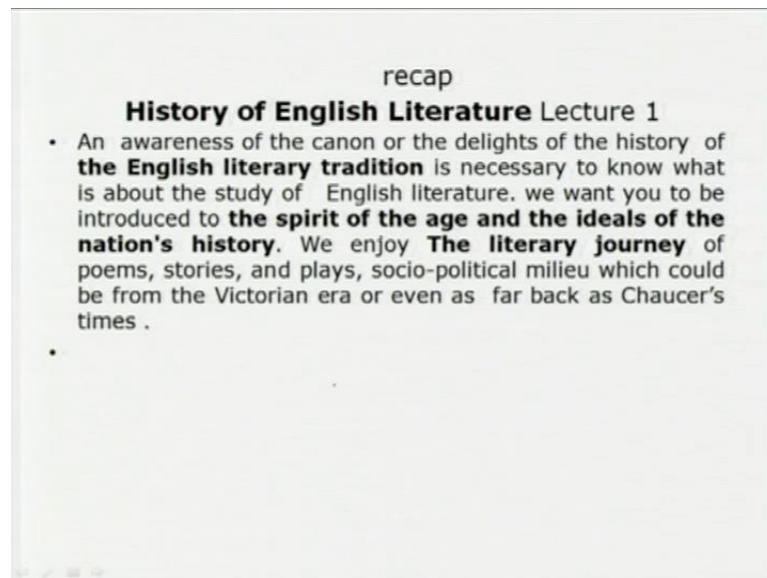


English Language and Literature
Prof. Krishna Barua
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Module - 03
History of English Literature
Lecture - 07
Modern Literature

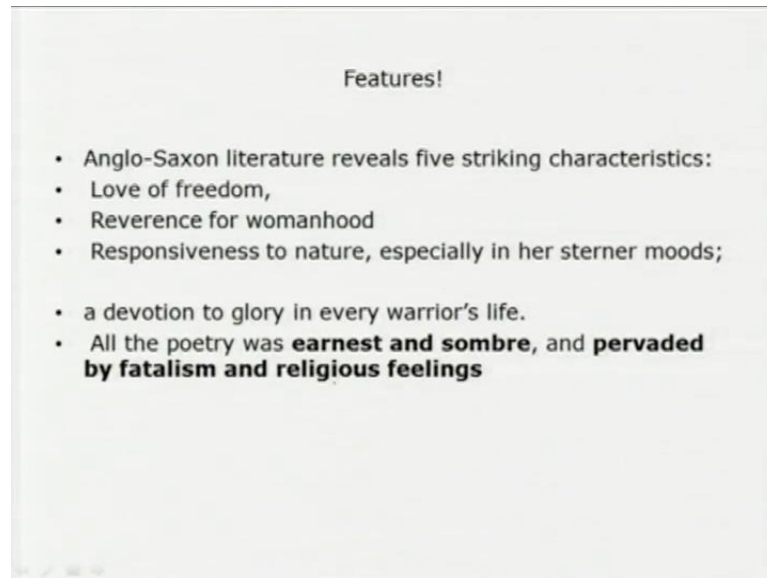
Institutes of technology and Indian institute of science as you are aware, this lectures of a student in the IIT's and other engineering colleges, and the role of humanities and social sciences is quite significant, in the curriculum of engineering students. I am Krishna Barua, I teach literature at IIT Guwahati, and it has been an wonderful experience, sensitizing the students to literature, and to social sciences. As you are aware these lectures are titled, literature and language, we are in the module 3 of English language and literature, which is titled history of English literature, and we are at lecture 4, the covering modern literature.

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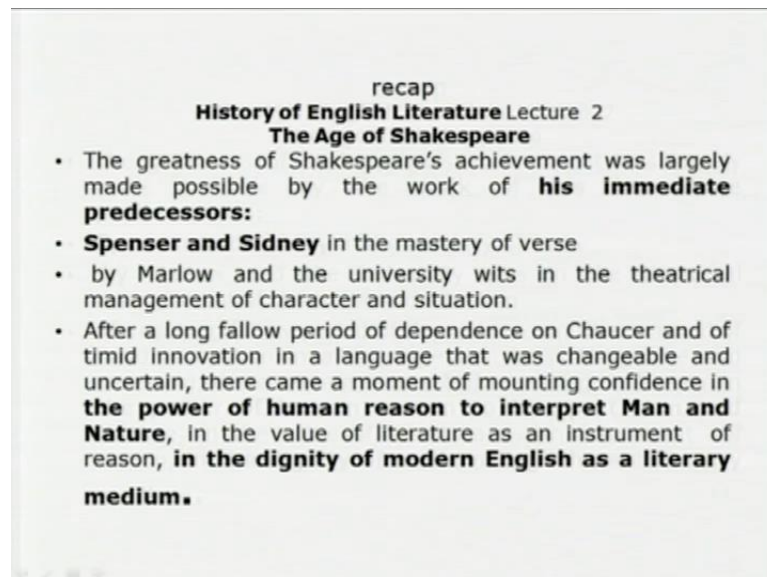
Well, so let us have a recap of what we had done in the previous lectures. We had started with, the necessity of why it is good to know about the ages, the different ages of history literature. And because this gives us an overview of what had happened, to the creative output of those times.

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And the 1st lecture was on the age of Chaucer's and the dominant characteristics as we have seen, was more on the love of freedom, and reverence for womanhood responsiveness to nature, and a devotion to glory. And the main icon, who dominated this age, was naturalist Jophy Chaucer's.

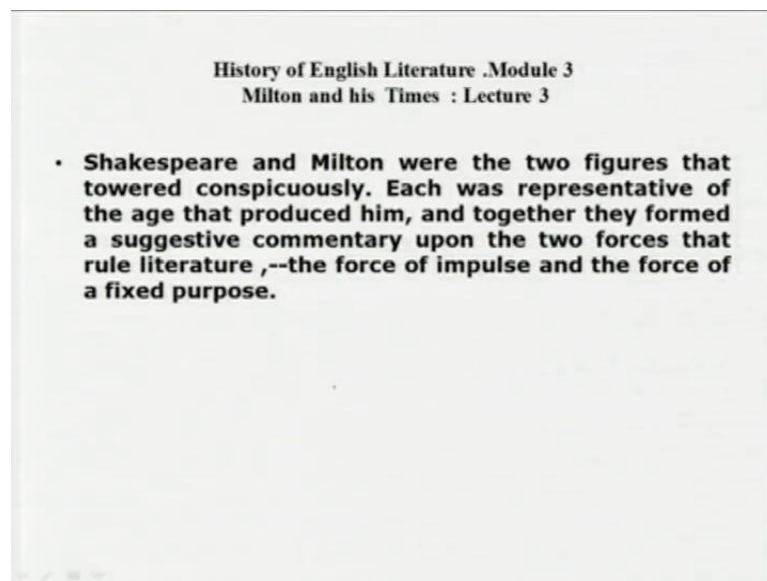
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And while do this recap of the lectures that we had done before, it is be, it will be good to for you to understand, how the characteristics of one age goes to other. Just now, we had done that language section period; there was this reverence for nature. And you will

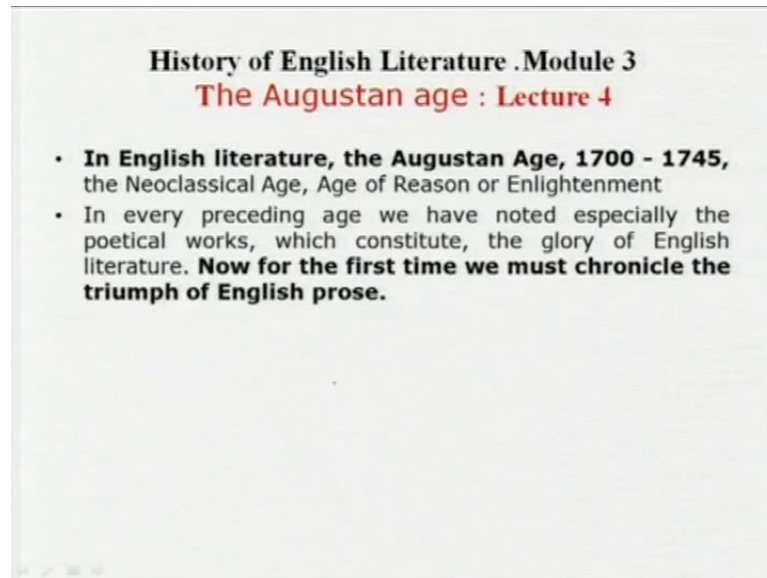
find again in the age of romanticism, the need for connections with nature, with spirituality, with freedom, of domain, again becomes recurrent. When we did lecture 2, which was the age of Shakespeare, we covered the whole age of Shakespeare, from the poetic geniuses like Spenser and Sidney to Marlow and the university wits. And we found out, what was the meaning of reynasa, humanism and the emphasis on man as man, and the dignity of modern English as a literary medium.

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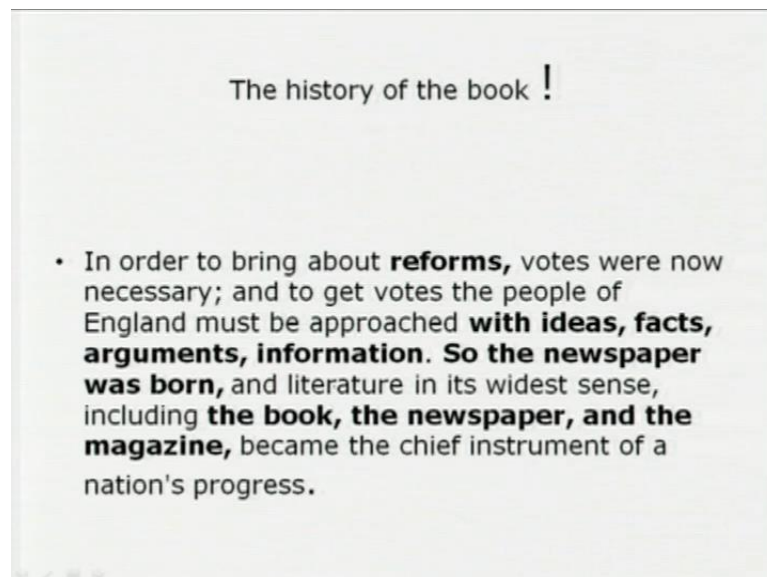
And in lecture 3, when we came to module 3, and lecture 3 of Milton and his times, we had seen, how Shakespeare Milton were two figures, that towered conspicuously. And was represented representative of the age, that day that produced them and the force of impulse on the one hand, which was the age of Shakespeare, and force of fixed purpose which was the age of Milton.

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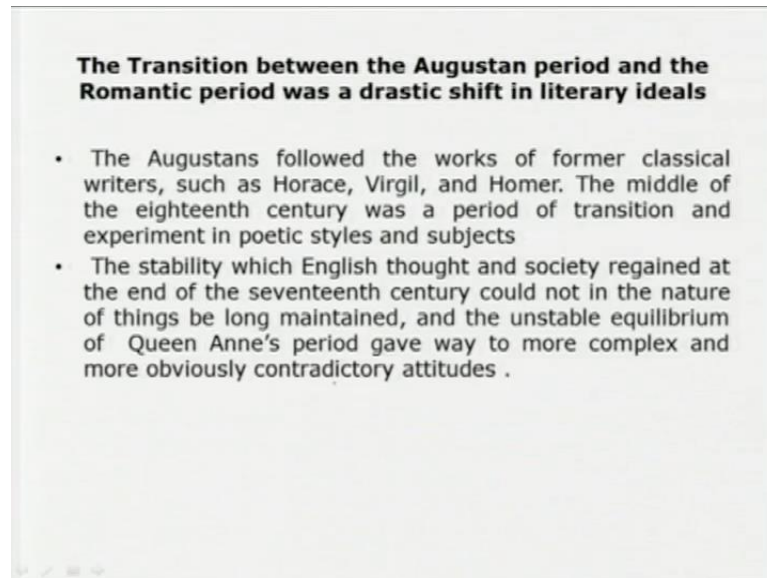
In lecture 4, the Augustan age which was very interesting in the sense, that it was more the type of English prose. For the first time, we chronicle the time of the essay, the newspapers, and the way that the novel took into, came out.

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The history of the book in order to bring about you founds, how this brought about ideas, facts, argument, information. This will be very interesting now, while we will be doing lecture 7 of this module, how this age of prose again continue to in the modern times. And the newspapers and the magazine became chief instrument of a nation progress.

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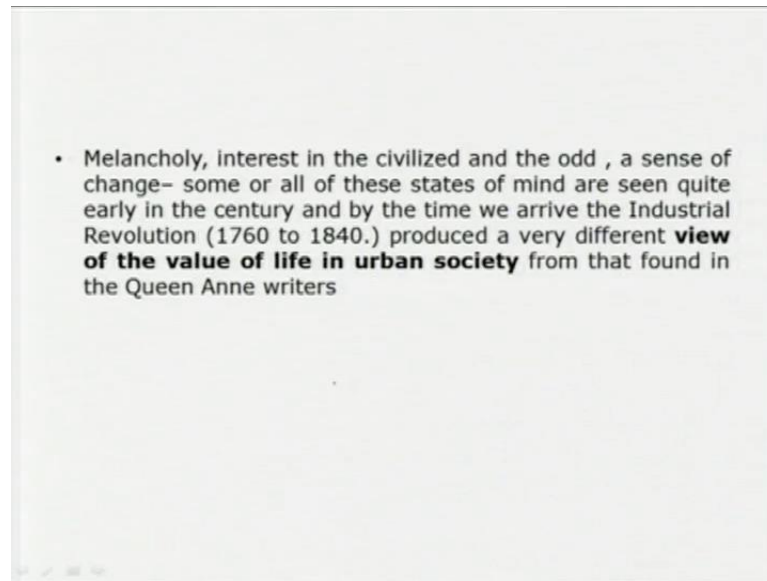
The Transition between the Augustan period and the Romantic period was a drastic shift in literary ideals

- The Augustans followed the works of former classical writers, such as Horace, Virgil, and Homer. The middle of the eighteenth century was a period of transition and experiment in poetic styles and subjects
- The stability which English thought and society regained at the end of the seventeenth century could not in the nature of things be long maintained, and the unstable equilibrium of Queen Anne's period gave way to more complex and more obviously contradictory attitudes .

And Augustan this transition between the Augustan period and the romantic period was a drastic shift in literary ideals. As we had gone to lecture 6, which was the romantic age we found that there was a drastic shift, and the middle of 18 century was a period of transition and experiment, not only in poetic styles and subjects. So, why we do, each age we find that this transition do takes place.

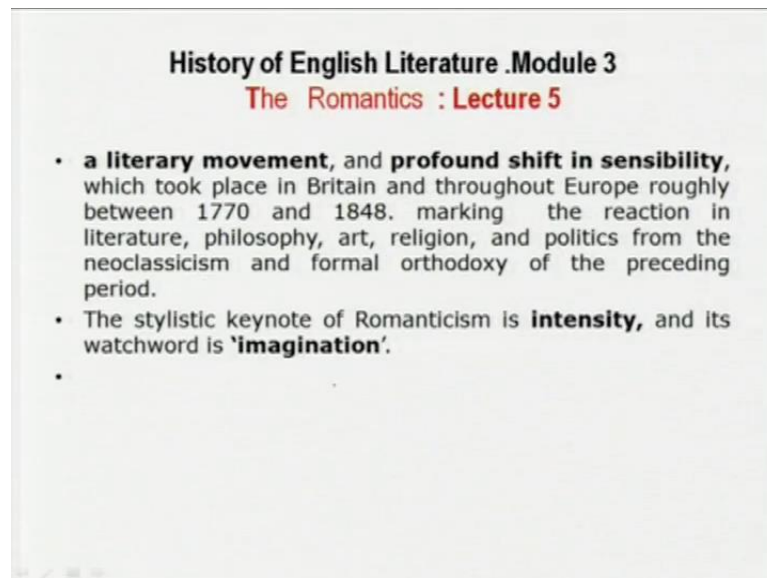
And at a same time we find, that some of the main characteristics of what greatly marked the age; it is carried over to the other. It is not that the innovation comes out all of a sudden. The stability which English thought and society regained at the end of the 17th century could not in the nature of things be long maintained.

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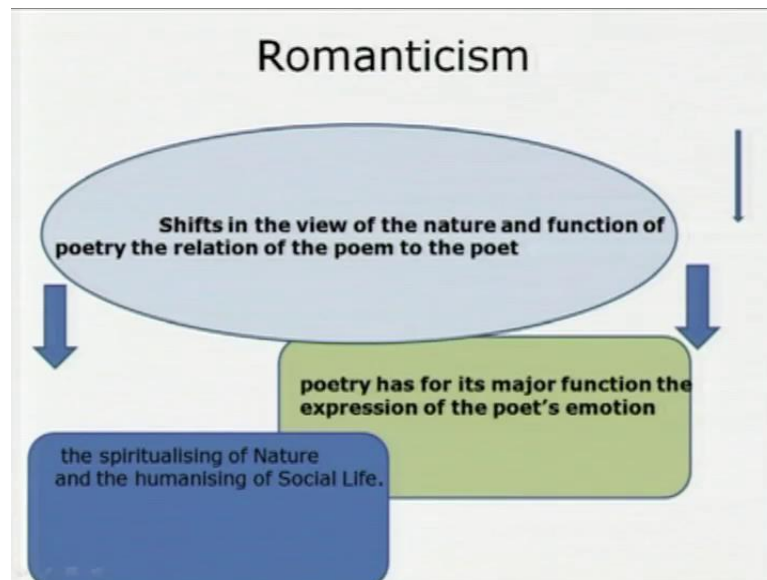
And we see that it gave with more complex and more; obviously, contradictory attitude where, a view of the value of life in urban society was emphasize.

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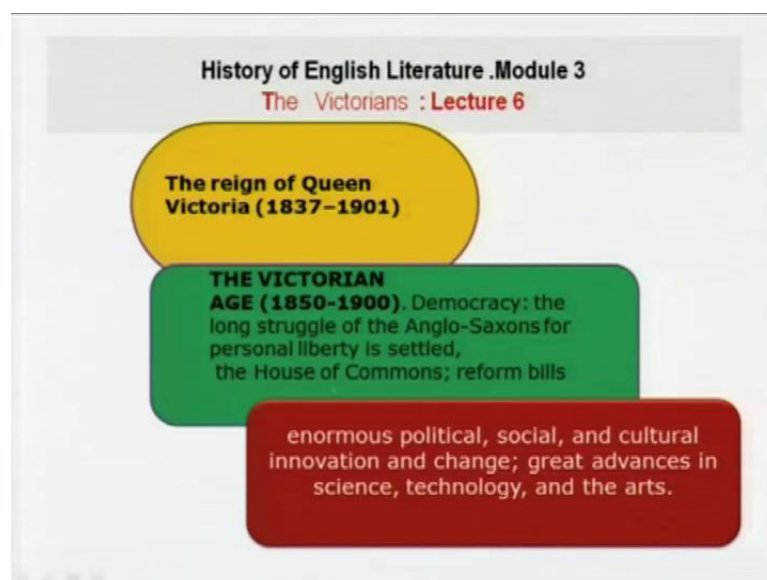
And when we came to lecture 5 of the romantics, it was a literary movement and profound shift in sensibility, and stylistic keynote of romanticism, as we had done, was intensity, impassion involvement, in whatever you we were doing, and the watch word was imagination.

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And romanticism therefore, we have seen, was shifts in view of the nature and function of poetry in relation to the poem to the poet. The role of the poet, what does he write, literary theory also came into poetics, came into being. And poetry became the major function, the expression of the poet's emotion. And the main aspect of the romantic age was the spiritualizing of nature, and the humanizing of social life.

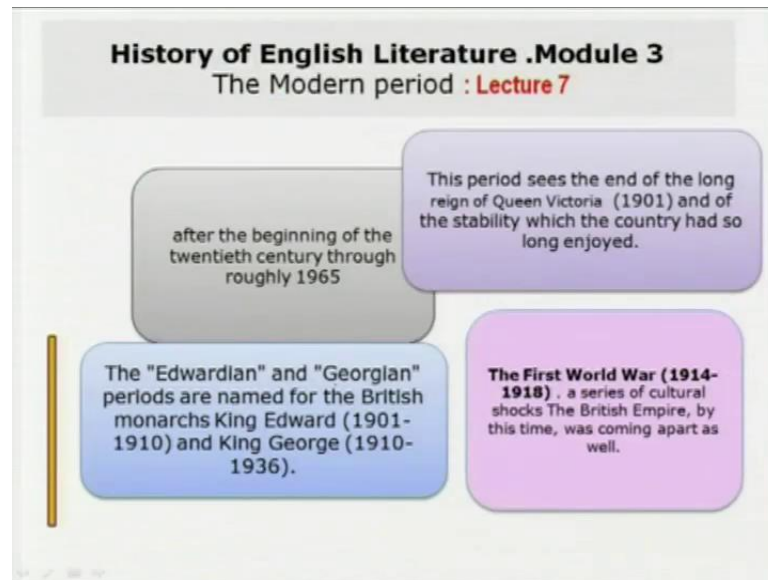
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When we came to the Victorians in lecture 6, the reign of Queen Victoria, we found the democracy, the long struggle of Anglo Saxons which we had done in lecture 1, for

personal liberty is settle. We have to House of Commons; we have this participation of people in the governments, enormous political social and cultural innovation and change, great advances in science, the scientific treaties, and technology, and the arts.

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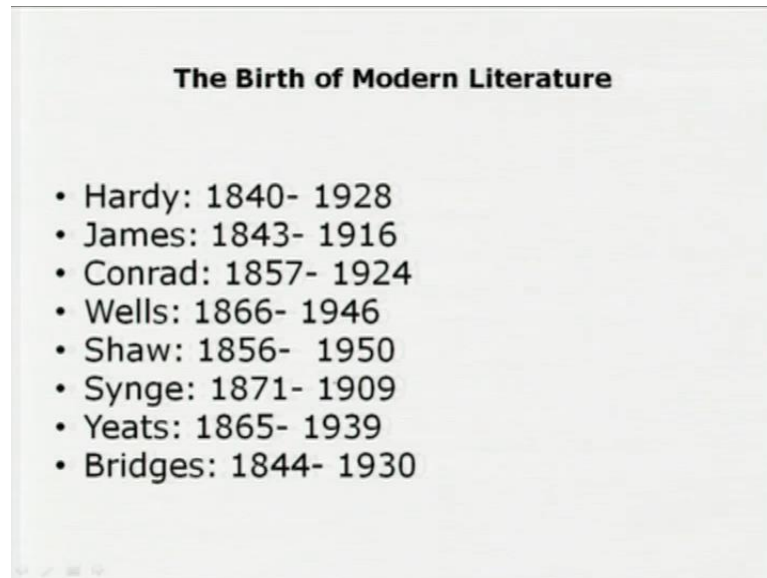


Now, we come to module lecture 7 of module 3, history of English literature, the modern period which is very contemporary, which I hope you will enjoy. And you can relate to, because how it has traveled the journey of this literary creations, how it has traveled through all these ages. And you may have seen the dominating aspects, which were there, and which were also some qualities, which were dominant. And the key notions, when we look into it, these periods is the end of the long reign of queen Victoria, which was about 1901, and after stability which the country had so long enjoyed.

After the beginning of the 20th century through roughly 1965, so the modern period we can say, it carries almost after the beginning of the 20th century, almost at the end of the 19th century also, some writers were writing at that period, and till roughly 1965. And the Edwardian and Georgian periods are named, just after queen Victoria this are called also the Edwardian and Georgian periods, will just very quickly go through them.

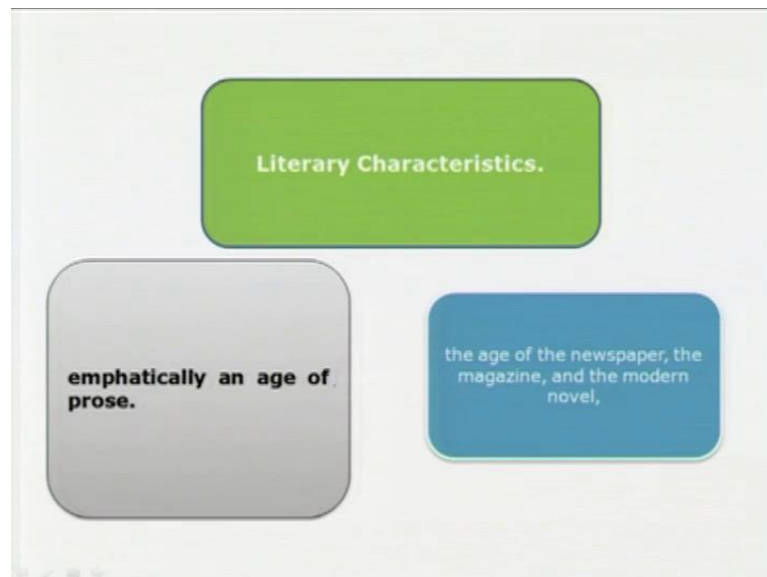
And the monarchs of king Edward and king George from 1910 to 1936. And also another political event, the first world war 1914 to 1918, which was a series of cultural shocks, that the people encountered, and the British empire by this time was coming apart. So, there was a lot of political associations, in the literary great age of the time.

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And this both of modern literature, when we look into it, who are the key players in this field; we have Hardy, we have James, we have Conrad, Wells, Burner Shaw, Synge, Yeats, Bridges to name just a few. So, why do we call it a modern period, of what we understand by modernism as a key concept.

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So, we let us go into the literary characteristics of the modern period, emphatically it has been said, like the Augustan period, it was an age of prose, and the age of the newspaper,

the magazine, and the modern novel. So, you see that, it is almost as if again Augustan period has been reinstated in the modern period.

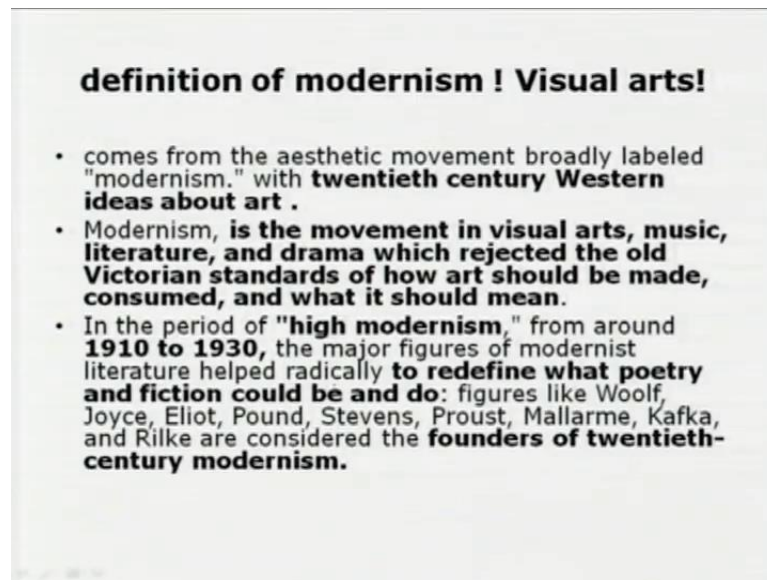
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The term modernism, let us just look into, the into the understanding of the definition of modernism as such, which is a very, very complex term, refers to the radical shift in aesthetic and cultural sensibilities, evident in the art and literature of post world war one period. There is a veritable exchange between the virtual culture, virtual arts and what was happening in the cultural field, and the literary output. The immense panorama of futility and anarchy which is contemporary history, this is what T S Eliot had said.

Modernism thus marks a distinctive break with Victorian bourgeois morality, and of decorum rejecting 19th century optimism; they presented a profoundly pessimistic picture of a culture in disarray. So, this was the sort of alienation or angst or aniaie that you felt against the Victorian complacency, this despair often results in an apparent apathy, and moral relativism.

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Well, so definition of modernism, as I have just now told you, that it has close connection with the parallel movement, which was going on in the visual arts, especially in painting. It comes from the aesthetic movement broadly labeled modernism, with 20th century western ideas about art, how art has to be represented, is it about form, is it about imitation, is it about psychological consciousness which represent, is it about the mind.

So, the modernism is the movement in taken broadly, we have to understand in visual arts, music, literature, drama even in medicine, which rejected old Victorian standards of how arts should be made, consumed and what it should mean, mostly in psychology, will find that how one aspect of psycho analysis, ultimately led to the stream of consciousness novels also to the different novels of duster husky and the rest.

In the period of high modernism, which period was that, from around 1910 to 1930, the major figures of modernist, literature help radically to redefine, what poetry and fiction should be and do. So, what is the role of poetry? What is the role of fiction? So, you find a lot of poetics, which is also involved with the creative act, figures like Virginia Woolf, James Joyce, T S Eliot, Ezra Pound, Stevens, Proust, Mallarme, Kafka, and Rilke German poem are poets are considered the founders of 20th century, modernism.

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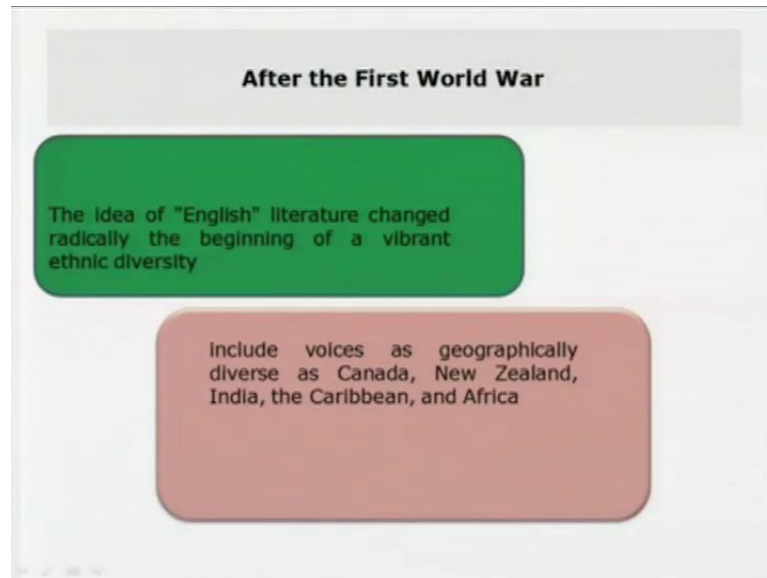
- Modernists argued for multiple ways of looking at the world, and blurred the Victorian dichotomies by presenting antiheroes, uncategorizable persons, and anti-art movements like Dada.
- Modernist writers tended to see themselves as an avant-garde disengaged from bourgeois values, and disturbed their readers by adopting complex and difficult new forms and styles.

Modernist argued for multiple ways, so let us look into the actual in a horizon of what is modernism is, for multiple ways of looking at the world. It is not just one subjective viewpoint and it is the different ways that you look at the world, and blurred the Victorian dichotomies by presenting antiheroes, uncategorizable persons, and anti art movements like dada. So, you find that this was a huge panorama of multiple perspectives, which they explored.

So, it was not something, which was connected with a predestine or preconceive notion of what, a novel should be of what a character should be, does it follow the lines, which traditionally one says one should follow, and about morality, and it was age of cultural relativism. Modernist writers tended to see themselves as an avant-garde disengaged from bourgeois values, and distributed their readers by adopting very complex and difficult new forms and styles.

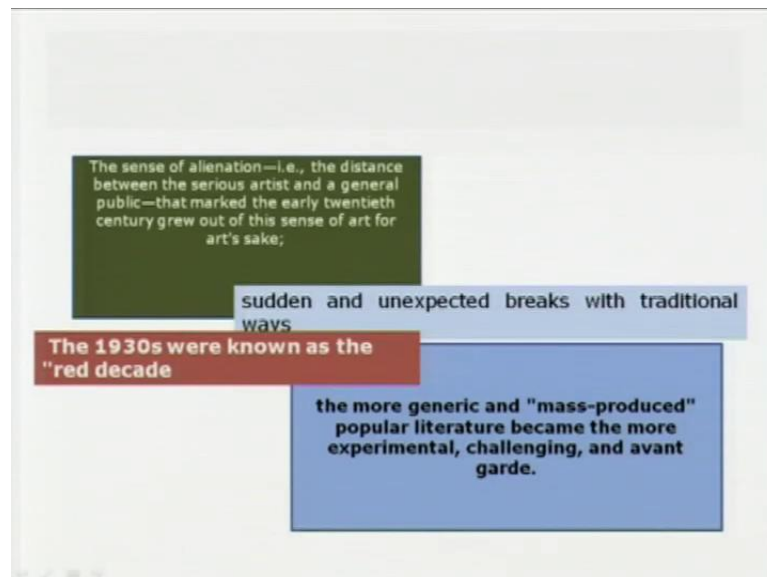
So, the question was not only in the thematic content, in all the subjects that they wrote, it was also in the different techniques that they employed. Whether the role, the styles, and the new forms and styles were completely all inspiring, and it was shocked the reader into acceptance, that this could be a something new, and this something new itself is some, is one of the tenets of modernism.

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After the First World War, as we have just mentioned, the idea of English literature changed radically in the beginning of a vibrant ethnic diversity. So, there was so many voices, which were coming out from different parts of the world, included voices as geographically diverse as Canada, New Zealand, India, the Caribbean and Africa.

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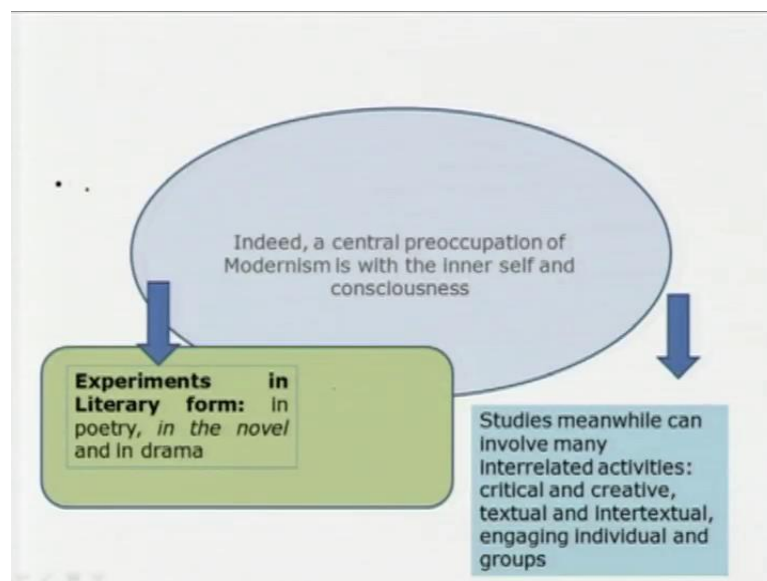


So, this sense of alienation or that is a distance between the serious artist, and a general public that marked the early 20th century, grew out of this sense of art for art's sake. So, you are doing it for the sake of art, not art for maybe life sake, which of course, later we

find in some of the realist novels. But, at the same time, we find this experimentation with form, and sudden and unexpected breaks with traditional ways. So, there are ambiguity sake, contradiction here, will find T. S Eliot in his essay tradition and individual talent, will say that, to be moderns is also to be traditional.

In the sense, that you have to know about your past, it was not that you go back to the past, but the past has to be somehow or the other, modified by the present. And in that sense, you have a almost different role a very vibrant and dynamic role to play in societies. So, when we go into the political background, we know that in 1930s were known as the red decade about the politer. The more generic and mass produced popular literature came into being, and the more experimental, challenging and avant-garde. So, there was hardly any difference between the high and the low, popular culture, popular literature came into being.

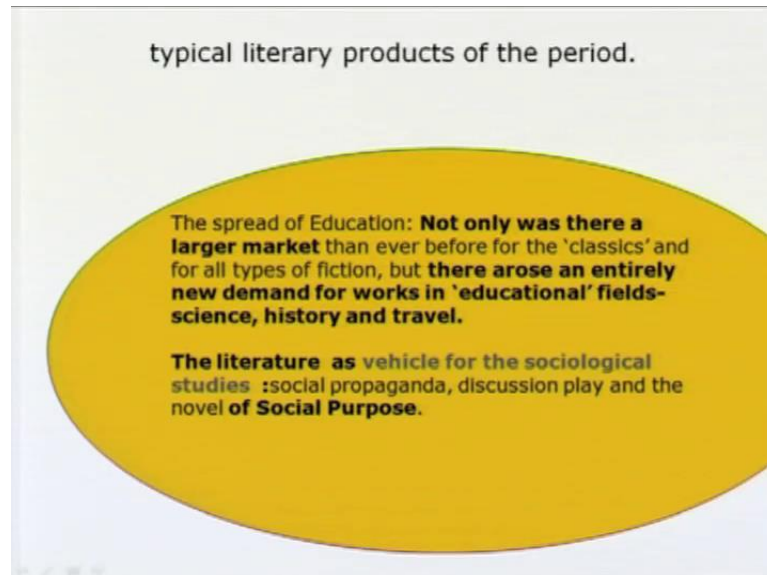
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Indeed the central preoccupation of modernism is with inner self and consciousness. And this was experiments in literary form therefore we found, in poetry in the novel, and in the drama. We had just said, that it was not only in the matter, but also in the manner of writing, whether in poetry, or drama, or in the novel, that you found that there was experimentation going on, which was never so much done, as it was done now. Studies meanwhile can involve many interrelated activities; critical and creative, textual and inter textual. So, the borderlines between journals also, were it became very flawed; it

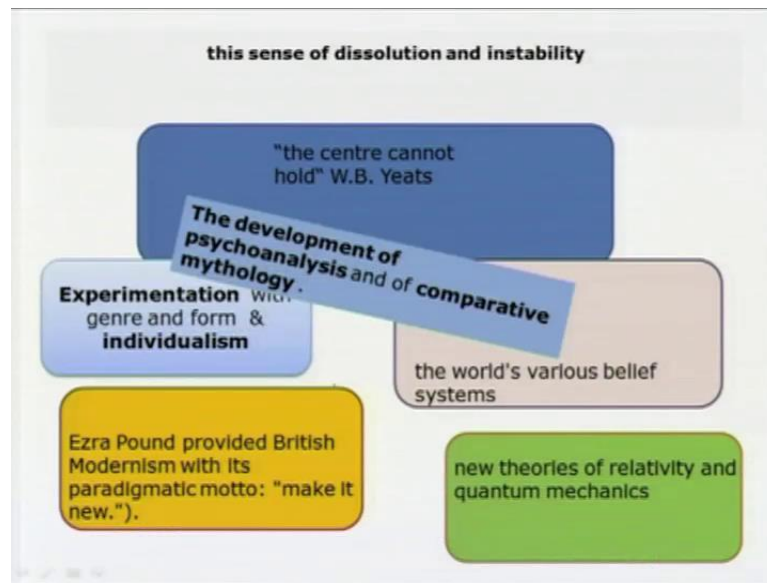
was not something which was dynamic, textual and inter textual engaging individual and groups.

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Typical literary products of the period, this spread of education not only was there a larger market than be ever before for the classics, and for all types of fiction, but there arose an entirely new demand for works, in educational fields science, history and travel. So, the demand of the public was for all this type of new subjects of interest, the literature became a vehicle for the sociological studies, social propaganda, discussion play, and the novel of social purpose.

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Well, so this when let us examine now, how this sense of dissolution and instability was reproduced or how it was represented in literature, as W. B. Yeats said the center cannot hold. As if, it was decentralized everything had to be decentralized fragmented, and it was as if many narratives came out, ((Refer Time: 17:09)) the development of psychoanalysis and of comparative mythology. Just now, we said that going back to tradition, did not mean that you are less modern, but you have to be a breast with, understanding the states of the mind.

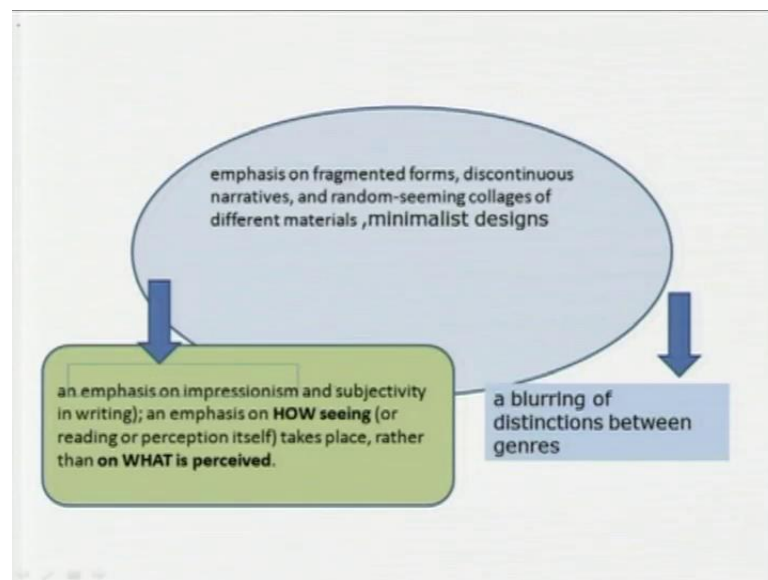
So, the field of psychology also offered, immeasurable avenues for exploration, then we had comparative mythology, of different lands of different people, which also brought in the exotic and the strangeness to the idea of being modern. So, experimentation with genre and form and individualism, at the same time, you are unique because you have done it in your own way. The world's various beliefs systems were explored through mate, through parable to oral literature. And Ezra pound one of the leading poets, provided British modernism with it is paradigmatic motto, make it new.

So, this is making it new itself, which every writer, every creative poet or a dramatist, were some, was some his contrition was something new. New theories of relativity and quantum mechanics in science also helped, in how to transfer this in the understanding of existent. Indeed therefore, if we look into, what is modernism and post modernism also, which comes later; of course, after the time of a modernism, maybe from 1970 onwards,

indeed a central preoccupation of modernism was with the inner self and consciousness.

Just now, we had referred to psychoanalysis, so the mind of man, with all its mysteries; with all its fluctuations; with all its lateral thinking. What was the subject of this course, not only the subject of this course, but also the technique of how the mind operated, was being transferred into the creative process.

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Experiments in literary form therefore we found, emphasis on fragmented forms, discontinuous narratives, and random seeming collages of different materials, minimalist designs, all this form they not different type of representation. Emphasis on impressionism, we know that parallel movement in the arts was going on, as we said in the beginning of the lecture, that modernism actually was a concept, which had come from the visual arts.

And therefore, the impressionist, the post impressionist and subjectivity in writing, were being going side by side, and emphasis on how we saw, rather than on perception itself takes place, rather than on what is perceived? What is being perceived? But, how you see, so there are the layers of consciousness, which are being explored, and how a person see is an object. So, there is a blurring of distinction between genres.

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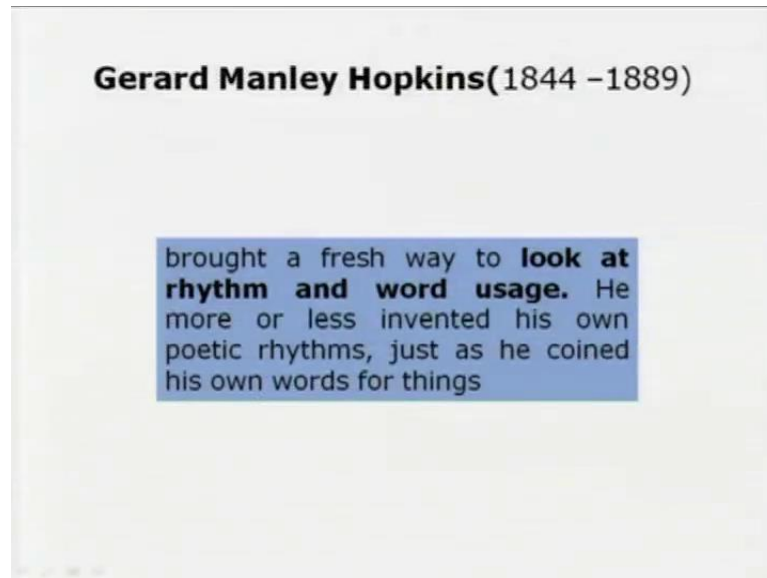
The Decadents & War Poetry :

- who adopting Pater as their prophet and "art for art sake" as their slogan with a number of other poets formed The Rhymers' Club of which Yeats was, for a time a member. A more vital and positive outlook appeared in the work of the maturing Yeats and of Bridges, while Kipling was already introducing a new and racy vigour into English poetry.
- War Poetry: Wilfred Owen is regarded by historians as the leading poet of the First World War, known for his *war poetry* Owen ----para-rhyme.

So, let us look into the literary history now, look the output of poetry as we have said the Georgian period. And decadents and war poetry will just ((Refer Time: 20:38)) them, when adopting Pater, who adopting Pater as their prophet, and art for art sake as their slogan with a number of other poets formed, the rhymers club. So, we were doing the aesthetic movement, and we found that Pater was one of the initiators, one who had started this. And a more vital and positive outlook appeared in the work of the maturing Yeats and of bridges ((Refer Time: 21:04)) bridges, while Kipling was already introducing a new and racy vigour into English poetry.

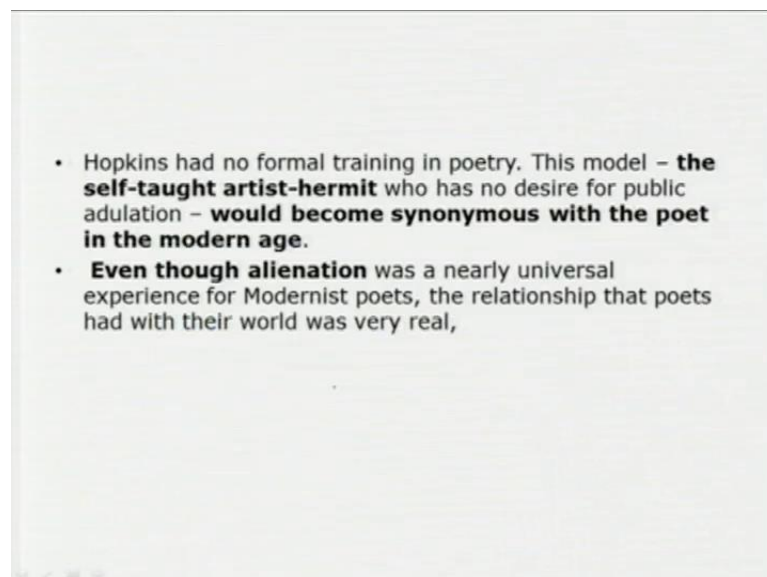
At this time also just after the first world war, we find that Wilfred Owen dominates this scene, the war poets and his regarded by historians, as the leading poet of the first world war known for his war poetry. Owen he is specially brought about his para-rhyme, and he was the one, who was influenced by Tagore, who was writing his Gitanjali, and when he went to war, he had in his pocket a copy of Gitanjali.

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We have during the last part of the 19th century, Gerard Manley Hopkins, who was one, who had brought out great experimentation in forms specially, not only in content. And he brought a fresh way to look at rhythm and word usage, and he more or less invented his own poetic rhythms, the sprang rhythms and his own vocabulary, and he coined his own word for things.

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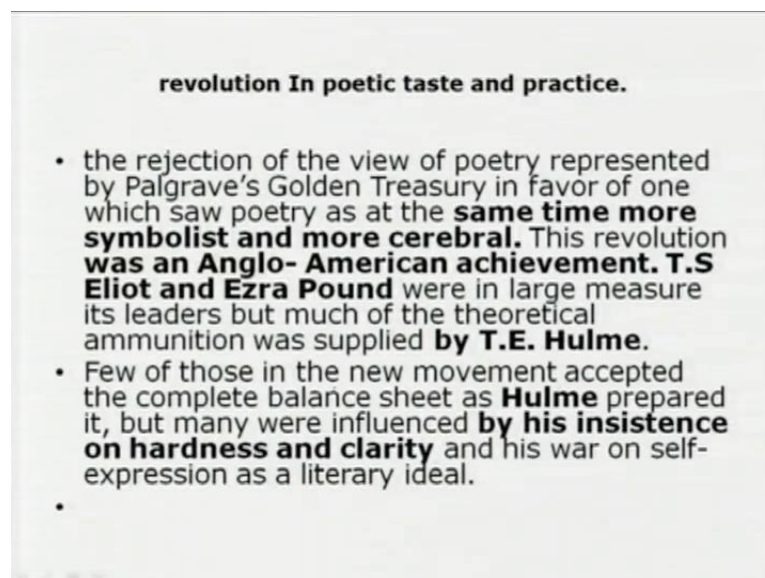


Hopkins had no formal training in poetry, and this model, the self taught artist hermit, who has no desire for public adulation, would become synonymous with the poet in the

modern age. So, this is the poet, who is one, who is wonderer, who is looking into the sense of life, who is looking into a language, which represents the actual experience of what one has to see. Even though alienation was nearly universal, experience of modernist poets, the relationship that poets had with their world was very, very real.

This is what I am telling you, that this question of searching for the essence, searching for the truth, was a very modern concept, not only in poetry, but also in drama, as well as in prose. So, therefore, when we look into the poetic stylistics or the technique of writing a poem, we found, that there was apart from what we had just done. Gerard Manley Hopkins or Wilfred Owen, who is the conditions of the day, brought about their own representation.

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revolution In poetic taste and practice.

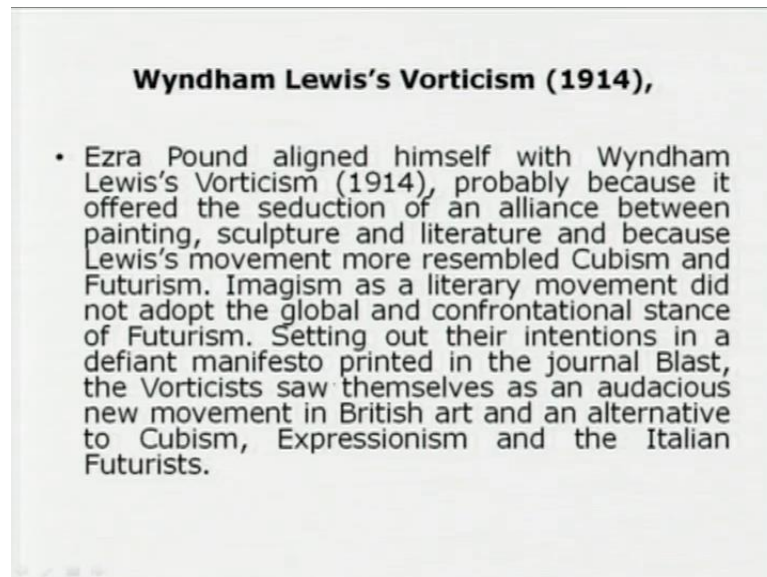
- the rejection of the view of poetry represented by Palgrave's Golden Treasury in favor of one which saw poetry as at the **same time more symbolist and more cerebral**. This revolution was an **Anglo- American achievement**. **T.S Eliot and Ezra Pound** were in large measure its leaders but much of the theoretical ammunition was supplied **by T.E. Hulme**.
- Few of those in the new movement accepted the complete balance sheet as **Hulme** prepared it, but many were influenced **by his insistence on hardness and clarity** and his war on self-expression as a literary ideal.
-

We had the group, who had brought in a revolution in poetic taste and practice. So, there is rejection of the view of poetry, represented by Palgrave's golden treasury, in favor of one which saw poetry, as at the same time, most symbolist and more cerebral, more intellectual. So, it was not the traditional poems, which Palgrave had brought in the collection of his poem, this revolution was as Anglo American achievement. So, it came from across the seas T. S Eliot and Ezra pound were in large measure it is leaders, they were influenced by the different symbolist no doubt.

But they had brought in their own theoretical ammunition was supplied; of course, by T. E Hulme, few of those in the new movement accepted the complete balance sheet as

Hulme prepared it, but many were influenced by his insistence, on hardness and clarity. So, it has to be clear and hard, the object it is almost like real case thing poets. As if the whole object has to strike you the physical object has to strike you by it is clarity, and his war on self expression as a literary ideal.

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Well, so let us look at this interconnection which is going on between vorticism, which was a movement in arts, and between the writing of poetry. Ezra pound aligned himself with Wyndham Lewis's vorticism around 1914, probably because it offered the seduction of an alliance between painting, sculpture and literature. And because Lewis's movement more resembled cubism and futurism, these were different movements, which came later. Imagism as a literary movement therefore, we are coming to our form of poetry, which was called imagists poetry or imagism.

So, what was this, this was a literary movement, did not adopt the global and confrontational stance of futurism, setting out a intentions in a defined manifesto, printed in the journal blast, the vorticists saw themselves as an audacious new movement in British art, and an alternative to cubism, expressionism and the Italian futurism. So, you found, that vorticism was another movement which was an answer almost to, what was happening across, the borders in cubism expression in Europe all over and Italian futurist.

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Ezra Pound "In a Station of the Metro"1916

*"The apparition of these faces in the crowd:
Petals, on a wet, black bough."*


- "Every concept, every emotion, presents itself to the vivid consciousness in some primary form. It belongs to the art of this form."
- I do not mean that I found words, but there came an equation . . . not in speech, but in *little splotches of colour*. It was just that - a "pattern," or hardly a pattern, if by "pattern" you mean something with a "repeat" in it. But it was a word, the beginning, for me, of a language in *colour*;
- Ezra Pound

If we examine, Ezra pounds that poem in a station of the metro, written in 1916. Let me read it out, this is almost based on the haiku poems of the Japanese 17 syllable poems. This is the poem, the apparition of these faces in the crowd, petals on a wet black bough. So, you can just see, hard images which was coming, and this makes the whole poem, a station of the metro, he writes about, how this facial except of color of hard images, inspired him to write.

And of course, the oriental conditions of representation, as he writes that every concept, every emotion presents itself to the vivid consciousness, in some primary form, this was what I was telling you just now, about going for the essentials, in the basic form, in the primary form. Even if it is color, it is in his primary color, even if it is thought, it has to be in his primary sense, it belongs to the art of this form, I do not mean that I found words, but there came an equation not in speech, but in little splotches of color.

This equation between the visual culture, and in painting, or in how a painter or an artist sees the world, it was just that a pattern. So, he looked at the patterning of, if by pattern you mean something with a repeat in it, but it was a word, the beginning for me of a language in color. So, the dimensions of color, has been transported or the dimensions of pigment has been transported to literary creativity.

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the French Symbolist poets

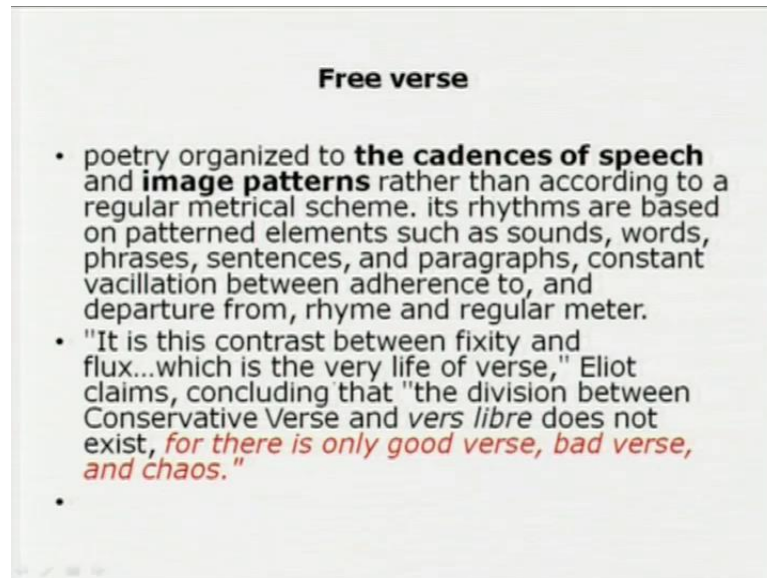
- like Charles Baudelaire.
- **were admired for the sophistication of their imagery.**
- ,and it was their invention of *vers libre* that was adopted by the Imagists. The symbolists wanted to be precise in order to be properly **suggestive; precision, individuality, the "exact curve of the thing" and maximum symbolic projection of meaning were seen as going together.**
- The poet was the explorer of experience who used language in order to build up **rich patterns of meaning**, required repeated close examination before they communicated themselves fully to the reader

We had just mentioned just now, that the French symbolist poets like, Charles Baudelaire all this had a great influence upon the modernist, especially the modern poets. They were admired for the sophistication of their imagery, not only because of what they said on the surface, but because of the implied symbolism of every object that they portray. It may go back to many associations, maybe dealing with mythic, social, anthropological and literary.

And it was their invention of *vers libre* that was adopted by the imagists, which they called the free verse, the symbolists wanted to be precise in order to be properly suggestive, precision, individuality and exact curve of the thing. And maximum symbolic projection of meaning, were seen as going together, we find this symbolist movement again being, experimented in the novels of Ernest Hemingway later.

And, when he talks about the theory of implication, where a word carries a layers of suretel meanings and, but the word itself is very precise, and very clear, and it is not being adorn by objectives or adverbs. The poet was the explorer of experience, who used language in order to build up, rich patterns of meaning. So, language became a tool to write simply, but at the same time to write, with meaning required repeated close examination, before they communicated themselves fully to the reader.

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Free verse

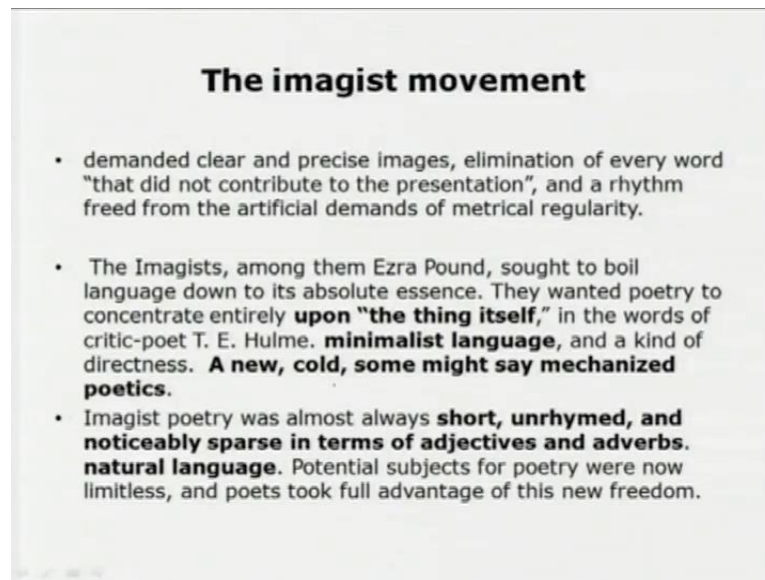
- poetry organized to **the cadences of speech** and **image patterns** rather than according to a regular metrical scheme. its rhythms are based on patterned elements such as sounds, words, phrases, sentences, and paragraphs, constant vacillation between adherence to, and departure from, rhyme and regular meter.
- "It is this contrast between fixity and flux...which is the very life of verse," Eliot claims, concluding that "the division between Conservative Verse and *vers libre* does not exist, *for there is only good verse, bad verse, and chaos.*"
-

So, what was free verse, as we have seen, how they were influenced by the different symbolists, poetry organized to the cadences of speech and image pattern. So now, poetry becomes more closer to the colloquies speech, the rhythms of colloquies speech, and image patterns rather than according to a regular metrical scheme. So, it was more or less, the music of ideas, than the music of and the rhythm was the rhythm of ideas, and a very, very cerebral form of a jugglery of words or you can say cerebral form of exercise poetry, became very intellectual.

It is rhythms are based on patterned elements such a sounds, so these rhythms were not only based on rhyme or meter, but it was on pattern elements such as sounds, words, phrases, sentences, paragraphs, constant, vacillation between adherence to and departure from rhyme and regular meter. So, you could explore in different ways; you could bring in even prose, you can bring in drama, you can bring in phrases, and there was this complete juxtaposition between the old and the new.

It is this contrast between fixity and flux, which is flawed at the same time, which is the very life of verse. Eliot claims concluding that, the division between conservative verse and *vers libre* does not exist, and this is we cannot distinguish between conservative verse and *vers libre*, because there is only good verse, they can be only good verse, bad verse and chaos this was his lime.

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The imagist movement

- demanded clear and precise images, elimination of every word "that did not contribute to the presentation", and a rhythm freed from the artificial demands of metrical regularity.
- The Imagists, among them Ezra Pound, sought to boil language down to its absolute essence. They wanted poetry to concentrate entirely **upon "the thing itself,"** in the words of critic-poet T. E. Hulme. **minimalist language,** and a kind of directness. **A new, cold, some might say mechanized poetics.**
- Imagist poetry was almost always **short, unrhymed, and noticeably sparse in terms of adjectives and adverbs. natural language.** Potential subjects for poetry were now limitless, and poets took full advantage of this new freedom.

So, the imagist movement, we are again paying much attention to it here, more than the other movements, because it was very modern in this conception. And in the way, that not only in the way that they wrote, but also in the way that they brought about the themes of their poetry, demanded clear and precise images, which we have already done, elimination of every word that did not contribute to the presentation. Just now, I told you that this completely, almost unadorned pairs type, and very clear hard visual images, and a rhythm freed from the artificial demands, of metrical regularity.

The images among them Ezra pound, who was one of the pioneers sought to boil language down to the absolute essence. As we saw in a station in a metro, this poem which is, so is a just tape of what you see graphically, as well as how it strikes you, as a poem. They wanted poetry to concentrate entirely upon the thing itself, in the words of critic poet Hulme, minimalist language and a kind of directness. A new, cold, some might say mechanized poetics, imagist poetry was almost always short, unrhymed, and noticeably very sparse in terms of adjectives and adverbs.

It was natural language at the same time, and let me remind you that we had even in the 10th century, the haiku poems, poems of the Japanese and they also experimented with this form. And Ezra pound was influenced by this form of poetic techniques, and 17 syllable poems, and this is why he talks about the spareness the sparsness the

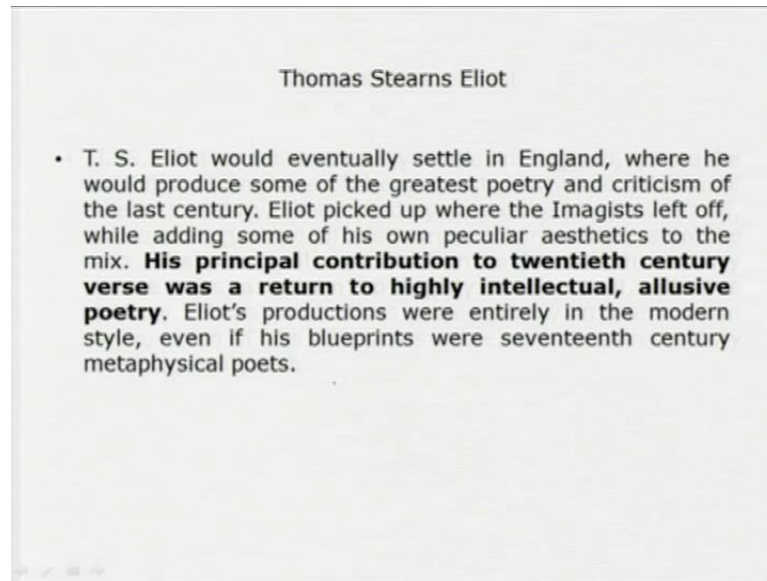
understanding of space; the understanding of nature; the understanding of essence, in which the words unadorned words can be represented.

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- Complex, allusive , using abrupt contrasts and shifting counter suggestions to help unfold the meaning, eliminating all conjunctive phrases or overt statements that might indicate the relation of one scene or situation to another , **depending entirely on "the music of ideas"** on the pattern of symbolic suggestions set up as the poem moves, **Eliot's long poem The Waste Land (1922)** was the first major example of the new poetry, and it remains a water shed in both English and American literary history.

Complex allusive using abrupt contrasts and shifting counter suggestions to help unfold the meaning, this juxtapositions between different, different images, eliminating all conjunctive phrases, depending entirely on the music of ideas like, Eliot's long poem, the waste land. We have two for two, was the first major example of the new poetry, and it remains water shed in both English and American literary history. Many people say, Eliot's long poem, the waste land in 1922, was the first major example of new poetry.

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So, while we are doing their imagist movement, naturally we come to T. S. Eliot and T. S. Eliot dominates the scene, T. S. Eliot would eventually settle in England of course, even though he was from American origin, where he would produce some of the greatest poetry and criticism of the last century. Eliot picked up, where the images left off, while adding some of his own peculiar aesthetics to the mix, when we try to understand aesthetics, we have to remember; it deals with beauty; it deals with form, it deals with design, it deals with poetics, it deals with representation.

Therefore, the decorative process is itself a very serious process, a poet according to Eliot, ultimately has to have a different idea of the world. It is not that he just writes out of his ((Refer time: 34:39)) weak, it is that his sensibility has to be a cultivated, and this cultivation of sensibility is that, he has to also have a different idea of, how to write the poem. Therefore, writing poetry or a poet, becomes a very serious occupation, his principal contribution to 20th century verse was a return to highly intellectual, allusive poetry.

When we look into this All right allusive poetry, a word denotes so many layers of associations. Therefore, you have to understand the myth connected with it, you have to understand the historical background, connected with the word, and therefore, this idea of symbolism or the way that, an allusive nature of poetry came into bay. Even his blueprints were 17th century, even though he went to 17th century metaphysical poets.

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T.S. Eliot (1888–1965).

- One of the distinguishing characteristics of Eliot's work is the manner in which he seamlessly moves from **very high, formal verse** into a **more conversational and easy style**.
- **his poetic voice very colloquial**, there is a current underneath,
- It is this **layering of meanings and contrasting of styles that mark Modernist poetry in general and T. S. Eliot in particular**. It is no overstatement to say that **Eliot was the pioneer of the ironic mode in poetry; that is, deceptive appearances hiding difficult truths**.

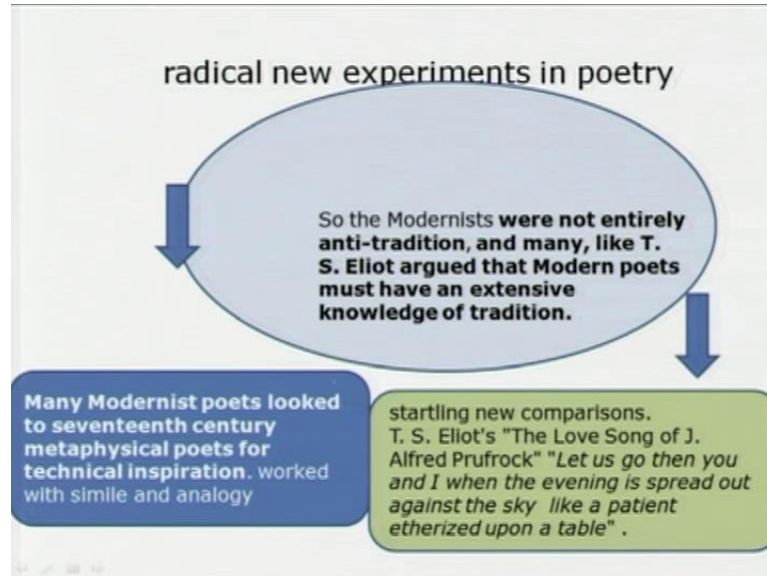
So, we will come here, that his he seamlessly most from very high formal verse into a more conversational easy style. So, his poems that he wrote, sometimes short poems at the same time very long poems, which are highly allusive. And his poetic voice became sometimes colloquial; sometimes mythic; sometimes dramatic, it is this layering of meanings and contrasting of styles, that mark modernist poetry in general and T. S Eliot in particular.

So, if I ask you the question, what is modernist poetry, you cannot say that it only deals with something, which is new. You have to understand the new methods of how you are trans creating, the old myths and favors, and how you are juxtaposing them in your way of writing a poem. It is new verse statement to say, that Eliot was the pioneer of the ironic mode in poetry, it is almost like the dramatic monologue, like we had in the Victorian times, Robert Brownie.

And there were, so many irony tools of the drama being transferred to the writing a poetry, that is deceptive appearance hiding difficult truths, which was the tool of Shakespeare we find, how it has been continuing the flow it, continuing flow of the river of the literary expressions goes on, from one age to other. Lateritic critics often single out the westlin as the definitive sample of modernist literature yes, but at the same time Eliot fully displays all the conventions, which one expects in modernist literature like,

self inwardness, consciousness, the loss of traditional structures and a fluid nature to truth and knowledge.

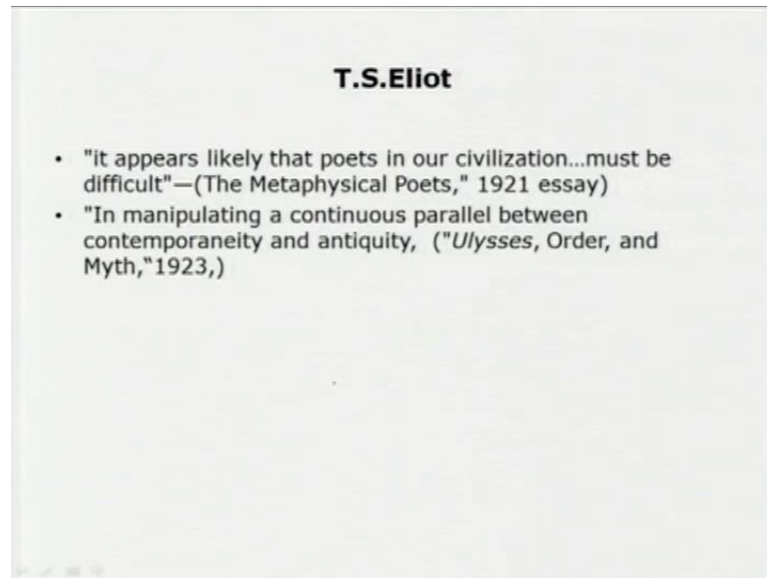
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So, this radical new experiments in poetry, if we look into it, as nofa view, how do we see the modernist were not entirely anti tradition, yes do not mistake that. And many like T. S Eliot argued that modern poets must have an extensive knowledge of tradition, which he called the historical sense. We will do a little bit later, from his essay tradition and individual talent, and you will find the he looked to 17th century metaphysical poets as a sort of inspiration, the works of done, the poem the poets that we had done in the 17th century, who worked with different experimentations, with simile, analogy with comparison, with metaphor.

Starting new comparison T. S Eliot's the love song of J. Alfred Prufrock, it is a beautiful poem, which starts like this. Let us go then you and I, when the evening is spread out against the sky, like a patient etherized upon a table. So, this is a completely difference startling comparison, where the evening is compared like a patient etherized upon a table. And you have to understand the allusive association which goes into this, a smiley that it is use.

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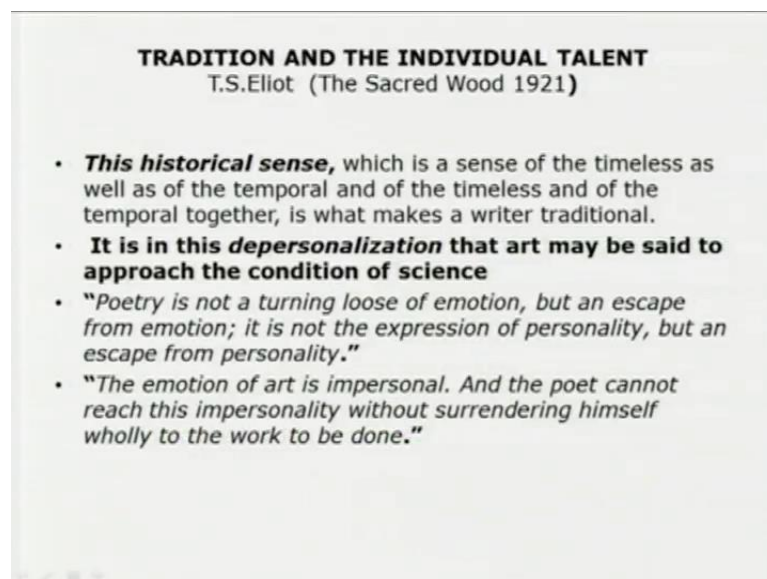


T.S. Eliot

- "it appears likely that poets in our civilization...must be difficult"—(The Metaphysical Poets," 1921 essay)
- "In manipulating a continuous parallel between contemporaneity and antiquity, (*Ulysses, Order, and Myth*," 1923,)

And it appears likely that what he had said in his essay, the metaphysical poets, this is a quote from the essay, it appears likely that poets in our civilization that is in a civilization in the modern times must be difficult. So, you have to bring a cerebral slant to the writing of poetry, and in order to be taken seriously, you have to be cerebral. And another easy Ulysses, order and myth, write in 1923, he writes that in manipulating a continuous parallel between contemporaneity and antiquity, so this continuity and antiquity, which is being shown.

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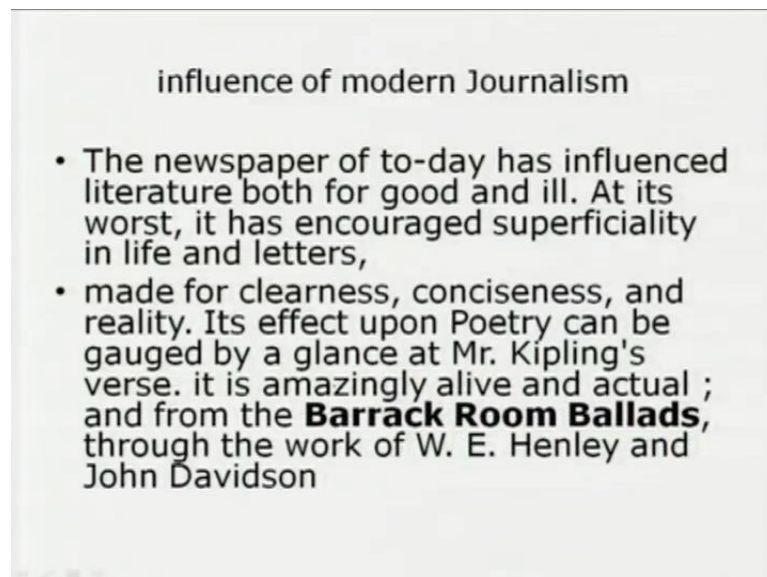
TRADITION AND THE INDIVIDUAL TALENT
T.S. Eliot (The Sacred Wood 1921)

- ***This historical sense***, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional.
- **It is in this *depersonalization* that art may be said to approach the condition of science**
- "Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality."
- "The emotion of art is impersonal. And the poet cannot reach this impersonality without surrendering himself wholly to the work to be done."

So, we had referred to tradition and individual talent, the essay which was almost a landmark in writing poetry. And T. S Eliot wrote that this historical sense, which is a sense of the timeless, as well as the temporal, and of the timeless and of the temporal together, is what makes a writer traditional. So, many people, who on tries to understand, what is modern poetry, what is modern literature go back to this essay, and understands in full probably in his own sensitivity, how modernism comes into the whole idea of the creative process, where he gives this very famous line.

It is in this depersonalization, that art may be said to approach the condition of science, he allies it to science, poetry is not a turning loose of emotion, but an escape form emotion. It is not the expression of personality, but an escape from personality. And the emotion of art is impersonal, this goes on emphasizing, and the poet cannot reach this impersonality without surrendering himself wholly to the work to be done. So, this is just the opposite of what the romantics had said, about the subjective response of heightened sensibility, and we find that it is the whole idea of writing poetry is the impersonal self. And the idea of the impersonal self has layers of consciousness, layers of understanding of the world around.

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influence of modern Journalism

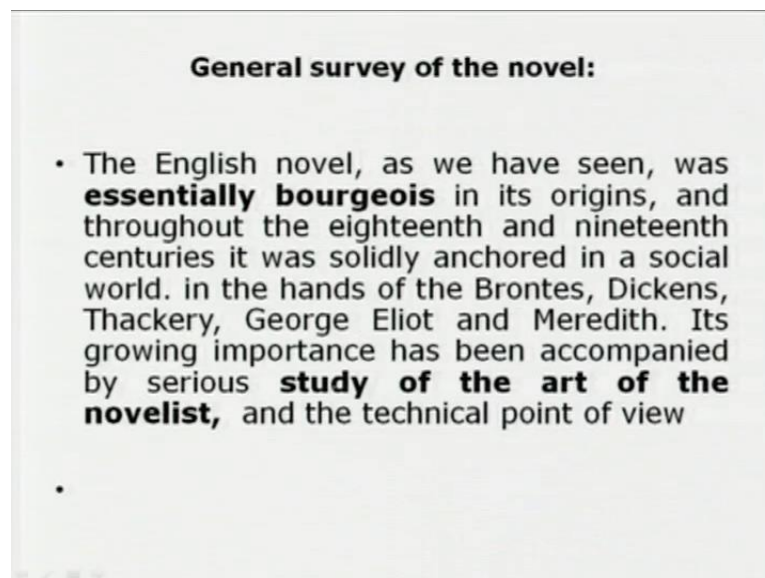
- The newspaper of to-day has influenced literature both for good and ill. At its worst, it has encouraged superficiality in life and letters,
- made for clearness, conciseness, and reality. Its effect upon Poetry can be gauged by a glance at Mr. Kipling's verse. it is amazingly alive and actual ; and from the **Barrack Room Ballads**, through the work of W. E. Henley and John Davidson

Well, I can get will not be write, if we negate the influence of modern journalisms, especially in the way of the creative output of the modern times. The newspapers of today has influenced literature, both for good or ill, maybe some have gone into

sensationalism maybe to yet, yellow journalism had led to the output of the popular pal fiction. All even with all this, at it is worst it has encouraged to life and letters, but at the same time, we have to see this journalism or journalistic mode of writing, has also influenced, the writing of poetry.

As well as novel like in Hemingway, where you try to bring out the headlines as it is, you had to strike the reader with it is, with lines which were full of energy, with it is clearness consciousness and reality. It is effect upon poetry can be gauged by a glance at Mr. Kipling's verse, and we had the barrack room ballads, through the work of W. E. Henley and John Davidson.

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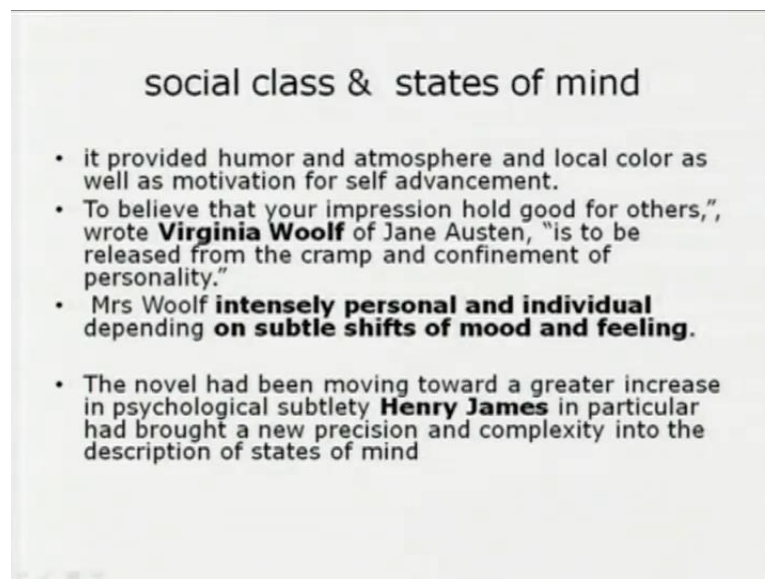


Well, now let us go into that different survey, different journal altogether, during the modern times, the general survey of the novel. The English novel as we have seen was essentially bourgeois, in his origins, and throughout the 18th and 19th centuries, it was solidly anchored in a social world. In the hands of the Brontes, Dickens, we had all then that, George Eliot and Meredith. It is growing importance has been accompanied by serious study of the art, of the novelist. So, what is the theory; or the critical theory; or the criticism which is a technical point of view, of writing a novel, the art of the novel also bourgeoned with the growth of the novel.

Well, so while we are doing the novel, let me say that this is a very generous survey of the modern times; we may have omitted some of the great poets of the time yes. We are

doing only the movements, which was very, very dominant during the time. And already we have covered this in the module on journals, and probably the continuous exchange between one journo to the other or from one age to the other, has been dealt with more in that, than here. But here we are doing just the different literary characteristics of the age, as in overview and in doing that, there may have been some omissions, which you can look up in the other lectures.

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social class & states of mind

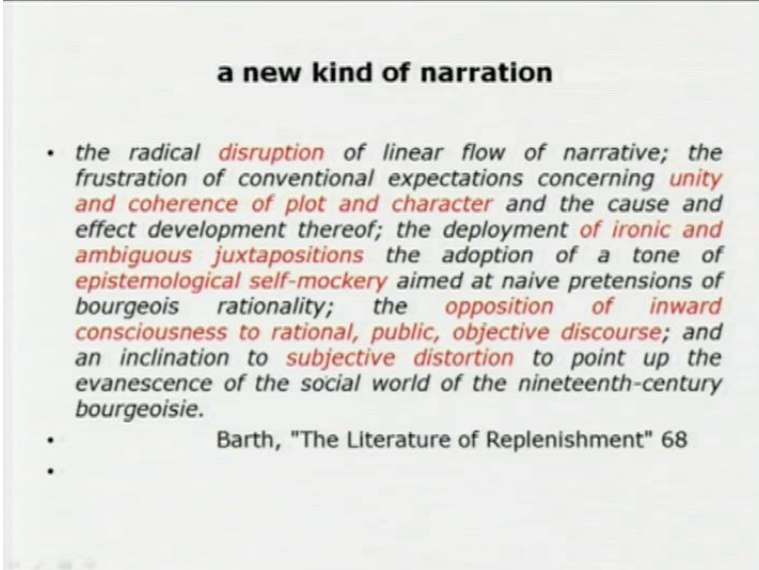
- it provided humor and atmosphere and local color as well as motivation for self advancement.
- To believe that your impression hold good for others," wrote **Virginia Woolf** of Jane Austen, "is to be released from the cramp and confinement of personality."
- Mrs Woolf **intensely personal and individual** depending **on subtle shifts of mood and feeling.**
- The novel had been moving toward a greater increase in psychological subtlety **Henry James** in particular had brought a new precision and complexity into the description of states of mind

Now, when we look at this conception of the novel as an art form, we find that the aim and scope of the novel is technical point of view of the novelist, is seriously post in England. For the first time and social class and states of mind two things, which were subjects of concern, one was it provided humor and atmosphere and local color. As well as motivation for self advancement, when we look at social class, we find that it was not only place for society did not just give you place for introspection, and for it is a critic of society, but also it was a topic for human atmosphere and local color.

To believe that your impression hold good for others, wrote Virginia wolf of Jane Austen, is to be released from the cramp and confinement of personality, Mrs. Wolf intensely personal and individual a way of representation depending on subtle shifts of mood and feeling. Now, you will have to see, how is this different from the way that poetry was written? If you compare Virginia Wolfs novels with her sudden shifts of bood and feeling, you will find that it is subjective at the same time, it is very personal.

And at the same time, Eliot has said that one has to be impersonal in writing poetry. So, you will find this juxtaposition of different methods of representation. The novel had been moving toward a greater increase in psychological subtlety. So, the states of mind, where they were talking about, streams of consciousness, Henry James in particular had brought a new precision and complexity into the description of states of mind.

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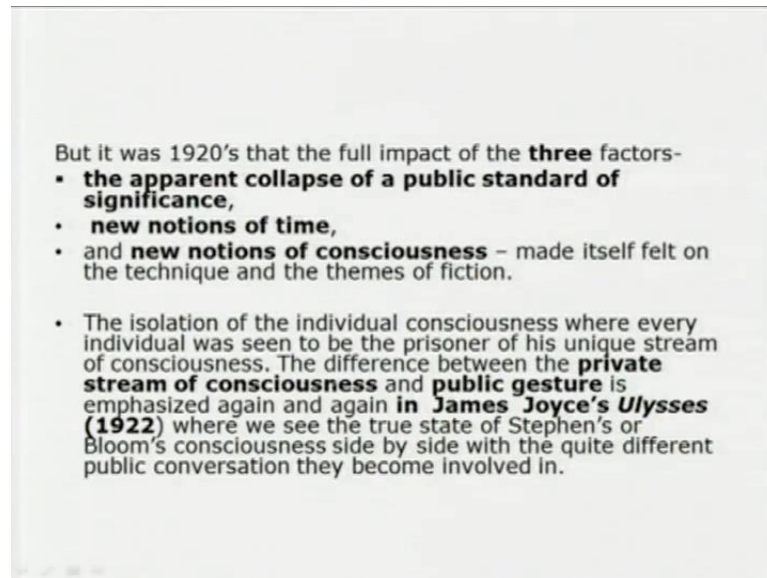
a new kind of narration

- the radical *disruption* of linear flow of narrative; the frustration of conventional expectations concerning *unity and coherence of plot and character* and the cause and effect development thereof; the deployment of *ironic and ambiguous juxtapositions* the adoption of a tone of *epistemological self-mockery* aimed at naive pretensions of bourgeois rationality; the *opposition of inward consciousness to rational, public, objective discourse*; and an inclination to *subjective distortion* to point up the evanescence of the social world of the nineteenth-century bourgeoisie.
- Barth, "The Literature of Replenishment" 68
-

And a new kind of narration, this is what Ralen Barth said written in dash a literature of replenishment. Let me quote from here, it was a new kind of narration, the radical disruption of linear flow of narrative; the frustration of conventional expectation, concerning unity and coherence of plot and character. And the cause and effect development thereof, the deployment of ironic and ambiguous juxtapositions.

So, this is almost like what had happened in poetry, the adoption of a tone of epistemological self mockery. So, philosophical idea of how you look at yourself, aimed at naive pretensions of bourgeois rationality, the position of inward consciousness, again to rational public objective discourse, and an inclination to subjective distortion, mind you this is subjective distortion, to point up the evanescence of the social world, of the 19th century bourgeoisie.

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So, it was 1920s the full impact of this three factors, the apparent collapse of public standard, there was complete alienation, there was no conformity with the things that were going on. New notions of time, new notions of consciousness which we had done, it was really very remarkable, there was this exploration of new dimensions of consciousness, where you could shift from the scientific, to the psychological, to the literary, to the artistic.

The isolation of individual consciousness, where every individual was seen to be the prisoner of his unique stream of consciousness, so every individual, if taken in this entirety, you will find that he has his own unique way of representation. The difference between the private stream of consciousness and public gesture is emphasized again and again, in James Joyce's Ulysses.

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a new kind of narration

The "unreliable" narrator supplanted the omniscient, trustworthy narrator of preceding centuries.

James Joyce's *Ulysses* is the prime example of a novel whose events are really the happenings of the mind, the goal of which is to translate as well as possible the strange pathways of human consciousness.

A whole new perspective came into being known as "**stream of consciousness.**" the inner space of the human mind. the psychoanalytic theories of Sigmund Freud

Well, so this was a new kind of narration, as it was a new kind of writing poetry during the imagist in T. S. Eliot's time, the unreliable narrator. So, this is a narrator, who goes on fluctuating, supplemented the omniscient trustworthy narrator of preceding centuries. James Joyce's *Ulysses* is the prime example of a novel, whose events are really the happenings of the mind, if you have read it, and I would advise you to read it, you will be taken into pathways of the mind. The goal of is to translate, as well as possible, the strange pathways of human consciousness. A whole new perspective came into being, known as the stream of consciousness; it is like a stream, the inner space of the human mind, and the psychoanalytic theory of Sigmund Freud.

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- Joseph Conrad was a deeply pessimistic novelist, but full recognition of this was delayed by Conrad's own comments on his novels and stories, which are not always to be trusted: he often describes them as deriving from a simpler ethical impulse than they clearly do. Sometimes he talks as though the straightforward virtues of the sailor- fidelity, loyalty, endurance- provide the key to his moral vision; at other times he may use such high- falutin abstractions as his definition of a work of art.

We can also refer to Joseph Conrad, who was writing was a deeply pessimistic novelist, and his own comments in his novels and stories, which are not always to be trusted. He all often describes them as deriving from a simpler ethical impulse, than they clearly do. So, he had this virtues moral virtues, which presented of he was a giant also in the modern field, and key to his moral vision.

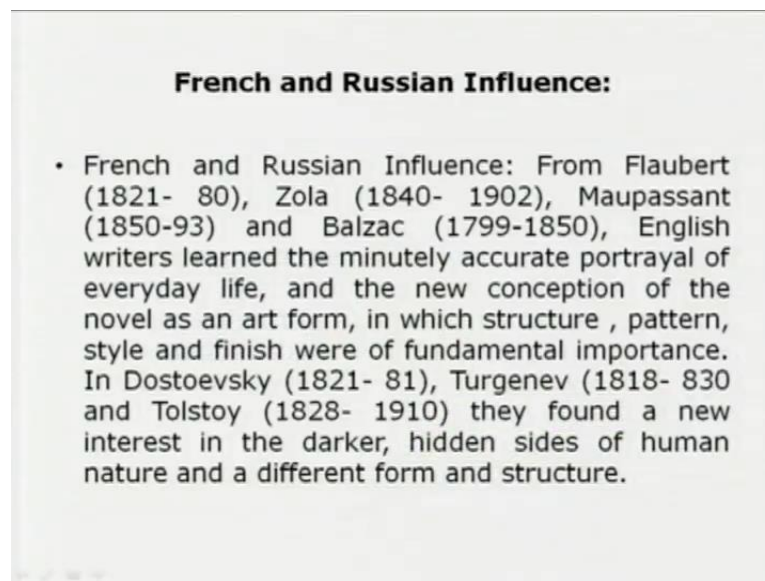
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- **Virginia Woolf** (1882- 1941) produced in Mrs Dalloway and to The Light House two of the finest treatments of the problem of loneliness and love which so haunted her.
- **James Joyce** (1882- 1941) faced the implications of the loss of a world of public values in a very different way. His attitude was complicated by the fact that he early adopted the view developed in the late nineteenth century of the alienation of the artist.
- **D. H. Lawrence**(1885 –1930) was an English novelist, poet, playwright, essayist, literary critic and painter. the dehumanising effects of modernity relating to emotional vitality, spontaneity, and instinct. also created a new kind of novel, Lawrence is now valued by many as a visionary thinker and significant representative of modernism in English literature

We have Virginia wolf, who we have mentioned just now, Mrs. Dalloway to the lighthouse, great modern apex, great modern classics. Then James Joyce faced the

implications of the loss of the world of public values. D. H Lawrence was an English novelist, poet playwright, essayist who talked about the living life, the living force, the essence of life, about emotional, vitality, spontaneity, instinct more or less. And significant representative of modernism in English literature, but we have also to remember the French and the Russian influence. The French we have already seen was a, great the symbolist had a great part to play in the writing of poetry.

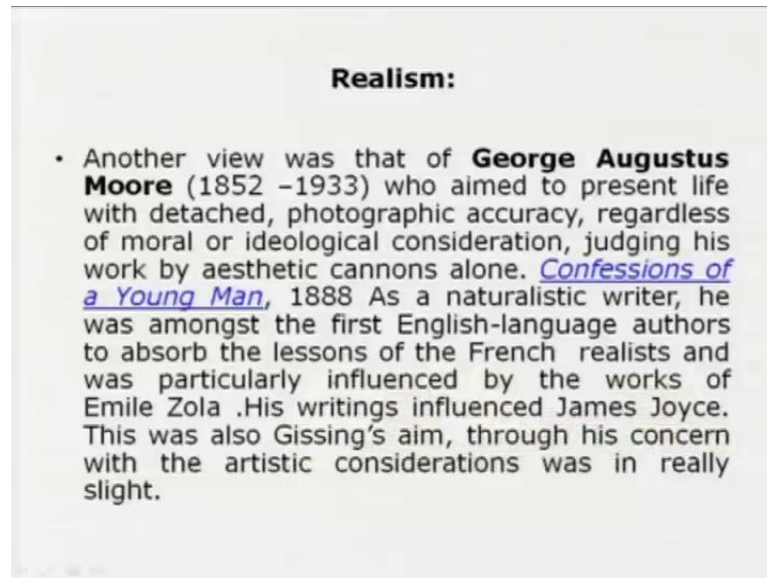
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We have the French and Russian influence in the novel, from Flaubert to Zola to Maupassant and Balzac. English writers learned the minutely accurate portrayal of everyday life. So, this was the exchange between different, different borders, and the new conception of the novel as an art form, in which structure; pattern; style and finish were of fundamental importance.

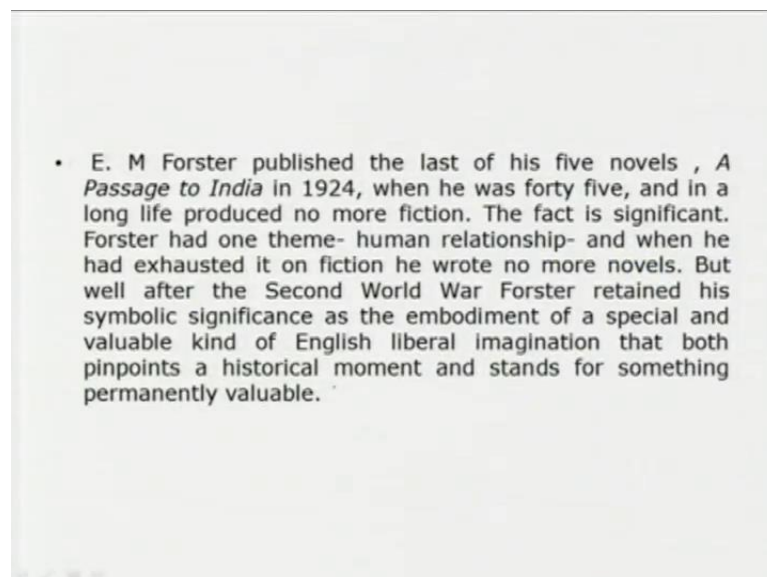
In Dostoevsky, Turgenev, Tolstoy they found a new interest, in the darker hidden sides of human nature, and a different form and structure. These are completely different icons in their own ways, each one of them has something unique to offer, and across the continent, over the continent, we find these exchanges were going on.

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So therefore, we find another writer George Augustus Moore, confessions of a young man, where he really experimented with artistic, representation. And he wanted to translate it into his own novels; he was an Irishmen and absorbs the lessons of the French realists, and especially of Emilee Zola. And many say that, he is writings influenced James Joyce.

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E. M Forester also we cannot ignore, he published the last of his 5 novels, a passage to India in1924. So, it gives a different theme of human relationship, and when he had

exhausted it on fiction he wrote no more novels. It was mostly about relativity, about the people, how they reacted to circumstances in different settings.


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The survival of the Romance:

- In the novel, as in drama, romance survived in the age of realism. Resurrected by Stevenson it inspired Kipling and was carried to unprecedented heights by Conrad. Enormous numbers of romances were penned by other writers to satisfy the demand for the exciting, the unusual, the exotic, and the remote.

So, the survival of the romance, we have seen in the novel, resurrected by Stevenson, inspired by Kipling. Of course, heights by Conrad, who we had already done, the unusual the exotic and the remote, they also explored this parts.

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Continuing the comic tradition:

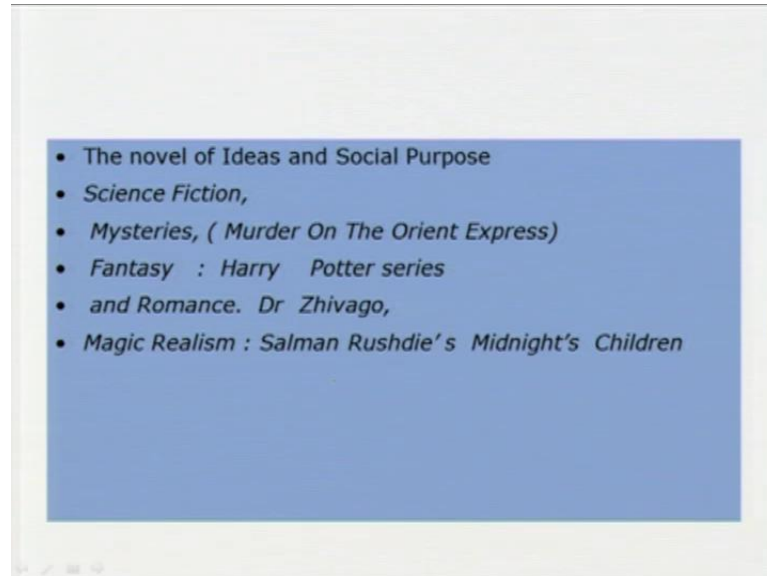
**P.G. Wodehouse
(1881-1975)**

- as one of the most popular novelists of the twentieth century, revolutionized the modern comic novel during his seventy-five year career.
- created a world of bumbling aristocrats, masterful servants, strong young women and eminent loony doctors.
- Besides introducing characters set in the typical English countryside, he depicted a behaviour of a class of people, working on the vanity, triviality and misunderstandings of endless social rounds.

If we continuing the comic tradition, we cannot, but fail to mention P. G Wodehouse, I think he was a favorite among all students, school boys and even adults. And he brought

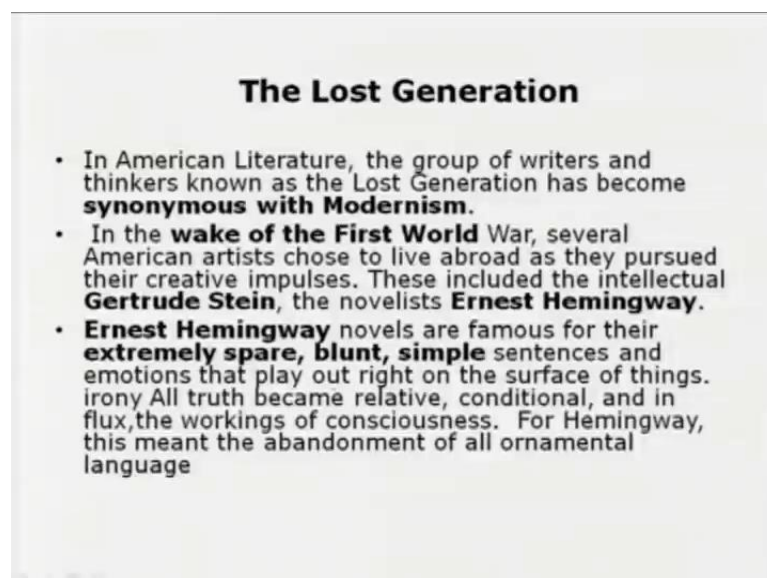
in a different social critic of the British aristocratic, with all their misunderstanding and endless social rounds.

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Therefore, we had so many different ideas of I mean, different areas of way the novel experimented, the novel of ideas, the social purpose, science fiction, mysteries, fantasies like Harry Potter series, romance like Dr Zhivago, then magic realism like Salman Rushdie's Midnight Children.

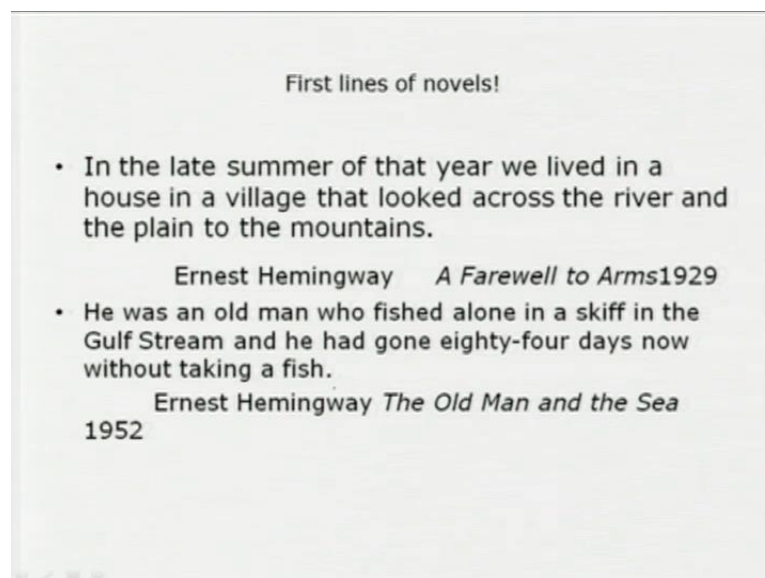
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Let me now; also mention the lost generation, which was something, which have to be looked into in American literature, the group of writers and thinkers known as the lost generation, has become synonymous with modernism. In the wake of the First World War, what had happened, seven American artists had chose to live abroad; especially their favorite destination was Paris, as they pursued their creative impulses.

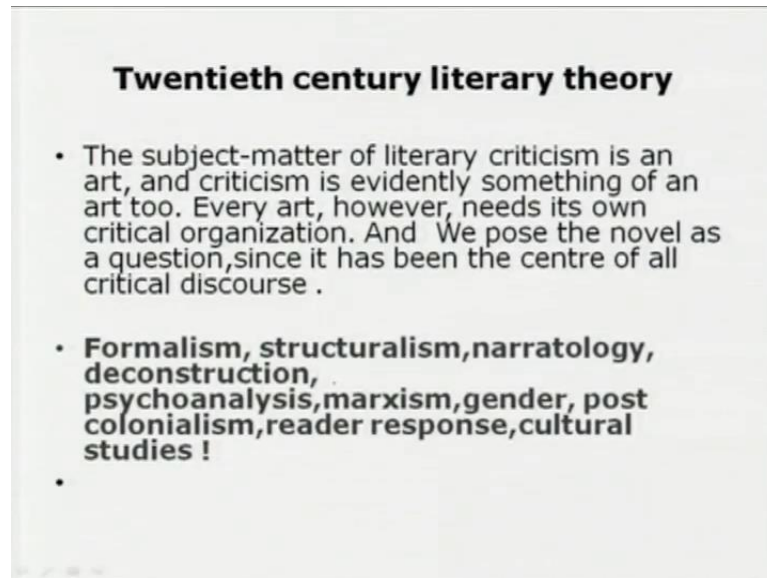
These included the intellectual Gertrude Stein, the novelist Ernest Hemingway, and Ernest Hemingway novels are famous for their extremely spare blunt and simple sentences, many say he is the representative novelist of modern times. All truth became relative for Hemingway this meant the abandonment of all ornamental language, like we had in imagist poetry.

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First lines of novels, if we look into Hemingway's a farewell to arms, it is starts with this line. In the late summer of that year, we lived in a house in a village that looked across the river, and the plain to the mountains, you see how it opens. So, simply only the use of the very primary nonce, another one from the old man and the sea, he was an old man, who fished alone in a skiff, in the gulf stream, and he had gone 84 days now, without taking a fish, these are the famous first lines of his novels. So, side by side with the novel, we had already mentioned that the technique, and the way that a novel has to be written, also was developed.

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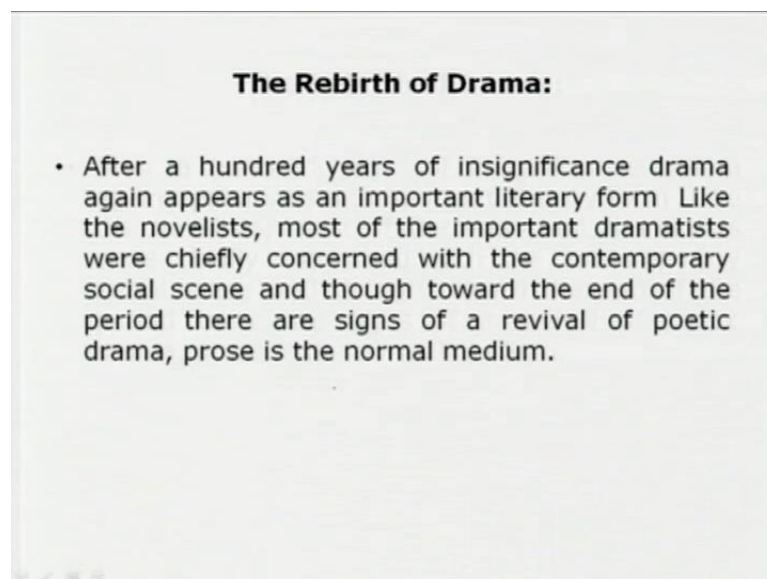


Twentieth century literary theory

- The subject-matter of literary criticism is an art, and criticism is evidently something of an art too. Every art, however, needs its own critical organization. And We pose the novel as a question, since it has been the centre of all critical discourse .
- **Formalism, structuralism, narratology, deconstruction, psychoanalysis, marxism, gender, post colonialism, reader response, cultural studies !**
-

So, the 20th century literary theory was a form of a very dynamic area of study, the subject matter of literary criticism is an art, and criticism is evidently something of an art too. Every art, however, needs its own critical organization, and we pose the novel as a question, since it has been the centre of all critical discourse. We had formalism, structuralism, narratology, deconstruction, psychoanalysis, marxism, gender, post colonialism, reader response, cultural studies all these different ways of critical theory, which looked into the novel.

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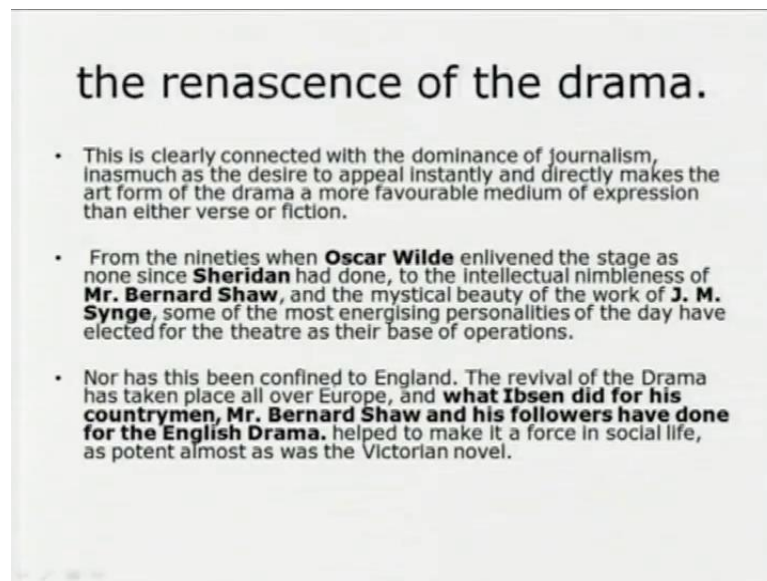


The Rebirth of Drama:

- After a hundred years of insignificance drama again appears as an important literary form Like the novelists, most of the important dramatists were chiefly concerned with the contemporary social scene and though toward the end of the period there are signs of a revival of poetic drama, prose is the normal medium.

Let before we conclude let us look into the rebirth of the drama in a modern times, after a 100 years of insignificance drama again appears, as an important literary form. Even though it was the age of prose, even though you say that it was one way or the other poetry also incuted into the realm of prose. Even then, we see the drama also showed his presence, like the novelist most of the important dramatists were chiefly concerned with contemporary social scene. And though towards the end of the period there are signs of a revival, of poetic drama, prose is the normal medium.

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the renaissance of the drama.

- This is clearly connected with the dominance of journalism, inasmuch as the desire to appeal instantly and directly makes the art form of the drama a more favourable medium of expression than either verse or fiction.
- From the nineties when **Oscar Wilde** enlivened the stage as none since **Sheridan** had done, to the intellectual nimbleness of **Mr. Bernard Shaw**, and the mystical beauty of the work of **J. M. Synge**, some of the most energising personalities of the day have elected for the theatre as their base of operations.
- Nor has this been confined to England. The revival of the Drama has taken place all over Europe, and **what Ibsen did for his countrymen, Mr. Bernard Shaw and his followers have done for the English Drama.** helped to make it a force in social life, as potent almost as was the Victorian novel.

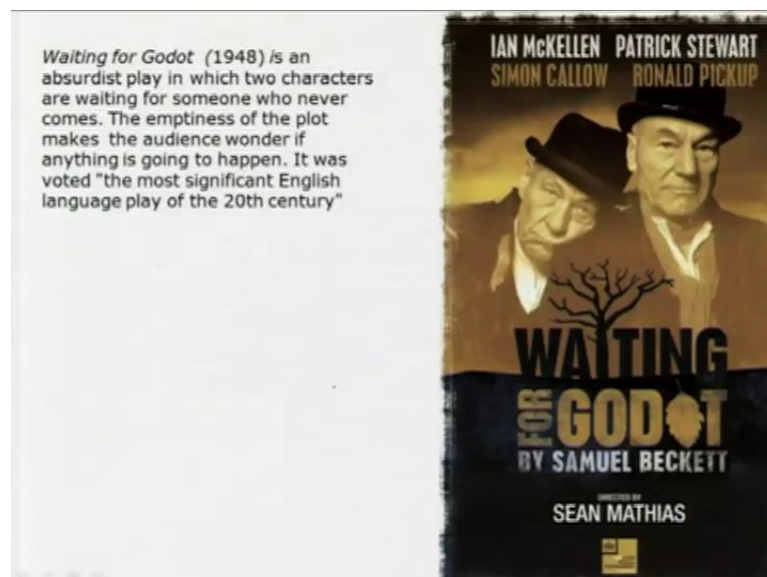
So, this renaissance of the drama, we can mention Bernard Shaw, Oscar wiled Synge and now has this been confined to England, we have seen how they had been influenced by Ibsen Norwegian did for his countrymen, Mr. Bernard Shaw and his followers have done for the English drama, especially the drama for of ideas, which we call, under drama, which maybe not art for art's sake, but art for life sake.

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- The pivotal and innovative contributions of the Norwegian Henrik Ibsen & German Bertolt Brecht dominate modern drama; tradition of imitators, which include many of the greatest playwrights of the modern era . incorporating formal experimentation and social critique.
- Other important playwrights of the modern era include Artaud, Strindberg, Anton Chekhov, Garcia Lorca, Arthur Miller, Ionesco, Samuel Beckett, Dario Fo.

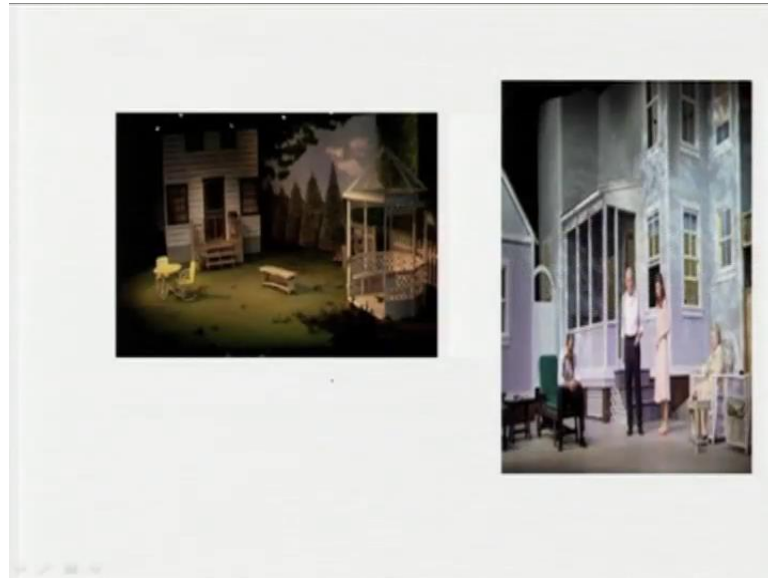
The pivotal and innovative contributions of the Norwegian, Henrik Ibsen, German Bertolt Brecht come dominate modern drama, tradition of imitators ((Refer Time:56:29)) after them, which include many and the greatest playwrights of the modern era. Other important playwrights of the modern era include, Artaud, Strindberg, Anton Chekhov, Garcia Lorca, Arthur miller, Ionesco, Samuel Beckett, Dario F o.

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Waiting for Godot, many of you must have read that in 1948 first of course, it appeared in his French version, later it was translated into English. It was an absurd drama, in which two characters are waiting for someone, who never comes.

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A very popular drama at all, Arthur Miller's *For All My Sons* and *The Salesman*.

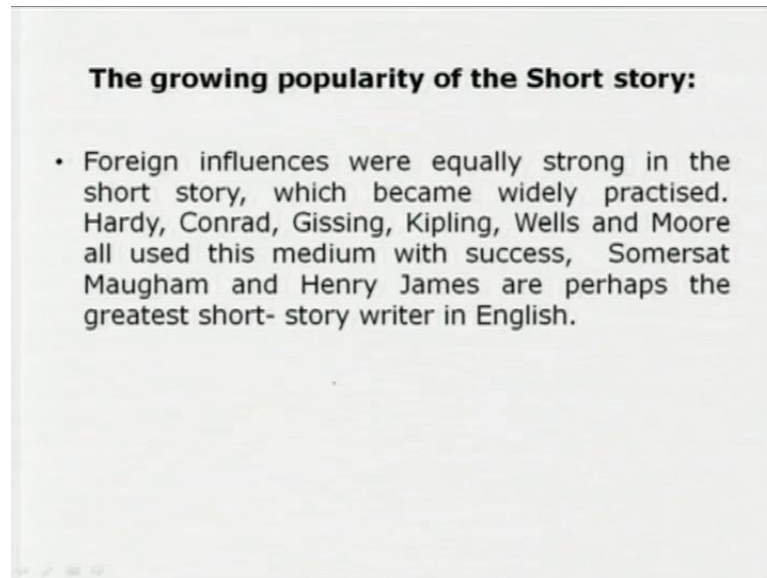
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The Growth of Realism: the Problem play.

- It was not until the nineties when the influence of Ibsen was making itself strongly felt and Shaw produced his first plays, that the necessary impetus was there to carry the serious drama over into the field of social, domestic, or personal problems. **the drama of ideas**, and the themes of drama became the problems of religion.
- **melodrama and musical comedy** continued to flourish. But such was the force of the work of this minority that it established the **drama of ideas as the drama of the early twentieth century.**

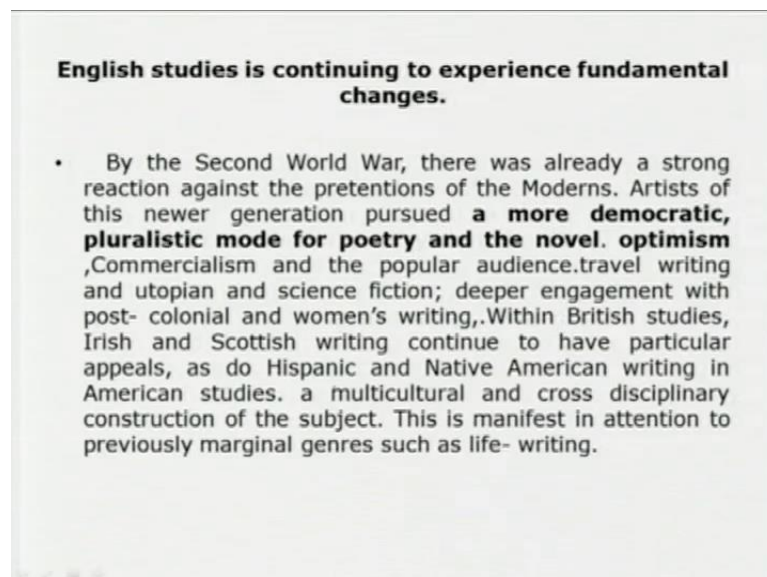
Now, the growth of realism, the problem play also came here, and the drama of ideas which we had mentioned just now, as a drama of the early 20th century.

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The growing popularity of the short story, we cannot ignore this part two, shorts story we find that it also became very much popular, and we had foreign influences were equally strong in the short story. We had mupassa, we had so many others, and we there are Hardy, Gissing, Kipling, Wells and Moore all used this medium with success. Somerset Maugham and Henry James are perhaps the greatest short story writer in English.

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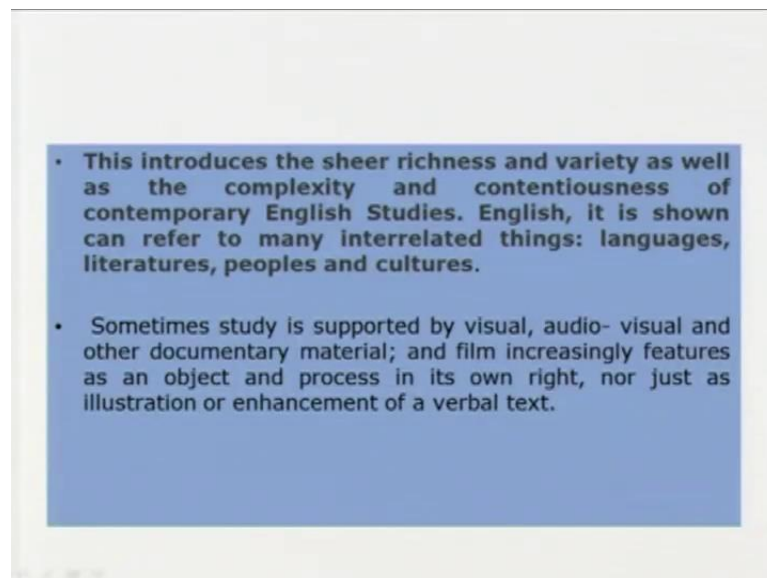


So now, while coming to the end of this module, of this lecture, let us have a retrospective a view of what has happened. By the Second World War, what has English

literature taken on the image, it is continuing to experience fundamental changes. There was already a strong reaction against the pretensions of the modern. Artists of this newer generation pursued a more democratic, pluralistic mode for poetry and the novel, optimism, commercialism and the popular audience we are coming to the post modern.

Travel writing and utopian and science fiction; deeper engagement with post colonial and women's writing. So, it is almost like many narratives which are going on, with in British studies, Irish and Scottish writing also has raised his head. So, do Hispanic and Native American writing in American studies, a multicultural and cross disciplinary construction of the subject has come in, this is manifest in attention previously marginal genres, even in genres as life write.

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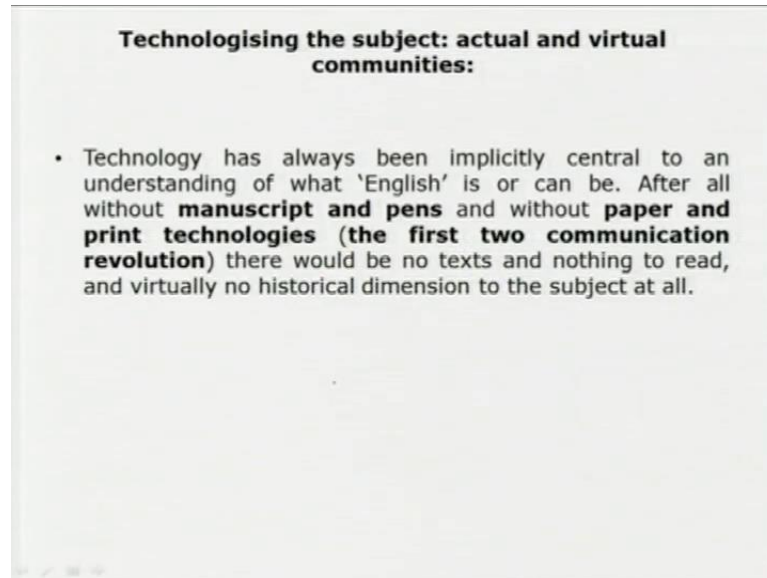


This introduces the sheer richness and variety, as well as the complexity and contentiousness of contemporary English studies. So, when we come from the moderns to contemporary English studies, in the next lecture will be dealing with Indian writing in English. And we will find that, in contemporary English studies how it includes so many perspectives, English it is shown can refer to many interrelated things; languages, literatures, peoples and cultures.

Sometimes study supported by visual, audio visual and other documentary material, and film increasingly features as an object and process in it is own right. So, when we look at modern literature, and even in post modern literature, even in contemporary literature.

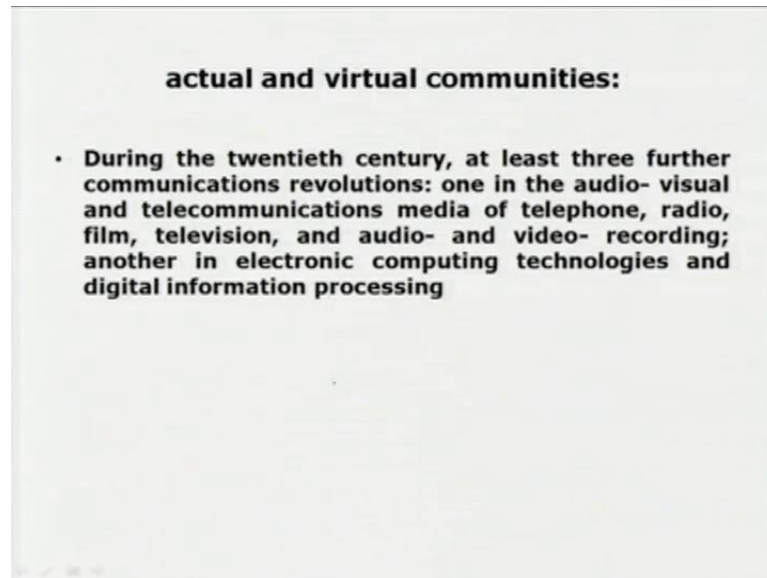
We see that all these are linked together, film and literature, then painting and literature, audio visual lads and literature, the visual and literature, not just as illustration or enhancement of a verbal text.

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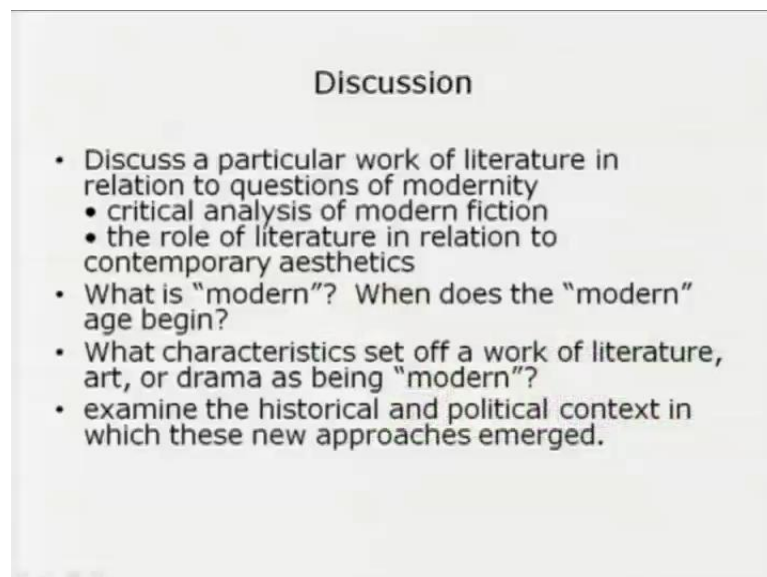
So, technology has some where change the subject, actual and the virtual communities, technology has always been implicitly central to an understanding of what English is or can be, after all without manuscript and pens, and without paper and print technologies. There would be no texts and nothing to read, and virtually no historical dimension to the subject at all.

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So, we have come ((Refer Time: 1:00:31)) at the 20th gone through the 20th century, at least three further communications revolutions; one in the audiovisual and telecommunications media of telephone, radio, film, television, and audio, and video recording, another in electronic computing technologies and digital information processing.

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So, the discussion will be what does a, but how does a particular work of literature in relation to questions of modernity. You have to understand, what is modernism about,

what is the modernist text? And if we look at the critical analysis of a modern fiction, how do we go through it; do we look into the technique; do we look into the team; do we look into the way of representation, and the role of literature in relation to contemporary aesthetics.

So, this is one form that you have to also do your homework on, what is contemporary aesthetics, is it something which has been derived from the past or other modifications which have been brought about, what is a actually modern? When does the modern age begin? What characteristics set off a work of literature art or drama as being modern? So, how to see in the different journals that we have done, how was it, that they were termed as modern. Examine the historical and political context, in which these two new approaches emerged.

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So, the references were almost the same references we had done, in the previous lectures, and especially Edward history of English literature and William J. Long's in English literature, it is history and it is significance, for the life of the English speaking world.

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Thank you.