

REG.No.....

Name..... 16P2016

M.A. DEGREE END SEMESTER EXAMINATION APRIL 2017

SEMESTER -2: ENGLISH

COURSE: 16P2ENGT07-: MODERNISM IN CONTEXT

(Regular – 2016 admissions)

Time: Three Hours

Max. Marks.75

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**Answer Key**

**SECTION A**

**Answer any Six (3 marks each)**

1. Which writers do Virginia Woolf call Materialist? Why?

In "Modern Fiction", Woolf elucidates upon what she understands modern fiction to be. Woolf states that a writer should write what inspires them and not follow any special method. She believed writers are constrained by the publishing business, by what society believes literature should look like and what society has dictated how literature should be written. Woolf believes it is a writer's job to write the complexities in life, the unknowns, not the unimportant things. She criticizes H.G. Wells, Arnold Bennett, John Galsworthy of writing about unimportant things and called them materialists. She suggests that it would be better for literature to turn their backs on them so it can move forward, for better or worse. While Woolf criticizes the aforementioned three authors, she praises several other authors for their innovation. This group of writers she names spiritualists, and includes James Joyce who Woolf says writes what interests and moves him. Woolf wanted writers to focus on the awkwardness of life and craved originality in their work. Woolf's overall hope was to inspire modern fiction writers to write what interested them, wherever it may lead.<sup>[1]</sup>

2. Ezra Pound and Modernism

Contributions given by Pound to English poetry. Besides having one of the most terrifyingly brutal pun-ready names in the English language, Ezra Pound was one of the 20th century's great American poets. This dude was important for single-handedly crafting the tradition of Modernist poetry and quite literally shaping the work of other players of the period, such as T.S. Eliot and H.D. Pound's Imagism, which morphed into Vorticism after 1913, gave poetry in English its focus on simple, concrete diction and spare syntax, as well as its emphasis on strong visual imagery, which continues to this day.

3. How does Thom Gunn examine the life force at its most elemental level in the poem "Considering the Snail"?

Movement poetry-achievement of the snail-poem on creative will and self-determination-hidden purpose of the animal world-poem an answer to meaninglessness and post-war exhaustion-moving towards an unknown destination-movement gives you freedom-action is crucial to existential self-definition (refer poem On the Move)- snail's slow fury.

4. How does Larkin portray the spiritual bareness in the poem "Church Going"?

Two meanings- people going to the church or the disappearance of church-written in a time when traditional religion was beginning to decline-several reasons for the decline of Christianity-attendance in churches reduce- church buildings transformed for some other purposes- hints at the spiritual bareness-but ends the poem in an optimistic tone-writes about the role of churches in giving a shape and momentousness to our lives.

5. What is the relevance of the title *Sons and Lovers*?

A person having two roles-son and lover, mother and lover-intimate, passionate relationship between William and mother-mother focuses on Paul after the death of William-novel an artistic exposition of a psychological reading of Freudian theme-Sons' devotion to their mother-a woman marries below her status- discards her husband-replaces him with her sons-autobiographical elements in the novel.

6. What is the significance of the 'Sun' in the poem "Futility"?

Anti-war poet-poem a short elegiac lyric-about the futility of war-deals with the death of a soldier- soldiers moving a dead soldier into the sun hoping its warmth will revive him-sun symbol of life-vitality- rejuvenation-hope-God-religion.

7. Discuss the setting of the drama *The Riders to the Sea*.

J.M. Synge's *Riders to the Sea* (1904) is a brief, one-act play, and its action is starkly straightforward. Synge's play is short and mysterious, like a fairy tale. The setting of the story is Aran island which is an island in the coast of Ireland. The sea is significant throughout the play; the family is dependent on it for their livelihood. The sea has also brought death; Maurya, the mother, has lost her husband and six sons to it.

8. Inscape in Hopkins

Religious poem- poem expresses his admiration for the mastery and achievement of the bird fighting against the constructive destructive elements of nature-he craves for a similar mastery as a priest-inscape is the essential individuality of a thing-all those characteristics which make something unique-distinctive design that constitutes identity-Windhover-recognizing the inscape of other beings is in stress-recognition of the essential individuality of a being leads one to Christ-individual identity has the stamp of divine creation.

9. Consider Kurtz as the alter ego of Marlowe.

Joseph Conrad looks at wests civilizing mission in the east and in Africa-Marlowe, the narrator-aim of the expedition is to rescue Kurtz, a colonial agent-he looked into the heart

of Africa, recognized the darkness within and has gone mad uttering the horror...the horror-novel deals with the decay of individuals- Kurtz lived in a world devoid of restrictions-Marlowe also nearly dies- he also acknowledges the darkness within-novel is a journey into the psyche-Marlow's struggle with Kurtz in the night- struggle with one's own ego to become a sane man- conflict between ego and id

## SECTION B

(Answer any five. Each carries 6 marks)

### 10. Experimentation in modern literature

In the 1910s, artistic experimentation became a prominent force, and various European and American writers began experimenting with the given forms. Tendencies that formed during this period later became parts of the modernist movement. The Cantos of Ezra Pound, the post-World War I work of T. S. Eliot, prose and plays by Gertrude Stein, were some of the most influential works of the time, though James Joyce's *Ulysses* is generally considered the most important work of the time. The novel ultimately influenced not only more experimental writers, such as Virginia Woolf, but also less experimental writers, such as Hemingway. The historical avant-garde movements also contributed to the development of experimental literature in the early and middle 20th century. In the Dadaist movement, poet Tristan Tzara employed newspaper clippings and experimental typography in his manifestoes. The futurism - author F.T. Marinetti - espoused a theory of "words in freedom" across the page, exploding the boundaries of both conventional narrative and the layout of the book itself as shown in his "novel" *Zang Tumb Tumb*. The writers, poets, and artists associated with the surrealist movement employed a range of unusual techniques to evoke mystical and dream-like states in their poems, novels, and prose works. Examples include the collaboratively written texts *Les Champs Magnétiques*. By the end of the 1930s, the political situation in Europe had made Modernism appear to be an inadequate, aestheticized, even irresponsible response to the dangers of worldwide fascism, and literary experimentalism faded from public view for a period, kept alive through the 1940s only by isolated visionaries like Kenneth Patchen. In the 1950s, the Beat writers can be seen as a reaction against the hidebound quality of both the poetry and prose of its time, and such hovering, near-mystical works as Jack Kerouac's novel *Visions of Gerard* represented a new formal approach to the standard narrative of that era.

### 11. Biographical elements in the poem 'The Waste Land'

Eliot's own disillusionment with the world around and his own self – his physical and mental troubles- failed marriage with Vivienne- London life- Knowledge of Indian philosophy and Sanskrit-connection with Ezra Pound.

### 12. Analyse the significance of Brueghel's paintings in the poem " Musee de Beaux Arts"

Auden-poem a response to tragedy, indifference and callousness of modern society-depicts the madness in Europe-culture on the verge of destruction-age of anxiety-Peter Brueghel-16<sup>th</sup> century Belgian painter- poem about the paintings of Brueghel, they are; The census at Bethlehem, Massacre of the innocents, Landscape with the Fall of Icarus- Ekphrastic poem(a dramatic description of a work of art)- census at Bethlehem-packed with scenes of life, panoramic view-villagers busy with their affairs- none of them notices the holy family-religious figures appear only at the corner of the paintings-The Massacre of the Innocents-'The dreadful martyrdom must run its course'-Biblical account of infanticide by Herod the great-The Fall of Icarus-all are interested only in their activities- none of them notices the tragedy, the fall of Icarus- this is the philosophical event mentioned in the poem-he juxtaposes ordinary and extraordinary events in the paintings-life goes on while a miraculous birth occurs or while the disaster of death happens.

**13. Why does Ted Hughes argue that the Jaguar through caged is free?**

Animal imagery in Ted Hughes-nature is anthropomorphised in his poems-poem about a jaguar, a symbol of energy- the majesty of the animal hints at the mechanised human condition where people associate the true meaning of their lives to basic biological functions-other animals fail to make their presence felt- jaguar asserts his immense presence-holds the crowds mesmerized as a child in a trance-overcoming the limitations of the cage through his indomitable will-the will, the blind, compulsive, irresistible striving that is the ground of all being- "His stride is wilderness of freedom/The world rolls under the long thrust of his heel/over the cage floor the horizons come". Compare it with the poem Hawk Roosting.

**14. Write a note on the significance of the interlude in the play *Murder in the Cathedral*.**

Interlude of *Murder in the Cathedral* consists of a Christmas morning sermon of Archbishop Thomas Becket- He tells his listeners that, through the bloodless sacrifice of the Mass, the Christian community celebrates Jesus' death at the same time as they celebrate his birth-thus, Christmas is an occasion in which mourning and rejoicing blend together. He defines true peace in spiritual rather than temporal terms. He connects Christmas with the liturgical feast that follows the next day, the feast of Saint Stephen, the first Christian martyr. Becket defines what is true martyrdom- He gives hints on his own forthcoming martyrdom- Interlude sheds more light into the character of Becket. Develops the theme of martyrdom which is a central theme of the drama.

**15. Galsworthy as a realistic playwright**

Galsworthy is a pragmatic social thinker and critic- He wanted to shed new light on the dark aspects of his contemporary society so as to bring about a significant change in the outdated social structure of the day- He depicted the social, economic, domestic, or personal problems through his plays- the disparity between the rich and the poor, the clash between the labour and the capital, social and legal injustice, domestic tyranny, the class

conflict and unhappy marriage etc. were his major themes- He wanted to focus on the sensibility of awareness concerning the evils of the people through the burning social problems of his contemporary England. He had a profound humanitarian outlook of life, and he tried to the best of his ability to adopt a realistic attitude.

16. Why do we consider *A Portrait of the Artist as a Young Man* as a prologue than a complete work?

The novel was written when he was just 34- this is a young man's book in its composition and subject matter-written slowly, re-drafted, abandoned for several years and finally completed in a burst of energy- it marks his growth as an artist-this novel is often considered as a prologue to *Ulysses*- we meet the character Stephen in that novel-we are still unsure whether he will reach fulfilment as an artist-novel is about the growth of Stephen from his childhood through adolescence to youth- ends with his decision to leave Ireland- this is an open ended novel-we can call it an incomplete novel-this is a prologue cast in the form of an Ibsenic tragedy with the denouement missing and the last act unwritten- it ends with a question, a hope and a prayer.

17. Significance of the Indian landscape depicted in *A Passage to India* (6x5 = 30)

The Impact of the Landscape on the Indian Lifestyle A novel like *A Passage to India* stands alone and it can be admired for its complex study of people who interact in an unfamiliar landscape, a landscape that ignores humans entirely. There are numberless watery images that mark in almost every crucial moment of the action the indissoluble bond between the human factor and the primordial element, the water that gives life. These images also suggest the ceaselessly, irrepressible flowing, the changeable forms and phenomena and the permanency of this dynamics of nature develops listless, although it is sometimes complementary to the human actions. Forster spends time detailing both Eastern and Western architecture in *A Passage to India*. Three architectural structures – though one is naturally occurring – provide the outline for the book's three sections: Mosque, Caves and Temple. Forster presents the aesthetics of Eastern and Western structures as indicative of the differences of those particular cultures as a whole. In India, architecture is confused and formless: interiors blend into exterior gardens, earth and buildings compete with each other, and structures appear unfinished or drab. As such, Indian architecture mirrors the muddle of India itself and what Forster sees as the Indians' characteristic inattention to form and logic. Occasionally, however, Forster takes a positive view of Indian architecture. The mosque in Part I and the temple in Part III represent the promise of Indian openness, mysticism, and friendship. Western architecture is described during Fielding's stop in Venice on his way to England. Venice's structures, which Fielding sees as representative of Western architecture in general, honour form and proportion and complement the earth on which they are built. Fielding reads in this architecture the self-evident correctness of

Western reason – an order that, he laments, his Indian friends would not recognize or appreciate.

### SECTION C

(Answer any one. Each carries 12 marks)

- 18.** Write an essay on ‘The Waste Land’ as a typical modernist poem

Waste Land is one of the representative works of literary Modernism- There are lot of modernist elements in the poem- Experimental poem- disjointed timeline- multiple voices - streams of consciousness- ironic juxtaposition of the past and present- literary allusions- free verse- discontinuous narrative- borrowing from other cultures and languages- fragmentation- use of mythology- kaleidoscopic fashion- The poem is filled with secular and religious figures drawn from history, literature, the Bible, or the sacred Hindu scriptures- Foreign languages inserted- The pattern of a collage- disillusionment of the modern society.

- 19.** How does Yeats deal with the theme of immortality of art in the poem ‘Byzantium’?

Yeats- part of Irish literary revival-symbolist poet- interested in spiritualism, occultism, mysticism and astrology-journey to Byzantium- metaphor for spiritual journey- thoughts on immortality, human spirit, art- metaphorical journey of a man pursuing his eternal life-agony of old age...need for imagination and spirituality to stay alive- Yeatsian paradise of art, a mix of sensual and spiritual- continuation of the poem sailing to Byzantium- criticism of our civilization- highly disturbed of ageing- did surgeries to retain youthfulness-perfection of human soul in the city of perfect eternal art- Byzantium a city dedicated to holy wisdom-yearns for an eternal form from that old man- who is a tattered coat upon a stick- attracted to the artifices of eternity because it is unchanging, unfading, beautiful, free of the troubles of human heart- once he gets out of his body he will become a golden bird, sitting on a golden tree, singing of the past, present and future-golden bird, tree- symbolises intellectual joy and eternity-dome stands for heaven, perfection or eternity-shade more than a man, image more than a shade shows the nature of soul or a realm of changelessness-self begotten fire shows the purity of art- dolphin is traditionally believed to be the carrier of souls- all these shows the eternal nature of art.

- 20.** “Through Strife Galsworthy intended to portray the adamant attitudes and psychological conflicts of his contemporary people”. Analyse this statement.

( 12 x 1 = 12)

Galsworthy’s Strife is a play concerning the clash between capital and labour, the waste of force involved in the caste-feeling of capital pitted against the caste-feeling of labour, the nemesis of extremism, the conflict between opposing wills, the lack of cohesion between leaders and the followers, the conflict of intransigent personalities, the inability of peace

and prosperity, and fanaticism and inflexibility in an industrial society. It also focuses on the social conflicts of industrial life and retard production between John Antony, the Chairman of the Trenartha Tin Plate Works, and David Roberts, the Strike leader of the workers. Through this play, Galsworthy wanted to highlight the revolutionary passions of the common workers against their ruling class for their rights of early 20th century England- Galsworthy constructed the play so that its spire of meaning would arise from the dialectic of the opposing concepts represented by Anthony and Roberts. They refuse to compromise their principles by giving into the other side; their rigidity of purpose shows a kind of heroic intellectual vainglory, producing bitterness, suffering, waste and death- The confrontations of labour and the management in the first and the third acts balance each other, as do the separate meetings of directors and strikers in the second and the third acts, in which each side rejects its leader's plan for action and decides to accept instead the terms for compromise proposed by the union representative. Galsworthy handles his large cast of characters with a schematic balancing of psychological and social types. He also uses settings, properties and dramatic language appropriate to the theme of Strife; in several scenes, he contrasts the excesses of cold and heat, hunger and plenty, luxury and deprivation- Strife is based on the social conflicts of industrial life and retard production between John Antony, the Chairman of the Trenartha Tin Plate Works, and David Roberts, the Strike leader of the workers through whom Galsworthy wants to show the adamant attitudes and psychological conflicts of his contemporary people. Through this text, Galsworthy wants to draw a new light on the revolutionary passions of the common workers against their ruling class for their rights as well as privileges of the early 20th century England. He also intends to unveil the mysterious truth of his social reality.

## SECTION D

(Answer any One. Each carries 15 marks)

21. How do the modern poets project the themes of disillusionment, fragmentation and alienation of man from society through their writings? Substantiate your answer in the light of the prescribed works.

Modernism, modern poetry features- groups of poets- symbolist poetry, experimental poetry(Yeats),Neo Romantic poetry(Dylan Thomas)-war poetry(Owen), movement poetry(Thom Gunn, Larkin)-thirties poets(Auden)

All the poems prescribed for study exhibit the predicament of modern man-**Byzantium**- a reply to disease, decay, ageing, death- disillusionment of the artist- alienated from the society- seeking for eternity-poem a criticism of our age, speaks against the struggle for power- questions the mechanical progress of the age.

**Windhover**- Hopkins- deals with the spiritual crisis- 'his heart in hiding stirred for a bird'.

**Musee de Beaux Arts**- culture on the verge of destruction, depicts the madness of Europe, portrays the apathy and callousness of people, post war disillusionment.

**Futility**- Anti- war poem- ‘My subject is war and the pity of war’.

**Church Going** - spiritual bareness, decline of religion, Christianity.

**Considering the snail**-assertion of will, power, craving for freedom- all the features of movement poetry

**The Jaguar** - majesty of the animal hints at the mechanised human condition, where people associate the meaning of their lives to basic biological functions-fascist sensibilities-ideas of class, blood superiority.

**Daddy**- Sylvia Plath equates her personal sufferings to larger historical incidents like the persecution of Jews, holocaust-victimization of women, violence, patriarchal assertion of authority, crisis of an artist.

**Poem in October** - Dylan Thomas –about ageing- loss of innocence, grace.

22. “Modernism internalised its own maelstrom of ambiguities , contradictions and pulsating aesthetic changes at the same time as it sought to affect the aesthetics of daily life” Discuss.

David Harvey’s investigation into post-modernity reveals a problematic construct that though gives voice to otherness, simultaneously ghettoizes them in an “opaque otherness”. Beginning with the rise of “modernism” out of Enlightenment thought, Harvey attempts to map the cultural changes that have unfolded from Modernism to post-modernism. Along the way numerous shifts within modernism itself helped to construct the postmodern turn in society and academia that so dominated the 1970s and 80s.- Modernism’s focus on the problem of time shifted under Post Modernism to space. Post modernists debated how to regard space while modernists continued to apply a larger social purpose. For post modernists, space is independent, autonomous, and shaped by aesthetics. Post WWII reconstruction of Europe and the expansion of public housing in the US [basically post war urbanization efforts] seemed to reinforce the importance of space. Housing and urban space became the “architecture of spectacle”, as the buildings became a form of communication and the city a discourse unto itself. Post modernism refused to strike “authoritative” or “immutable standards of aesthetic judgment” rather judgements now hinged on how “spectacular” the aesthetics proved to be.

23. Modern novel is predominantly psychological. Substantiate this statement on the basis of your prescribed works.

Features of modern novel- focuses on the inner world of characters- break from realism- **sons and lovers** about oedipal complex-young man’s excessive, even erotic attachment to his mother, his jealousy of the father and his inability to give another woman whole love- resemblance between Gertrude and Hamlet- the dilemma of a sensitive boy caught between the conflicting claims of mother and sweetheart- woman marries below her status, discards her husband, replaces him with her sons- mother fixation- marital disharmony- bondage- novel about the journey- Paul’s pilgrimage as a son- ends with a beginning, Paul’s undertaking as a man.



***A Portrait of the Artist as a Young Man***- stream of consciousness technique-Kunstler roman-growth of a novelist or an artist from childhood into the stage of maturity-Stephen's inner conflicts are portrayed- development of his consciousness-obsession with language-strained relationship with religion, family, nation, aspirations to be a writer, sexual experiences-moments of epiphany- modulation of writing style according to the growth of the protagonist.

***Heart of Darkness***- journey as a motif- to the outer, central, inner stations-seen as an interior journey in a psychological sense- downward journey into one's own interiors- Journey into the psyche-Marlowe as the alter ego of Kurtz- aim of the expedition is to rescue Kurtz, a colonial agent-he looked into the heart of Africa, recognized the darkness within and has gone mad uttering the horror...the horror-novel deals with the decay of individuals- Kurtz lived in a world devoid of restrictions-Marlowe also nearly dies- he also acknowledges the darkness within-novel is a journey into the psyche-Marlow's struggle with Kurtz in the night- struggle with one's own ego to become a sane man- conflict between ego and id. Journey to the conscious, subconscious, unconscious layers- return of the repressed unconsciousness.

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