prompts response. Never see the outcome of the conversations. No specific time sequence or setting. History is both now and all history up until this point. IE - London and unreal city (land that is timeless (...))
- History and myth merge
 - The "mythic past" - vegetation rights in the figure of the Fisher King, etc.
 - "Historical past" - Battle of Mylae (Persian war)
 - The present - everything is one
 - It's as if everything is occurring at one time
- The Wasteland - problem with sterility.
 - A la Joyce - Eliot shows different examples of a lack in fertility in the world. "Natural landscape is unfruitful, drought prevents crops from growing (...)" superimposed on the city, urban scape. Relief will come with water (rain).
 - Sterility shown in social order. Conversations don't have conclusions. Recite isolated monologues, not talking to one another.
 - Lack of love
- Main point of exam:
 - Closed book. Takes the whole class on Monday
 - Responsible for all material covered in SECTION 1
 - All questions are essay questions. No word limit
 - Two parts:
 - I. One question out of two in each part. Equally weighted
 - II. ""
 - Most questions - analyze and compare primary texts. These can be two poem, or a poem and a short story, or only on one primary text (short story)
 - Be familiar on the content of the poem, short stories (images, etc.)