DIRECTORATE OF DISTANCE EDUCATION
UNIVERSITY OF NORTH BENGAL

MASTER OF ARTS- ENGLISH

SEMESTER -III

THE MODERNS I

CORE 301

BLOCK-2

UNIVERSITY OF NORTH BENGAL

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FOREWORD

The Self Learning Material (SLM) is written with the aim of providing simple and organized study content to all the learners. The SLMs are prepared on the framework of being mutually cohesive, internally consistent and structured as per the university's syllabi. It is a humble attempt to give glimpses of the various approaches and dimensions to the topic of study and to kindle the learner's interest to the subject

We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.

THE MODERNS I

BLOCK – 1

BLOCK – 2

BLOCK-2 THE MODERNS I

Introduction to the Block 2

Unit 8 – James Joyce's Life and Works

Unit 9 – Composition, Publication History, Major Characters, Synopsis, Style, Themes, Critical Reception, Analysis and Adaptations of "A Portrait of The Artist as a Young Man" by James Joyce.

Unit 10 - Virginia Woolf's Life and Legacy

Unit 11 - Virginia Woolf's Relationships with Family and Work

Unit 12 - Synopsis, Themes and Analysis of Virginia Woolf's "Modern Fiction"

Unit 13 - Graham Greene's Life, Legacy and Work.

Unit 14 - Plot, Composition, Characters, Themes, Analysis, Adaptations, Criticisms and Contemporary of "The Power and The Glory" by Graham Greene.

UNIT 8. JOYCE- A PORTRAIT OF THE ARTIST AS A YOUNG MAN

STRUCTURE

8.0 OBJECTIVES

After the completion of this unit, you should be able to learn about:

- James Joyce's life and works.

8.1 INTRODUCTION

James Augustine Aloysius Joyce (2 February 1882 – 13 January 1941) was an Irish novelist, short story writer, poet, teacher, and literary critic. He contributed to the modernist avant-garde and is regarded as one of the most influential and important authors of the 20th century. Joyce is best known for Ulysses (1922), a landmark work in which the episodes of Homer's Odyssey are paralleled in a variety of literary styles, most famously stream of consciousness. Other well-known works are the short-story collection Dubliners (1914), and the novels A Portrait of the Artist as a Young Man (1916) and Finnegans Wake (1939). His other

writings include three books of poetry, a play, his published letters and occasional journalism.

Joyce was born in Dublin into a middle-class family. A brilliant student, he briefly attended the Christian Brothers-run O'Connell School before excelling at the Jesuit schools Clongowes and Belvedere, despite the chaotic family life imposed by his father's unpredictable finances. He went on to attend University College Dublin.

In 1904, in his early twenties, Joyce emigrated to continental Europe with his partner (and later wife) Nora Barnacle. They lived in Trieste, Paris, and Zürich. Although most of his adult life was spent abroad, Joyce's fictional universe centres on Dublin and is populated largely by characters who closely resemble family members, enemies and friends from his time there. Ulysses in particular is set with precision in the streets and alleyways of the city. Shortly after the publication of Ulysses, he elucidated this preoccupation somewhat, saying, "For myself, I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world. In the particular is contained the universal."

Check your progress -1

1. When was James Joyce born?

_____

_____

_____

_____

2. Which college did James Joyce attend?

_____

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_____

8.2 EARLY LIFE

Notes

On 2 February 1882, Joyce was born at 41 Brighton Square, Rathgar, Dublin, Ireland. Joyce's father was John Stanislaus Joyce and his mother was Mary Jane "May" Murray. He was the eldest of ten surviving siblings; two died of typhoid. James was baptized according to the Rites of the Catholic Church in the nearby St Joseph's Church in Terenure on 5 February 1882 by Rev. John O'Mulloy. Joyce's godparents were Philip and Ellen McCann.

John Stanislaus Joyce's family came from Fermoy in County Cork, and had owned a small salt and lime works. Joyce's paternal grandfather, James Augustine Joyce, married Ellen O'Connell, daughter of John O'Connell, a Cork Alderman who owned a drapery business and other properties in Cork City. Ellen's family claimed kinship with Daniel O'Connell, "The Liberator". The Joyce family's purported ancestor, Seán Mór Seoighe (fl. 1680) was a stonemason from Connemara.

In 1887, his father was appointed rate collector by Dublin Corporation; the family subsequently moved to the fashionable adjacent small town of Bray, 12 miles (19 km) from Dublin. Around this time Joyce was attacked by a dog, leading to his lifelong cynophobia. He suffered from astraphobia; a superstitious aunt had described thunderstorms as a sign of God's wrath.

In 1891 Joyce wrote a poem on the death of Charles Stewart Parnell. His father was angry at the treatment of Parnell by the Catholic Church, the Irish Home Rule Party and the British Liberal Party and the resulting collaborative failure to secure Home Rule for Ireland. The Irish Party had dropped Parnell from leadership. But the Vatican's role in allying with the British Conservative Party to prevent Home Rule left a lasting impression on the young Joyce. The elder Joyce had the poem printed and even sent a part to the Vatican Library. In November, John Joyce was entered in Stubbs' Gazette (a publisher of bankruptcies) and suspended from work. In 1893, John Joyce was dismissed with a pension, beginning the family's slide into poverty caused mainly by his drinking and financial mismanagement.

Joyce had begun his education at Clongowes Wood College, a Jesuit boarding school near Clane, County Kildare, in 1888 but had to

leave in 1892 when his father could no longer pay the fees. Joyce then studied at home and briefly at the Christian Brothers O'Connell School on North Richmond Street, Dublin, before he was offered a place in the Jesuits' Dublin school, Belvedere College, in 1893. This came about because of a chance meeting his father had with a Jesuit priest called John Conmee who knew the family and Joyce was given a reduction in fees to attend Belvedere. In 1895, Joyce, now aged 13, was elected to join the Sodality of Our Lady by his peers at Belvedere. The philosophy of Thomas Aquinas continued to have a strong influence on him for most of his life.

8.3 EDUCATION

Joyce enrolled at the recently established University College Dublin (UCD) in 1898, studying English, French and Italian. He became active in theatrical and literary circles in the city. In 1900 his laudatory review of Henrik Ibsen's When We Dead Awaken was published in The Fortnightly Review; it was his first publication and, after learning basic Norwegian to send a fan letter to Ibsen, he received a letter of thanks from the dramatist. Joyce wrote a number of other articles and at least two plays (since lost) during this period. Many of the friends he made at University College Dublin appeared as characters in Joyce's works. His closest colleagues included leading figures of the generation, most notably, Tom Kettle, Francis Sheehy-Skeffington and Oliver St. John Gogarty. Joyce was first introduced to the Irish public by Arthur Griffith in his newspaper, United Irishman, in November 1901. Joyce had written an article on the Irish Literary Theatre and his college magazine refused to print it. Joyce had it printed and distributed locally. Griffith himself wrote a piece decrying the censorship of the student James Joyce. In 1901, the National Census of Ireland lists James Joyce (19) as an English- and Irish-speaking scholar living with his mother and father, six sisters and three brothers at Royal Terrace (now Inverness Road), Clontarf, Dublin.

After graduating from UCD in 1902, Joyce left for Paris to study medicine, but he soon abandoned this. Richard Ellmann suggests that this

may have been because he found the technical lectures in French too difficult. Joyce had already failed to pass chemistry in English in Dublin. But Joyce claimed ill health as the problem and wrote home that he was unwell and complained about the cold weather. He stayed on for a few months, appealing for finance his family could ill-afford and reading late in the Bibliothèque Sainte-Geneviève. When his mother was diagnosed with cancer, his father sent a telegram which read, "NOTHER [sic] DYING COME HOME FATHER". Joyce returned to Ireland. Fearing for her son's impiety, his mother tried unsuccessfully to get Joyce to make his confession and to take communion. She finally passed into a coma and died on 13 August, James and his brother Stanislaus having refused to kneel with other members of the family praying at her bedside. After her death he continued to drink heavily, and conditions at home grew quite appalling. He scraped together a living reviewing books, teaching, and singing—he was an accomplished tenor, and won the bronze medal in the 1904 Feis Ceoil.

8.4 CAREER

On 7 January 1904, Joyce attempted to publish A Portrait of the Artist, an essay-story dealing with aesthetics, only to have it rejected by the free-thinking magazine Dana. He decided, on his twenty-second birthday, to revise the story into a novel he called Stephen Hero. It was a fictional rendering of Joyce's youth, but he eventually grew frustrated with its direction and abandoned this work. It was never published in this form, but years later, in Trieste, Joyce completely rewrote it as A Portrait of the Artist as a Young Man. The unfinished Stephen Hero was published after his death.

Also in 1904, he met Nora Barnacle, a young woman from Galway city who was working as a chambermaid. On 16 June 1904 they had their first outing together, they walked to the Dublin suburb of Ringsend, where Nora masturbated him. This event was commemorated by providing the date for the action of Ulysses (as "Bloomsday").

Joyce remained in Dublin for some time longer, drinking heavily. After one of his drinking binges, he got into a fight over a misunderstanding

with a man in St Stephen's Green; he was picked up and dusted off by a minor acquaintance of his father, Alfred H. Hunter, who took him into his home to tend to his injuries. Hunter was rumoured to be a Jew and to have an unfaithful wife and would serve as one of the models for Leopold Bloom, the protagonist of Ulysses. He took up with the medical student Oliver St. John Gogarty, who informed the character for Buck Mulligan in Ulysses. After six nights in the Martello Tower that Gogarty was renting in Sandycove, he left in the middle of the night following an altercation which involved another student he lived with, the unstable Dermot Chenevix Trench (Haines in Ulysses), who fired a pistol at some pans hanging directly over Joyce's bed. Joyce walked the 8 miles (13 km) back to Dublin to stay with relatives for the night, and sent a friend to the tower the next day to pack his trunk. Shortly after, the couple left Ireland to live on the continent.

1904–20: Trieste and Zürich

Joyce and Nora went into self-imposed exile, moving first to Zürich in Switzerland, where he ostensibly taught English at the Berlitz Language School through an agent in England. It later became evident that the agent had been swindled; the director of the school sent Joyce on to Trieste, which was then part of Austria-Hungary (until the First World War), and is today part of Italy. Once again, he found there was no position for him, but with the help of Almidano Artifoni, director of the Trieste Berlitz School, he finally secured a teaching position in Pola, then also part of Austria-Hungary (today part of Croatia). He stayed there, teaching English mainly to Austro-Hungarian naval officers stationed at the Pola base, from October 1904 until March 1905, when the Austrians—having discovered an espionage ring in the city—expelled all aliens. With Artifoni's help, he moved back to Trieste and began teaching English there. He remained in Trieste for most of the next ten years.

Later that year Nora gave birth to their first child, George (known as Giorgio). Joyce persuaded his brother, Stanislaus, to join him in Trieste, and secured a teaching position for him at the school. Joyce sought to augment his family's meagre income with his brother's earnings.[28] Stanislaus and Joyce had strained relations while they lived

together in Trieste, arguing about Joyce's drinking habits and frivolity with money.

Joyce became frustrated with life in Trieste and moved to Rome in late 1906, taking employment as a clerk in a bank. He disliked Rome and returned to Trieste in early 1907. His daughter Lucia was born later that year.

Joyce returned to Dublin in mid-1909 with George, to visit his father and work on getting Dubliners published. He visited Nora's family in Galway and liked Nora's mother very much. While preparing to return to Trieste he decided to take one of his sisters, Eva, back with him to help Nora run the home. He spent a month in Trieste before returning to Dublin, this time as a representative of some cinema owners and businessmen from Trieste. With their backing he launched Ireland's first cinema, the Volta Cinematograph, which was well-received, but fell apart after Joyce left. He returned to Trieste in January 1910 with another sister, Eileen, in tow.[32] Eva became homesick for Dublin and returned there a few years later, but Eileen spent the rest of her life on the continent, eventually marrying the Czech bank cashier Frantisek Schaurek.

Joyce returned to Dublin again briefly in mid-1912 during his years-long fight with Dublin publisher George Roberts over the publication of Dubliners. His trip was once again fruitless, and on his return he wrote the poem "Gas from a Burner", an invective against Roberts. After this trip, he never again came closer to Dublin than London, despite many pleas from his father and invitations from his fellow Irish writer William Butler Yeats.

One of his students in Trieste was Ettore Schmitz, better known by the pseudonym Italo Svevo. They met in 1907 and became lasting friends and mutual critics. Schmitz was a Catholic of Jewish origin and became a primary model for Leopold Bloom; most of the details about the Jewish faith in Ulysses came from Schmitz's responses to queries from Joyce. While living in Trieste, Joyce was first beset with eye problems that ultimately required over a dozen surgical operations.

Joyce concocted a number of money-making schemes during this period, including an attempt to become a cinema magnate in Dublin. He

frequently discussed but ultimately abandoned a plan to import Irish tweed to Trieste. Correspondence relating to that venture with the Irish Woollen Mills were for a long time displayed in the windows of their premises in Dublin. Joyce's skill at borrowing money saved him from indigence. What income he had came partially from his position at the Berlitz school and partially from teaching private students.

In 1915, after most of his students in Trieste were conscripted to fight in the First World War, Joyce moved to Zürich. Two influential private students, Baron Ambrogio Ralli and Count Francesco Sordina, petitioned officials for an exit permit for the Joyces, who in turn agreed not to take any action against the emperor of Austria-Hungary during the war.

During this period Joyce took an active interest in socialism. He had attended socialist meetings when he was still in Dublin and 1905, while in Trieste, he described his politics as "those of a socialist artist." Although his practical engagement waned after 1907 due to the "endless internecine warfare" he observed in socialist organizations, many Joyce scholars such as Richard Ellmann, Dominic Manganiello, Robert Scholes, and George J. Watson agree that Joyce's interest in socialism and pacifistic anarchism continued for much of his life, and that both the form and content of Joyce's work reflect a sympathy for democratic and socialist ideas. In 1918 he declared himself "against every state"[39] and found much succor in the individualist philosophies of Benjamin Tucker and Oscar Wilde's The Soul of Man Under Socialism.

1920–41: Paris and Zürich

Joyce set himself to finishing Ulysses in Paris, delighted to find that he was gradually gaining fame as an avant-garde writer. A further grant from Harriet Shaw Weaver meant he could devote himself full-time to writing again, as well as consort with other literary figures in the city. During this time, Joyce's eyes began to give him more and more problems and he often wore an eyepatch. He was treated by Louis Borsch in Paris, undergoing nine operations before Borsch's death in 1929. Throughout the 1930s he travelled frequently to Switzerland for eye surgeries and for treatments for his daughter Lucia, who, according to the Joyces, suffered from schizophrenia. Lucia was analysed by Carl

Jung at the time, who after reading Ulysses is said to have concluded that her father had schizophrenia. Jung said that she and her father were two people heading to the bottom of a river, except that Joyce was diving and Lucia was sinking.

In Paris, Maria and Eugene Jolas nursed Joyce during his long years of writing Finnegans Wake. Were it not for their support (along with Harriet Shaw Weaver's constant financial support), there is a good possibility that his books might never have been finished or published. In their literary magazine transition, the Jolases published serially various sections of Finnegans Wake under the title Work in Progress. Joyce returned to Zürich in late 1940, fleeing the Nazi occupation of France. Joyce used his contacts to help some sixteen Jews escape Nazi persecution.

8.5 RELIGION

The issue of Joyce's relationship with religion is somewhat controversial. Early in life, he lapsed from Catholicism, according to first-hand testimonies coming from himself, his brother Stanislaus Joyce, and his wife:

My mind rejects the whole present social order and Christianity—home, the recognised virtues, classes of life and religious doctrines. ... Six years ago I left the Catholic church, hating it most fervently. I found it impossible for me to remain in it on account of the impulses of my nature. I made secret war upon it when I was a student and declined to accept the positions it offered me. By doing this I made myself a beggar but I retained my pride. Now I make open war upon it by what I write and say and do.

When the arrangements for Joyce's burial were being made, a Catholic priest offered a religious service, which Joyce's wife, Nora, declined, saying, "I couldn't do that to him."

Leonard Strong, William T. Noon, Robert Boyle and others have argued that Joyce, later in life, reconciled with the faith he rejected earlier in life and that his parting with the faith was succeeded by a not so obvious reunion, and that *Ulysses* and *Finnegans Wake* are essentially Catholic

expressions. Likewise, Hugh Kenner and T.S. Eliot believed they saw between the lines of Joyce's work the outlook of a serious Christian and that beneath the veneer of the work lies a remnant of Catholic belief and attitude. Kevin Sullivan maintains that, rather than reconciling with the faith, Joyce never left it. Critics holding this view insist that Stephen, the protagonist of the semi-autobiographical *A Portrait of the Artist as a Young Man* as well as *Ulysses*, is not Joyce. Somewhat cryptically, in an interview after completing Ulysses, in response to the question "When did you leave the Catholic Church", Joyce answered, "That's for the Church to say." Eamonn Hughes maintains that Joyce takes a dialectic approach, both affirming and denying, saying that Stephen's much noted non-serviam is qualified—"I will not serve *that which I no longer believe*...", and that the *non-serviam* will always be balanced by Stephen's "I am a servant..." and Molly's "yes". He attended Catholic Mass and Orthodox Sacred Liturgy, especially during Holy Week, purportedly for aesthetic reasons. His sisters noted his Holy Week attendance and that he did not seek to dissuade them. One friend witnessed him cry "secret tears" upon hearing Jesus' words on the cross and another accused him of being a "believer at heart" because of his frequent attendance at church.

Umberto Eco compares Joyce to the ancient episcopi vagantes (wandering bishops) in the Middle Ages. They left a discipline, not a cultural heritage or a way of thinking. Like them, the writer retains the sense of blasphemy held as a liturgical ritual.

Some critics and biographers have opined along the lines of Andrew Gibson: "The modern James Joyce may have vigorously resisted the oppressive power of Catholic tradition. But there was another Joyce who asserted his allegiance to that tradition, and never left it, or wanted to leave it, behind him." Gibson argues that Joyce "remained a Catholic intellectual if not a believer" since his thinking remained influenced by his cultural background, even though he lived apart from that culture. His relationship with religion was complex and not easily understood, even perhaps by himself. He acknowledged the debt he owed to his early Jesuit training. Joyce told the sculptor August Suter, that from his Jesuit

education, he had 'learnt to arrange things in such a way that they become easy to survey and to judge.'

8.6 DEATH

On 11 January 1941, Joyce underwent surgery in Zürich for a perforated duodenal ulcer. He fell into a coma the following day. He awoke at 2 a.m. on 13 January 1941, and asked a nurse to call his wife and son, before losing consciousness again. They were en route when he died 15 minutes later. Joyce was less than a month short of his 59th birthday.

His body was buried in the Fluntern Cemetery, Zürich. The Swiss tenor Max Meili sang Addio terra, addio cielo from Monteverdi's L'Orfeo at the burial service. Although two senior Irish diplomats were in Switzerland at the time, neither attended Joyce's funeral, and the Irish government later declined Nora's offer to permit the repatriation of Joyce's remains. When Joseph Walshe, secretary at the Department of External Affairs in Dublin, was informed of Joyce's death by Frank Cremins, chargé d'affaires at Bern, Walshe responded "Please wire details of Joyce's death. If possible find out did he die a Catholic? Express sympathy with Mrs Joyce and explain inability to attend funeral". Buried originally in an ordinary grave, Joyce was moved in 1966 to a more prominent "honour grave," with a seated portrait statue by American artist Milton Hebald nearby. Nora, whom he had married in 1931, survived him by 10 years. She is buried by his side, as is their son Giorgio, who died in 1976.

8.7 MAJOR WORKS

Dubliners

Dubliners is a collection of fifteen short stories by Joyce, first published in 1914.[61] They form a naturalistic depiction of Irish middle-class life in and around Dublin in the early years of the 20th century.

The stories were written when Irish nationalism was at its peak and a search for a national identity and purpose was raging; at a crossroads of history and culture, Ireland was jolted by converging ideas and

influences. The stories centre on Joyce's idea of an epiphany: a moment when a character experiences a life-changing self-understanding or illumination. Many of the characters in Dubliners later appear in minor roles in Joyce's novel Ulysses. The initial stories in the collection are narrated by child protagonists. Subsequent stories deal with the lives and concerns of progressively older people. This aligns with Joyce's tripartite division of the collection into childhood, adolescence and maturity.

A Portrait of the Artist as a Young Man

A Portrait of the Artist as a Young Man is a nearly complete rewrite of the abandoned novel Stephen Hero. Joyce attempted to burn the original manuscript in a fit of rage during an argument with Nora, though to his subsequent relief it was rescued by his sister.

A Künstlerroman, Portrait is a heavily autobiographical coming-of-age novel depicting the childhood and adolescence of the protagonist Stephen Dedalus and his gradual growth into artistic self-consciousness. Some hints of the techniques Joyce frequently employed in later works, such as stream of consciousness, interior monologue, and references to a character's psychic reality rather than to his external surroundings are evident throughout this novel.

Exiles and poetry

Despite early interest in the theatre, Joyce published only one play, Exiles, begun shortly after the outbreak of the First World War in 1914 and published in 1918. A study of a husband-and-wife relationship, the play looks back to The Dead (the final story in Dubliners) and forward to Ulysses, which Joyce began around the time of the play's composition.

Joyce published a number of books of poetry. His first mature published work was the satirical broadside "The Holy Office" (1904), in which he proclaimed himself to be the superior of many prominent members of the Celtic Revival. His first full-length poetry collection, Chamber Music (1907; referring, Joyce joked, to the sound of urine hitting the side of a chamber pot), consisted of 36 short lyrics. This publication led to his inclusion in the Imagist Anthology, edited by Ezra Pound, who was a champion of Joyce's work. Other poetry Joyce published in his lifetime include "Gas from a Burner" (1912), Pomes Penyeach (1927) and "Ecce

Puer" (written in 1932 to mark the birth of his grandson and the recent death of his father). It was published by the Black Sun Press in Collected Poems (1936).

Ulysses

As he was completing work on Dubliners in 1906, Joyce considered adding another story featuring a Jewish advertising canvasser called Leopold Bloom under the title Ulysses. Although he did not pursue the idea further at the time, he eventually commenced work on a novel using both the title and basic premise in 1914. The writing was completed in October 1921. Three more months were devoted to working on the proofs of the book before Joyce halted work shortly before his self-imposed deadline, his 40th birthday (2 February 1922).

Thanks to Ezra Pound, serial publication of the novel in the magazine The Little Review began in March 1918. This magazine was edited by Margaret C. Anderson and Jane Heap, with the intermittent financial backing of John Quinn, a successful New York commercial lawyer with an interest in contemporary experimental art and literature.

This provoked the first accusations of obscenity with which the book would be identified for so long. Its amorphous structure with frank, intimate musings (‘stream of consciousness’) were seen to offend both church and state. The publication encountered problems with New York Postal Authorities; serialisation ground to a halt in December 1920; the editors were convicted of publishing obscenity in February 1921. Although the conviction was based on the "Nausicaä" episode of Ulysses, The Little Review had fuelled the fires of controversy with dada poet Elsa von Freytag-Loringhoven's defence of Ulysses in an essay "The Modest Woman." Joyce's novel was not published in the United States until 1934.

Partly because of this controversy, Joyce found it difficult to get a publisher to accept the book, but it was published in 1922 by Sylvia Beach from her well-known Rive Gauche bookshop, Shakespeare and Company. An English edition published the same year by Joyce's patron, Harriet Shaw Weaver, ran into further difficulties with the United States authorities, and 500 copies that were shipped to the States were seized and possibly destroyed. The following year, John Rodker produced a

print run of 500 more intended to replace the missing copies, but these were burned by English customs at Folkestone. A further consequence of the novel's ambiguous legal status as a banned book was that a number of "bootleg" versions appeared, most notably a number of pirate versions from the publisher Samuel Roth. In 1928, a court injunction against Roth was obtained and he ceased publication.

With the appearance of both Ulysses and T.S. Eliot's poem, The Waste Land, 1922 was a key year in the history of English-language literary modernism. In Ulysses, Joyce employs stream of consciousness, parody, jokes, and virtually every other literary technique to present his characters. The action of the novel, which takes place in a single day, 16 June 1904, sets the characters and incidents of the Odyssey of Homer in modern Dublin and represents Odysseus (Ulysses), Penelope and Telemachus in the characters of Leopold Bloom, his wife Molly Bloom and Stephen Dedalus, parodically contrasted with their lofty models. The book explores various areas of Dublin life, dwelling on its squalor and monotony. Nevertheless, the book is also an affectionately detailed study of the city, and Joyce claimed that if Dublin were to be destroyed in some catastrophe it could be rebuilt, brick by brick, using his work as a model. In order to achieve this level of accuracy, Joyce used the 1904 edition of Thom's Directory—a work that listed the owners and/or tenants of every residential and commercial property in the city. He also bombarded friends still living there with requests for information and clarification.

The book consists of 18 chapters, each covering roughly one hour of the day, beginning around about 8 a.m. and ending sometime after 2 a.m. the following morning. Each of the 18 chapters of the novel employs its own literary style. Each chapter also refers to a specific episode in Homer's Odyssey and has a specific colour, art or science and bodily organ associated with it. This combination of kaleidoscopic writing with an extreme formal, schematic structure represents one of the book's major contributions to the development of 20th century modernist literature. The use of classical mythology as a framework for his book and the near-obsessive focus on external detail in a book in which much of the

significant action is happening inside the minds of the characters are others. Nevertheless, Joyce complained that, "I may have oversystematised Ulysses," and played down the mythic correspondences by eliminating the chapter titles that had been taken from Homer. Joyce was reluctant to publish the chapter titles because he wanted his work to stand separately from the Greek form. It was only when Stuart Gilbert published his critical work on Ulysses in 1930 that the schema was supplied by Joyce to Gilbert. But as Terrence Killeen points out this schema was developed after the novel had been written and was not something that Joyce consulted as he wrote the novel.

Finnegans Wake

Having completed work on Ulysses, Joyce was so exhausted that he did not write a line of prose for a year. On 10 March 1923 he informed his patron, Harriet Shaw Weaver: "Yesterday I wrote two pages—the first I have since the final Yes of Ulysses. Having found a pen, with some difficulty I copied them out in a large handwriting on a double sheet of foolscap so that I could read them. Il lupo perde il pelo ma non il vizio, the Italians say. 'The wolf may lose his skin but not his vice' or 'the leopard cannot change his spots.'" Thus was born a text that became known, first, as Work in Progress and later Finnegans Wake.

By 1926 Joyce had completed the first two parts of the book. In that year, he met Eugene and Maria Jolas who offered to serialise the book in their magazine transition. For the next few years, Joyce worked rapidly on the new book, but in the 1930s, progress slowed considerably. This was due to a number of factors, including the death of his father in 1931, concern over the mental health of his daughter Lucia, and his own health problems, including failing eyesight. Much of the work was done with the assistance of younger admirers, including Samuel Beckett. For some years, Joyce nursed the eccentric plan of turning over the book to his friend James Stephens to complete, on the grounds that Stephens was born in the same hospital as Joyce exactly one week later, and shared the first name of both Joyce and of Joyce's fictional alter-ego, an example of Joyce's superstitions.

Reaction to the work was mixed, including negative comment from early supporters of Joyce's work, such as Pound and the author's brother,

Stanislaus Joyce. To counteract this hostile reception, a book of essays by supporters of the new work, including Beckett, William Carlos Williams and others was organised and published in 1929 under the title Our Exagmination Round His Factification for Incamination of Work in Progress. At his 57th birthday party at the Jolases' home, Joyce revealed the final title of the work and Finnegans Wake was published in book form on 4 May 1939. Later, further negative comments surfaced from doctor and author Hervey Cleckley, who questioned the significance others had placed on the work. In his book The Mask of Sanity, Cleckley refers to Finnegans Wake as "a 628-page collection of erudite gibberish indistinguishable to most people from the familiar word salad produced by hebephrenic patients on the back wards of any state hospital."

Joyce's method of stream of consciousness, literary allusions and free dream associations was pushed to the limit in Finnegans Wake, which abandoned all conventions of plot and character construction and is written in a peculiar and obscure English, based mainly on complex multi-level puns. This approach is similar to, but far more extensive than that used by Lewis Carroll in Jabberwocky. This has led many readers and critics to apply Joyce's oft-quoted description in the Wake of Ulysses as his "usylessly unreadable Blue Book of Eccles" to the Wake itself. However, readers have been able to reach a consensus about the central cast of characters and general plot.

Much of the wordplay in the book stems from the use of multilingual puns which draw on a wide range of languages. The role played by Beckett and other assistants included collating words from these languages on cards for Joyce to use and, as Joyce's eyesight worsened, of writing the text from the author's dictation.

The view of history propounded in this text is very strongly influenced by Giambattista Vico, and the metaphysics of Giordano Bruno of Nola are important to the interplay of the "characters". Vico propounded a cyclical view of history, in which civilisation rose from chaos, passed through theocratic, aristocratic, and democratic phases, and then lapsed back into chaos. The most obvious example of the influence of Vico's cyclical theory of history is to be found in the opening and

closing words of the book. Finnegans Wake opens with the words "riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs" ("vicus" is a pun on Vico) and ends "A way a lone a last a loved a long the". In other words, the book ends with the beginning of a sentence and begins with the end of the same sentence, turning the book into one great cycle. Indeed, Joyce said that the ideal reader of the Wake would suffer from "ideal insomnia" and, on completing the book, would turn to page one and start again, and so on in an endless cycle of reading.

8.8 LEGACY

Joyce's work has been an important influence on writers and scholars such as Samuel Beckett, Seán Ó Ríordáin, Jorge Luis Borges, Flann O'Brien, Salman Rushdie, Robert Anton Wilson, John Updike, David Lodge, Cormac McCarthy, and Joseph Campbell. Ulysses has been called "a demonstration and summation of the entire [Modernist] movement". The Bulgarian-French literary theorist Julia Kristeva characterised Joyce's novel writing as "polyphonic" and a hallmark of postmodernity alongside the poets Mallarmé and Rimbaud.

Some scholars, notably Vladimir Nabokov, have reservations, often championing some of his fiction while condemning other works. In Nabokov's opinion, Ulysses was brilliant, while Finnegans Wake was horrible.

Joyce's influence is also evident in fields other than literature. The sentence "Three quarks for Muster Mark!" in Joyce's Finnegans Wake is the source of the word "quark", the name of one of the elementary particles proposed by the physicist Murray Gell-Mann in 1963.

The work and life of Joyce is celebrated annually on 16 June, known as Bloomsday, in Dublin and in an increasing number of cities worldwide, and critical studies in scholarly publications, such as the James Joyce Quarterly, continue. Both popular and academic uses of Joyce's work were hampered by restrictions imposed by Stephen J. Joyce, Joyce's grandson and executor of his literary estate. On 1 January

2012, those restrictions were lessened by the expiry of copyright protection of much of the published work of James Joyce.

In April 2013 the Central Bank of Ireland issued a silver €10 commemorative coin in honour of Joyce that misquoted a famous line from Ulysses.

Check your progress -2

1. Where was James Joyce dead body buried?

_____

_____

_____

_____

2. On which day is James Joyce's work and life celebrated annually?

_____

_____

_____

_____

8.9 LET US SUM UP

James Joyce was an Irish novelist, poet and short story writer. He published *Portrait of the Artist* in 1916 and caught the attention of Ezra Pound. With *Ulysses*, Joyce perfected his stream-of-consciousness style and became a literary celebrity. The explicit content of his prose brought about landmark legal decisions on obscenity. Joyce battled eye ailments for most of his life and he died in 1941.

Early Life and Education

Born James Augustine Aloysius Joyce on February 2, 1882, in Dublin, Ireland, Joyce was one of the most revered writers of the 20th century, whose landmark book, *Ulysses*, is often hailed as one of the finest novels ever written. His exploration of language and new literary forms showed not only his genius as a writer but spawned a fresh approach for novelists, one that drew heavily on Joyce's love of the stream-of-

consciousness technique and the examination of big events through small happenings in everyday lives.

Joyce came from a big family. He was the eldest of ten children born to John Stanislaus Joyce and his wife Marry Murray Joyce. His father, while a talented singer (he reportedly had one of the finest tenor voices in all of Ireland), didn't provide a stable household. He liked to drink and his lack of attention to the family finances meant the Joyces never had much money.

From an early age, Joyce showed not only exceeding intelligence but also a gift for writing and a passion for literature. He taught himself Norwegian so he could read Henrik Ibsen's plays in the language they'd been written and spent his free time devouring Dante, Aristotle and Thomas Aquinas.

Because of his intelligence, Joyce's family pushed him to get an education. Largely educated by Jesuits, Joyce attended the Irish schools of Clongowes Wood College and later Belvedere College before finally landing at University College Dublin, where he earned a Bachelor of Arts degree with a focus on modern languages.

Early Works: 'Dubliners' and 'Portrait of the Artist as a Young Man'

Joyce's relationship with his native country was a complex one and after graduating he left Ireland for a new life in Paris where he hoped to study medicine. He returned, however, not long after upon learning that his mother had become sick. She died in 1903.

Joyce stayed in Ireland for a short time, long enough to meet Nora Barnacle, a hotel chambermaid who hailed from Galway and later became his wife. Around this time, Joyce also had his first short story published in the Irish Homestead magazine. The publication picked up two more Joyce works, but this start of a literary career was not enough to keep him in Ireland and in late 1904, he and Barnacle moved first to what is now the Croatian city of Pula before settling in the Italian seaport city of Trieste.

There, Joyce taught English and learned Italian, one of 17 languages he could speak, a list that included Arabic, Sanskrit and Greek. Other moves

followed as Joyce and Barnacle (the two weren't formally married until some three decades after they met) made their home in cities like Rome and Paris. To keep his family above water (the couple went on to have two children, Georgio and Lucia), Joyce continued to find work as a teacher.

All the while, though, Joyce continued to write and in 1914, he published his first book, *Dubliners*, a collection of 15 short stories. Two years later, Joyce put out a second book, the novel *Portrait of the Artist as a Young Man*.

While not a huge commercial success, the book caught the attention of the American poet, Ezra Pound, who praised Joyce for his unconventional style and voice.

'Ulysses' and Controversy

The same year that the *Dubliners* came out, Joyce embarked on what would prove to be his landmark novel: *Ulysses*. The story recounts a single day in Dublin. The date: June 16, 1904, the same day that Joyce and Barnacle met. On the surface, the novel follows the story three central characters: Stephen Dedalus, Leopold Bloom, a Jewish advertising canvasser, and his wife Molly Bloom, as well as the city life that unfolds around them. But *Ulysses* is also a modern retelling of Homer's *Odyssey*, with the three main characters serving as modern versions of Telemachus, Ulysses and Penelope.

With its advanced use of interior monologue, the novel not only brought the reader deep into Bloom's sometimes lurid mind but pioneered Joyce's use of stream of consciousnesses as a literary technique and set the course for a whole new kind of novel. But *Ulysses* is not an easy read, and upon its publication in Paris in 1922 by Sylvia Beach, an American expat who owned a bookstore in the city, the book drew both praise and sharp criticism.

All of which only helped bolster the novel's sales. Not that it really needed the help. Long before *Ulysses* ever came out, debate raged over the content of the novel. Parts of the story had appeared in English and American publications and in the United States and the United Kingdom, the book was banned for several years after it was published in France. In

the United States, *Ulysses*'s supposed obscenity prompted the Post Office to confiscate issues of the magazine that had published Joyce's work. Fines were levied against the editors, and a censorship battle was waged that only further hyped the novel.

Still, the book found its way into the hands of eager American and British readers, who managed to get hold of bootlegged copies of the novel. In the United States, the ban came to a head in 1932 when in New York City Customs Agents seized copies of the book that had been sent to Random House, which wanted to publish the book.

The case made its way to court where, in 1934, Judge John M. Woolsey came down in favor of the publishing company by declaring that *Ulysses* was not pornographic. American readers were free to read the book. In 1936, British fans of Joyce were allowed to do the same.

While he sometimes resented the attention *Ulysses* brought him, Joyce saw his days as a struggling writer come to an end with the book's publication. It hadn't been an easy road. During World War I, Joyce had moved his family to Zurich, where they subsisted on the generosity of English magazine editor, Harriet Weaver, and Barnacle's uncle.

Later Career and 'Finnegans Wake'

Eventually, Joyce and his family settled into a new life in Paris, which is where they were living when *Ulysses* was published. Success, however, couldn't protect Joyce from health issues. His most problematic condition concerned his eyes. He suffered from a constant stream of ocular illnesses, went through a host of surgeries, and for a number of years was near blind. At times, Joyce was forced to write in red crayon on sheets of large paper.

In 1939, Joyce published *Finnegans Wake*, his long-awaited follow-up novel, which, with its myriad of puns and new words, proved to be an even more difficult read than his previous work. Still, the book was an immediate success, earning "book of the week" honors in the United States and the United Kingdom not long after debuting.

A year after *Finnegans'* publication, Joyce and his family were on the move again, this time to southern France in advance of the coming Nazi invasion of Paris. Eventually, the family ended back in Zurich.

James Joyce's Death

Sadly, Joyce never saw the conclusion of World War II. Following an intestinal operation, the writer died at the age of 59 on January 13, 1941, at the Schwesternhause von Roten Kreuz Hospital. His wife and son were at his bedside when he passed. He is buried in Fluntern cemetery in Zurich.

8.10 KEYWORDS

- **Abstraction**: An abstraction is something that you can't directly experience using your five senses. Love. War. Culture. If you know it exists, but you can't see it, smell it, taste it, touch it, or hear it, that's an abstraction. (And, really—who wants to smell culture, anyway?)

So how do you help readers understand abstractions? By backing them up with concrete language. Take "relaxation," for example. You might explain that abstraction further by describing the feel of the sun on your skin, the taste of a piña colada on your tongue, the smell of the ocean nearby, and the smooth sounds of Michael Bolton on your iPod.

Oh, yeah.

- **Burlesque**: Burlesque is a comic style that works in one of two ways: you can either elevate something lowly and ridiculous (high burlesque) or trivialize something lofty and important (low burlesque).

Burlesque makes audiences laugh because of the difference between the content and the form (the style and the substance).

- **Antihero**: The antihero is not your grandmother's kind of hero. There's no shining armor or white horses for the antihero. Oh no. He or she won't quite fit in with the grandeur and glory you might be expecting. The antihero might be ugly, might be a criminal, or might be from a lower walk of life. Despite all this, you root for him or her.
- **Author**: The person who wrote the book you're reading

8.11 QUESTIONS FOR REVIEW

- Describe the early life of James Joyce.
- Mention the major works of James Joyce.
- Write a note on legacy of James Joyce.

8.12 SUGGESTED READINGS

1. 1. Bol, Rosita. "What does Joyce mean to you?". The Irish Times. Retrieved 17 December2018.

2. ^ Jackson, John Wyse; Costello, Peter (July 1998). "John Stanislaus Joyce: the voluminous life and genius of James Joyce's father"

3. ^ Jackson, John Wyse; Costello, Peter (July 1998). "John Stanislaus Joyce: the voluminous life and genius of James Joyce's father" (book excerpt). excerpt appearing in The New York Times. New York: St. Martin's Press. ch.1 "Ancestral Joyces". ISBN 978-0-312-18599-2. OCLC 38354272. Retrieved 25 September 2012. To find the missing link in the chain it is necessary to turn south to County Kerry. Some time about 1680, William FitzMaurice, 19th of the Lords of Kerry ... required a new steward for the household at his family seat at Lixnaw on the Brick river, a few miles south-west of Listowel in the Barony of Clanmaurice in North Kerry. He found Seán Mór Seoighe (Big John Joyce) ... Seán Mór Seoige came from Connemara, most likely from in or near the Irish-speaking Joyce Country itself, in that wild area south of Westport, County Mayo.

4. ^ "'Why are you so afraid of thunder?' asked [Arthur] Power, 'your children don't mind it.' 'Ah,' said Joyce contemptuously, 'they have no religion.' Joyce's fears were part of his identity, and he had no wish, even if he had had the power, to slough any of them off." (Ellmann (1982), p. 514, citing Power, From an Old Waterford House (London, n.d.), p. 71

5. ^ In Search of Ireland's Heroes: Carmel McCaffrey pp. 279–86

6. ^ Ellmann (1982), pp. 32–34.

8.13 ANSWERS TO CHECK YOUR PROGRESS

1. James Joyce was born on 2nd February 1882. **(answer for check your progress- 1 Q.1)**

2. James Joyce went to University College Dublin. (**answer for check your progress- 1 Q.2)**

3. James Joyce's dead body was buried in the Fluntern Cemetery, Zürich. (**answer for check your progress- 2 Q.1)**

4. The work and life of James Joyce is celebrated annually on 16 June, known as Bloomsday, in Dublin. (**answer for check your progress- 2 Q.2)**

UNIT 9. JOYCE- A PORTRAIT OF THE ARTIST AS A YOUNG MAN - 2

STRUCTURE

9.0 OBJECTIVES

After the completion of this unit you should be able to learn about:

- Composition, Publication History, Major Characters, Synopsis, Style, Themes, Critical Reception, Analysis and Adaptations of A Portrait Of The Artist As A Young Man by James Joyce.

9.1 INTRODUCTION

A Portrait of the Artist as a Young Man is the first novel of Irish writer James Joyce. A Künstlerroman in a modernist style, it traces the religious and intellectual awakening of young Stephen Dedalus, a fictional alter ego of Joyce and an allusion to Daedalus, the consummate

craftsman of Greek mythology. Stephen questions and rebels against the Catholic and Irish conventions under which he has grown, culminating in his self-exile from Ireland to Europe. The work uses techniques that Joyce developed more fully in Ulysses (1922) and Finnegans Wake (1939).

A Portrait began life in 1904 as Stephen Hero—a projected 63-chapter autobiographical novel in a realistic style. After 25 chapters, Joyce abandoned Stephen Hero in 1907 and set to reworking its themes and protagonist into a condensed five-chapter novel, dispensing with strict realism and making extensive use of free indirect speech that allows the reader to peer into Stephen's developing consciousness. American modernist poet Ezra Pound had the novel serialised in the English literary magazine The Egoist in 1914 and 1915, and published as a book in 1916 by B. W. Huebsch of New York. The publication of A Portrait and the short story collection Dubliners (1914) earned Joyce a place at the forefront of literary modernism.

9.2 BACKGROUND

Born into a middle-class family in Dublin, Ireland, James Joyce (1882–1941) excelled as a student, graduating from University College, Dublin, in 1902. He moved to Paris to study medicine, but soon gave it up. He returned to Ireland at his family's request as his mother was dying of cancer. Despite her pleas, the impious Joyce and his brother Stanislaus refused to make confession or take communion, and when she passed into a coma they refused to kneel and pray for her. After a stretch of failed attempts to get published and launch his own newspaper, Joyce then took jobs teaching, singing and reviewing books.

Joyce made his first attempt at a novel, Stephen Hero, in early 1904. That June he saw Nora Barnacle for the first time walking along Nassau Street. Their first date was on June 16, the same date that his novel Ulysses takes place. Almost immediately, Joyce and Nora were infatuated with each other and they bonded over their shared disapproval of Ireland and the Church. Nora and Joyce eloped to continental Europe, first staying in Zürich before settling for ten years in Trieste (then

in Austria-Hungary), where he taught English. In March 1905, Joyce was transferred to the Berlitz School In Trieste, presumably because of threats of spies in Austria. There Nora gave birth to their children, George in 1905 and Lucia in 1907, and Joyce wrote fiction, signing some of his early essays and stories "Stephen Daedalus". The short stories he wrote made up the collection Dubliners (1914), which took about eight years to be published due to its controversial nature. While waiting on Dubliners to be published, Joyce reworked the core themes of the novel Stephen Hero he had begun in Ireland in 1904 and abandoned in 1907 into A Portrait, published in 1916, a year after he had moved back to Zürich in the midst of the First World War.

Check your progress – 1

1. Where was James Joyce born?

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_____

_____

_____

2. Where did James Joyce study?

_____

_____

_____

9.3 COMPOSITION

At the request of its editors, Joyce submitted a work of philosophical fiction entitled "A Portrait of the Artist" to the Irish literary magazine *Dana* on 7 January 1904. *Dana'*s editor, W. K. Magee, rejected it, telling Joyce, "I can't print what I can't understand." On his 22nd birthday, 2 February 1904, Joyce began a realist autobiographical novel, Stephen Hero, which incorporated aspects of the aesthetic philosophy expounded in *A Portrait*. He worked on the book until mid-1905 and brought the manuscript with him when he moved to Trieste that year. Though his main attention turned to the stories that made

up Dubliners, Joyce continued work on Stephen Hero. At 914 manuscript pages, Joyce considered the book about half-finished, having completed 25 of its 63 intended chapters. In September 1907, however, he abandoned this work, and began a complete revision of the text and its structure, producing what became *A Portrait of the Artist as a Young Man*. By 1909 the work had taken shape and Joyce showed some of the draft chapters to Ettore Schmitz, one of his language students, as an exercise. Schmitz, himself a respected writer, was impressed and with his encouragement Joyce continued work on the book.

In 1911 Joyce flew into a fit of rage over the continued refusals by publishers to print *Dubliners* and threw the manuscript of *Portrait* into the fire. It was saved by a "family fire brigade" including his sister Eileen. Chamber Music, a book of Joyce's poems, was published in 1907. Joyce showed, in his own words, "a scrupulous meanness" in his use of materials for the novel. He recycled the two earlier attempts at explaining his aesthetics and youth, *A Portrait of the Artist* and *Stephen Hero*, as well as his notebooks from Trieste concerning the philosophy of Thomas Aquinas; they all came together in five carefully paced chapters.

Stephen Hero is written from the point of view of an omniscient third-person narrator, but in *Portrait* Joyce adopts the free indirect style, a change that reflects the moving of the narrative centre of consciousness firmly and uniquely onto Stephen. Persons and events take their significance from Stephen, and are perceived from his point of view. Characters and places are no longer mentioned simply because the young Joyce had known them. Salient details are carefully chosen and fitted into the aesthetic pattern of the novel.

9.4 PUBLICATION HISTORY

In 1913 the Irish poet W. B. Yeats recommended Joyce's work to the avant-garde American poet Ezra Pound, who was assembling an anthology of verse. Pound wrote to Joyce, and in 1914 Joyce submitted the first chapter of the unfinished *Portrait* to Pound, who was so taken with it that he pressed to have the work serialised in the London literary magazine The Egoist. Joyce hurried to complete the novel, and it

appeared in *The Egoist* in twenty-five installments from 2 February 1914 to 1 September 1915.

There was difficulty finding a British publisher for the finished novel, so Pound arranged for its publication by an American publishing house, B. W. Huebsch, which issued it on 29 December 1916. The Egoist Press republished it in the United Kingdom on 12 February 1917 and Jonathan Cape took over its publication in 1924. In 1964 Viking Press issued a corrected version overseen by Chester Anderson. Garland released a "copy text" edition by Hans Walter Gabler in 1993.

9.5 MAJOR CHARACTERS

- Stephen Dedalus – The main character of A Portrait of the Artist as a Young Man. Growing up, Stephen goes through long phases of hedonism and deep religiosity. He eventually adopts a philosophy of aestheticism, greatly valuing beauty and art. Stephen is essentially Joyce's alter ego, and many of the events of Stephen's life mirror events from Joyce's own youth. His surname is taken from the ancient Greek mythical figure Daedalus, who also engaged in a struggle for autonomy.
- Simon Dedalus – Stephen's father, an impoverished former medical student with a strong sense of Irish nationalism. Sentimental about his past, Simon Dedalus frequently reminisces about his youth. Loosely based on Joyce's own father and their relationship.
- Mary Dedalus – Stephen's mother who is very religious and often argues with Stephen about attending services.
- Emma Clery – Stephen's beloved, the young girl to whom he is fiercely attracted over the course of many years. Stephen constructs Emma as an ideal of femininity, even though (or because) he does not know her well.
- Charles Stewart Parnell – An Irish political leader who is not an actual character in the novel, but whose death influences many of its characters. Parnell had powerfully led the Irish Parliamentary Party until he was driven out of public life after his affair with a married woman was exposed.
- Cranly – Stephen's best friend at university, in whom he confides some of his thoughts and feelings. In this sense Cranly represents a secular

confessor for Stephen. Eventually Cranly begins to encourage Stephen to conform to the wishes of his family and to try harder to fit in with his peers, advice that Stephen fiercely resents. Towards the conclusion of the novel he bears witness to Stephen's exposition of his aesthetic philosophy. It is partly due to Cranly that Stephen decides to leave, after witnessing Cranly's budding (and reciprocated) romantic interest in Emma.[14]

- Dante (Mrs. Riordan) – The governess of the Dedalus children. She is very intense and a dedicated Catholic.[14]
- Lynch – Stephen's friend from university who has a rather dry personality.

Check your progress – 2

1. Who is Simon Dedalus?

_____
_____
_____
_____

2. Who is Dante?

_____
_____
_____

9.6 SYNOPSIS

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo ...

His father told him that story: his father looked at him through a glass: he had a hairy face.

He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon platt.

— James Joyce, Opening to A Portrait of the Artist as a Young Man

The childhood of Stephen Dedalus is recounted using vocabulary that changes as he grows, in a voice not his own but sensitive to his feelings. The reader experiences Stephen's fears and bewilderment as he comes to terms with the world[15] in a series of disjointed episodes.[16] Stephen attends the Jesuit-run Clongowes Wood College, where the apprehensive, intellectually gifted boy suffers the ridicule of his classmates while he learns the schoolboy codes of behaviour. While he cannot grasp their significance, at a Christmas dinner he is witness to the social, political and religious tensions in Ireland involving Charles Stewart Parnell, which drive wedges between members of his family, leaving Stephen with doubts over which social institutions he can place his faith in. Back at Clongowes, word spreads that a number of older boys have been caught "smugging"; discipline is tightened, and the Jesuits increase use of corporal punishment. Stephen is strapped when one of his instructors believes he has broken his glasses to avoid studying, but, prodded by his classmates, Stephen works up the courage to complain to the rector, Father Conmee, who assures him there will be no such recurrence, leaving Stephen with a sense of triumph.

Stephen's father gets into debt and the family leaves its pleasant suburban home to live in Dublin. Stephen realises that he will not return to Clongowes. However, thanks to a scholarship obtained for him by Father Conmee, Stephen is able to attend Belvedere College, where he excels academically and becomes a class leader. Stephen squanders a large cash prize from school, and begins to see prostitutes, as distance grows between him and his drunken father.

As Stephen abandons himself to sensual pleasures, his class is taken on a religious retreat, where the boys sit through sermons. Stephen pays special attention to those on pride, guilt, punishment and the Four Last Things (death, judgement, Hell, and Heaven). He feels that the words of the sermon, describing horrific eternal punishment in hell, are directed at himself and, overwhelmed, comes to desire forgiveness. Overjoyed at his return to the Church, he devotes himself to acts of ascetic repentance, though they soon devolve to mere acts of routine, as his thoughts turn elsewhere. His devotion comes to the attention of the Jesuits, and they encourage him to consider entering the priesthood. Stephen takes time to

consider, but has a crisis of faith because of the conflict between his spiritual beliefs and his aesthetic ambitions. Along Dollymount Strand he spots a girl wading, and has an epiphany in which he is overcome with the desire to find a way to express her beauty in his writing.

As a student at University College, Dublin, Stephen grows increasingly wary of the institutions around him: Church, school, politics and family. In the midst of the disintegration of his family's fortunes his father berates him and his mother urges him to return to the Church. An increasingly dry, humourless Stephen explains his alienation from the Church and the aesthetic theory he has developed to his friends, who find that they cannot accept either of them. Stephen concludes that Ireland is too restricted to allow him to express himself fully as an artist, so he decides that he will have to leave. He sets his mind on self-imposed exile, but not without declaring in his diary his ties to his homeland:

... I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.

9.7 STYLE

The novel is a bildungsroman novel and captures the essence of character growth and understanding of the world around them. The novel mixes third-person narrative with free indirect speech, which allows both identification with and distance from Stephen. The narrator refrains from judgement. The omniscient narrator of the earlier *Stephen Hero* informs the reader as Stephen sets out to write "some pages of sorry verse," while *Portrait* gives only Stephen's attempts, leaving the evaluation to the reader.

The novel is written primarily as a third-person narrative with minimal dialogue until the final chapter. This chapter includes dialogue-intensive scenes alternately involving Stephen, Davin and Cranly. An example of such a scene is the one in which Stephen posits his complex Thomist aesthetic theory in an extended dialogue. Joyce employs first-person narration for Stephen's diary entries in the concluding pages of the novel, perhaps to suggest that Stephen has finally found his own voice and no longer needs to absorb the stories of

others. Joyce fully employs the free indirect style to demonstrate Stephen's intellectual development from his childhood, through his education, to his increasing independence and ultimate exile from Ireland as a young man. The style of the work progresses through each of its five chapters, as the complexity of language and Stephen's ability to comprehend the world around him both gradually increase. The book's opening pages communicate Stephen's first stirrings of consciousness when he is a child. Throughout the work language is used to describe indirectly the state of mind of the protagonist and the subjective effect of the events of his life.

The writing style is notable also for Joyce's omission of quotation marks: he indicates dialogue by beginning a paragraph with a dash, as is commonly used in French, Spanish or Russian publications.

9.8 THEMES

Identity

As a narrative which depicts a character throughout his formative years, M. Angeles Conde-Parrilla posits that identity is possibly the most prevalent theme in the novel. Towards the beginning of the novel, Joyce depicts the young Stephen's growing consciousness, which is said to be a condensed version of the arc of Dedalus' entire life, as he continues to grow and form his identity. Stephen's growth as an individual character is important because through him Joyce laments Irish society's tendency to force individuals to conform to types, which some say marks Stephen as a modernist character. Themes that run through Joyce's later novels find expression there.

Religion

As Stephen transitions into adulthood, he leaves behind his Catholic religious identity, which is closely tied to the national identity of Ireland. His rejection of this dual identity is also a rejection of constraint and an embrace of freedom in identity. Furthermore, the references to Dr Faustus throughout the novel conjure up something demonic in Stephen renouncing his Catholic faith. When Stephen stoutly refuses to serve his

Easter duty later in the novel, his tone mirrors characters like Faust and Lucifer in its rebelliousness.

Myth of Daedalus

The myth of Daedalus and Icarus has parallels in the structure of the novel, and gives Stephen his surname, as well as the epigraph containing a quote from Ovid's Metamorphoses. According to Ivan Canadas, the epigraph may parallel the heights and depths that end and begin each chapter, and can be seen to proclaim the interpretive freedom of the text. Stephen's surname being connected to Daedalus may also call to mind the theme of going against the status quo, as Daedalus defies the King of Crete.

Irish freedom

Stephen's struggle to find identity in the novel parallels the Irish struggle for independence during the early twentieth century. He rejects any outright nationalism, and is often prejudiced toward those that use Hiberno-English, which was the marked speech patterns of the Irish rural and lower-class. However, he is also heavily concerned with his country's future and understands himself as an Irishman, which then leads him to question how much of his identity is tied up in said nationalism.

9.9 CRITICAL RECEPTION

While some critics take the prose to be too ornate, critics on the whole praise the novel and its complexity, heralding Joyce's talent and the beauty of the novel's originality. These critics view potentially apparent lack of focus as intentional formlessness which imitates moral chaos in the developing mind. The lens of vulgarity is also commented on, as the novel is unafraid to delve the disgusting topics of adolescence. In many instances, critics that comment on the novel as a work of genius may concede that the work does not always exhibit this genius throughout.

A Portrait won Joyce a reputation for his literary skills, as well as a patron, Harriet Shaw Weaver, the business manager of The Egoist.

In 1917 H. G. Wells wrote that "one believes in Stephen Dedalus as one believes in few characters in fiction," while warning readers of Joyce's "cloacal obsession," his insistence on the portrayal of bodily functions that Victorian morality had banished from print.

9.10 ANALYSIS

1. **Symbolism, Imagery, Allegory**

i. **Birds and Flight:** The association of flight with Stephen's experience stems from his affiliation with Daedalus. As we mentioned elsewhere, Daedalus was known for creating wings of feather and wax; this is the source of the "hawklike man" image that pops up now and again. Stephen envisions his soul flying on metaphorical wings of his own construction; like Daedalus, he must fly to escape what he perceives to be his prison (Ireland), and the "nets" it casts to entrap him (religion, language, nationality). The bird association also stretches to the Egyptian god Thoth, mentioned once in Chapter Five by Stephen. Thoth, a bird-headed deity, was the god of scribes – and by extension, writers. Bird flight represents the freedom Stephen longs for, and whenever it shows up in the book, you can be sure that he's feeling particularly antsy. For example, when Stephen watches the birds wheeling above in Chapter Five and asks, "What birds were they?" Joyce clearly ties his protagonist's unrest to the erratic patterns the birds weave in the sky. Birds are a sign of the mysterious, distant future he sees for himself – in the ancient world, divination by observing the flight of birds (augury) was a common practice, and Stephen makes reference to it, seeking meaning in the birds he observes.

ii. **Water:** Water imagery is present everywhere in this book. From the bog-like pool into which *Wells* (double whammy!) pushes Stephen at Clongowes, to the open sea that bears witness to his epiphany: water just always seems to be around. One might argue that it's a symbol for the state of Stephen's soul at any given time. For example, in the Clongowes instance, Stephen can't get the feeling of the cold, slimy, filthy water out of his mind; it's also the moment where he's getting sick and feels scared. Likewise, when the Dedalus clan packs up and moves to Dublin,

one of the first things he notices about the city is its squalid harbor water, covered in yellow scum, reflecting his unhappiness at their move from the clean, open country. In Stephen's holier-than-thou religious period, he imagines temptation as a flood that moves slowly towards him; he uses his willpower to escape from it unscathed (undampened, actually). Finally, the water scene to end all water scenes is at the close of Chapter Four, when Stephen has an artistic epiphany at the beach. For once, the water here is clean and natural, richly colored and alive with vibrant seaweed. Stephen's soul, too, is cleansed and full of wild new life.

iii. **Music:** From the very first page, music is constantly in the background. It's not Stephen's primary artistic passion, so it never really steps to the foreground, but it's always a lingering presence. Stephen is a singer; we don't know how talented he is (he is asked to perform several times, which indicates that he must be pretty good), but it's never a central part of his identity, as far as we're concerned. However, his "sensitive nature" is very receptive to musical cues, and he often thinks of language in terms of its musicality and rhythmic nature.

He refers to phrases making up "chords" with words, an idea that combines the concept of musical harmony with poetic beauty.

Music appears at several key points. For example, when he is about to leave the Director's office in Chapter Four (on the brink of deciding whether or not to join the Jesuits), the priest's "mirthless" response to a sudden burst of music from the street shocks Stephen, making him realize that he could never become a priest himself. Later in the chapter, Stephen imagines an "elfin prelude" that expresses his excitement at the prospect of going to university. For Stephen (as for many people), music is tied to a level of non-verbal, almost primal experience of emotion. It relates to his more intellectual poetic activities, but also to his spontaneity and his immediate reaction to the outside world. Joyce himself was really interested in trying to represent music in words; we see him do this both in *Finnegan's Wake* and in a truly monumental episode in *Ulysses* (if you're interested, it's Episode 11, "Sirens").

iv. **Skulls and Masks:** The image of the skull is very present in Stephen's interactions with his Jesuit teachers, emphasizing the deathly and

passionless character he eventually comes to recognize as a sign of the priesthood. The skull is a commonly used Christian symbol; it represents Golgotha, the supposed location of Christ's death. A skull also pops up in the graveyard scene from Shakespeare's *Hamlet*, a play whose title character greatly resembles Stephen (they both think *way* too much about things). As early as Chapter One, Stephen notes a skull present in the Rector's office at Clongowes. Later, he emphasizes the prominent curves of the skull of the Director of Belvedere. After his falling out with Cranly at the end of the novel, he comments on the "death mask"-like quality of his friend's face, which reminds him of the severed head of St. John the Baptist (in his first description of Cranly much earlier, he also calls it a "priestlike face"). Finally, Lynch is also described in terms of a mask; however, his face is a "devil's mask.

V. **Color:** Color plays a substantial role in Chapter One – the colors green and maroon are associated with Parnell and Michael Davitt, two leaders of the Irish nationalist movement. Though the two colors seem to be in harmony at first, Stephen remembers Aunt Dante cutting the green velvet off and telling him that Parnell is a bad man. This confusing episode, and the arguments between Dante and Stephen's father that follow, represent "politics" to him at this stage of childhood. To Stephen, the two colors represent conflict and, when Fleming colors a world map with green and maroon (a coincidence), Stephen wonders "which was right, to be for the green or for the maroon." We also see the red and white teams in the Wars of the Roses-themed math competition. Again, color represents conflict and opposition. Though it's a symbol that doesn't come up as obviously in the rest of the text, it highlights the idea of visually representing an ideological conflict, which is very important to Stephen as a child because of his limited understanding of those abstract differences.

2. Setting:

Dublin is necessary to this book. It's inextricably tied to Stephen's discontentment and to his sins; immersion in a bustling, often squalid urban space heightens Stephen's (and our) awareness of his physical sense. The dirtiness of the city contrasts the spirit of possibility that surrounds the few natural spaces we encounter (such as Stephen's

summer idyll at Blackrock and the open, outward-looking expanse of the sea). Notably, the character most untouched by the darkness, sensuality, and cynicism of the city is Davin, whose country roots keep him at a distance from urban dangers.

The political climate of turn of the century Ireland is also particularly important; there's a perpetual undercurrent of sadness and anger at the lack of Irish independence that runs through the entire text. The argument between Mr. Casey and Aunt Dante at the beginning of the novel lays out some of the sources of political tension. The brief recap is that many Irish people felt like Charles Stewart Parnell was their best chance to gain "Home Rule," that is, autonomy from England. In contemporary terms, he was "a uniter, not a divider." But then Parnell made one little mistake: he had an affair with Kitty O'Shea, a woman who had already separated from her husband. This issue split the nationalist cause, with pious moralists (like Dante) on one side ("Think of the CHILDREN!") and pragmatic reformers on the other side ("Hey, what's the big deal?"). The pragmatists, like Mr. Casey, were especially ticked off at the Church, which played a particularly vocal role in condemning Parnell. Some people even thought the Church was in cahoots with the British.

Overall, Stephen has mixed feelings about his hometown. He often seems to think that Dublin is hopelessly mired in the past and unable to modernize like the great cosmopolitan cities of Europe. He thinks its citizens are paralyzed by nostalgia and inaction – like his father, Simon Dedalus. On the other hand, he often finds beauty even in the dinginess of the red-light district, his cluttered home, or the seaweed he sees from the shore of the beach.

3. **Narrator Point of View:**

The narrative voice of Portrait of the Artist is one of its most spectacular features. Joyce was a pioneer of the stream of consciousness technique, which is a style of writing in which the narrator relates everything that happens in the main character's mind as it occurs. We see this most clearly in Chapter One, where we're basically inside young Stephen's head, and we go with him from moment to moment. In the following

chapters, the narrative voice is still intimately connected to Stephen's thoughts and memories, but it skips around in time a little more, sometimes even skipping years over a paragraph break. Throughout the book, though, the important thing to note is the proximity of the narrator to Stephen – this is a majorly limited "omniscient" narrator. We never get to see inside other characters' heads; instead, we see them the way Stephen does. The voice knows what Stephen's thinking and feeling, but it isn't identifiable as Stephen.

That is, until the Great Narrative Shift of Chapter Five. All of a sudden, we actually do get a glimpse of Stephen as related by Stephen. The final section of the book, which is composed of Stephen's diary entries, is narrated in the first person by you-know-who. This is super important; through this shift in narration, we see Stephen finally stepping up to take control of his life (and his story) after his decision to leave home.

4. **Genre:**

This book is a truly classic and often-cited example of the Coming of Age novel. The whole deal with this genre is that it shows us the development of a character or set of characters through their experiences and thoughts. If you want to get all fancy schmancy and German, you could call it a *Bildungsroman*, which is just a highfalutin' literary term for "Coming of Age Novel." However, it *is* actually useful to go into the German terminology, since they have an even more specific word for what *Portrait of the Artist* is – *Künstlerroman.* This term represents a specific subgenre of *Bildungsroman*, in which we see the development of an artist, not just any garden-variety young person. Anyway, enough of the German; *Portrait* also falls under Literary Fiction, mostly because Joyce was really up on himself and just *knew* that his books were very special and brilliant (he was infamous for making comments along these lines, particularly when it came to *Ulysses*). Finally, it's quite well known for being one of the first real Modernist novels. Joyce, along with Gertrude Stein, T.S. Eliot, and Ezra Pound, among others, was known for really getting the whole Modernism ball rolling, in response to the Realist style prevalent in the 19th century. In (very) short, the Modernist movement was concerned with creating works of art relevant to a rapidly

changing world, in which institutions like religion, capitalism, and social order were thrown into question by new and confusing ideas (Evolution! Marxism! Revolution!), technologies, and world events like World War I (or in this case, the Irish nationalist cause). Here, we see Joyce take on this challenge by creating a character who has to maneuver past the hang-ups of his family, church, and country by forging ahead on his own.

5. **Tone:**

Joyce's tone is consistently lyrical and teeters on the edge of poetic throughout the book. His exuberant prose is what makes this novel such a joy to read – seriously, even if you're not so into poetry, it's hard to ignore the incredible craftsmanship of this book. Joyce was very aware of his talents, and you better believe that he's playing them up here. This project is certainly not a modest enterprise – after all, Joyce is presuming to create a character who is more of a *real person* than a mere character – and apparently, he didn't think it was the time for modest prose, either.

We're glad he came to that conclusion. While the novel contains moments of humor, particularly in Chapter Five's extensive dialogue scenes, it is very serious for the most part. Joyce doesn't insert a strongly opinionated narrative voice to interfere or judge Stephen, and the narration acts as though it is in sympathy with him at all times. What Joyce does do masterfully, however, is allow readers to see the irony that lies just beneath the surface. By playing the straight man, the narration slyly highlights the occasional ridiculousness of Stephen's story.

6. **Writing Style:**

"Free indirect discourse" may sound all fancy, but it's really just another way of saying that the narrative voice transfers between characters' minds and the outside world of the novel with ease. Free indirect discourse is a narrative style that combines traditional third-person narrative with insights into a character's mind that resemble the first person. For example, we often "hear" Stephen's thoughts mediated by the narrator, and one instance can be found immediately following Stephen's confession in Chapter Three. Instead of having markers of interiority and exteriority ("Stephen thought," "he wondered," etc.), we

often slide smoothly from a moment of external description and action into Stephen's thoughts, with no alerts from our narrator:

"The muddy streets were gay. He strode homeward, conscious of an invisible grace pervading and making light his limbs. In spite of all he had done it. He had confessed and God had pardoned him. His soul was made fair and holy once more, holy and happy. It would be beautiful to die if God so willed. It was beautiful to live in grace a life of peace and virtue and forbearance with others" (3.2.108).

It's this style that allows Joyce to retain some distance from his character while also revealing his innermost workings to us. Instead of totally being immersed in Stephen's personal experience, we have the privilege of moving between his inner thoughts and the narrator's exterior, removed voice; this allows the author to toss in a little irony to shake things up occasionally. Even if Stephen is often humorless, it doesn't mean that Joyce has to be.

7. **What's up with the Title?**

This title works on a few levels. First of all, it is quite simply a portrait of *an* artist. Second, it is a not-so-subtly-hidden of *the* artist, James Joyce himself. Third, the title places the book in a certain tradition of self-portraits. Many famous painters and sculptors created "Portrait(s) of the Artist(s);" in calling his book by this title, Joyce compares writing to the fine arts – after all, there's a reason it's not called something like *Biography of the Writer as a Young Man*, which really isn't so catchy.

8. **What's up with the Epigraph?**

The line from Ovid's (a big shot Roman poet from the 1st century CE) Latin poem translates to, "And he applied his spirit to obscure arts." This "he" is Daedalus, a master craftsman who appears in Greek and Roman mythology. He's famous for creating the Labyrinth (a giant maze/prison) to house the Minotaur and for building wax wings to escape from that Labyrinth. Unfortunately, the escape plan didn't work out so well for the builder's son, Icarus – more on that later. For now, just bear in mind that Daedalus is a stand-in for the ultimate, ideal Artist. If that sounds

religious, it's for a reason – after Stephen's break with the Catholic Church (in which the ultimate Artist is God himself), the figure of Daedalus takes on elements of mystical divinity. In the context of Joyce's book, the "he" of Ovid's line also applies to Stephen Dedalus, the book's (only) main character. Get used to these two guys being lumped together, because it happens throughout the book… after all, it doesn't take a genius to see that *Daedalus* = *Dedalus*.

9. **Plot Analysis:**

Initial Situation

Early Childhood (Chapter One)

We meet Stephen as a very small child, barely capable of putting together a coherent stream of thought. Chapter One is mostly disjointed and somewhat difficult to really follow; it's Joyce's way of introducing us to character, setting, and premise without ever overtly doing anything. AND IT'S GENIUS. Seriously – very, very little happens in this entire chapter, yet when it's over, we feel entirely integrated into Stephen's little world. Furthermore, we feel like we're already on board with Joyce's artistic mission of submerging his readers in Stephen's life, not with a simple show-and-tell exposition, but as a complete, multi-sensory experience. This is the 3-D IMAX version of most opening chapters.

Conflict

The visit to Cork (Chapter Two)

Stephen's early period of discontent reaches its peak here. His embarrassment about his father, the frustration over the family's financial situation, and his increasing feeling of alienation all combust. The pathetically nostalgic tone of his father's reminiscing strikes a note of discord in Stephen, and throughout this section, he feels increasingly alienated and hopeless, as though "he could respond to no earthly or human appeal."

Complication

Stephen's encounter with the prostitute (end of Chapter Two)

In his current hopeless state, Stephen feels as though he has nothing to lose. He gives in to his physical lusts and goes to the red light district. The awkward scene with the prostitute demonstrates both willingness

and reluctance (he doesn't want to kiss her). This shows us Stephen at his most confused and aimless, where his romantic visions and poetic aspirations are nowhere in sight.

Climax

Stephen's confession and re-dedication to Catholicism (end of Chapter Three)

Chapter Three is like one giant pot of "yuck" that simmers and simmers until it finally explodes at the end. Father Arnall's sermon prepares us for the emotional climax of Stephen's religious renewal by constantly building upon his (and our) anxieties. Stephen's confession of his sins is both a moment of catharsis and a kind of breaking point – he divorces himself from his old life, and we are filled with a profound anxiety about what his new life will be like.

Suspense

Chapter Four, pre-epiphany and Stephen's religious phase

So, this doesn't exactly line up with the common conception of "Suspense," but it at least approximates it. Chapter Four, in which we witness the aforementioned new life that Stephen finds in the church, is just a long period of a kind of uncomfortable limbo. If Stephen's goal is, as we think it is, to become an artist, this period of self-denial and mortification is not helping him get there. If anything, it appears to have totally derailed his plans. We are uncertain as to whether or not Stephen will return to his old self, or if he's just going to be ridiculously, alarmingly, and somewhat comically pious for the rest of his lonely life.

Denouement

End of Chapter Four

The moment of Stephen's epiphany is also the moment in which we know that things will come out right. If one were to take the name of this stage literally, one might say that the tangled knot of Stephen's religious anxieties unravels, but we think that ties things up a little too neatly (oh, aren't we so punny). No, we aren't sure that absolutely everything in Stephen's life will be resolved by his special moment at the seaside; after all, it's just a first step in the process of heading out and discovering his own individual beliefs and goals. However, that being said, it's a pretty huge step. If this were a Shakespeare play, people would be getting

married left and right. Actually, that's an interesting way to think of it – you could stay that Stephen decides to marry his soul to art and dedicate his life to it.

Conclusion

Transition to first-person narration and Stephen prepares to leave Ireland (Chapter Five)

Finally, we see Stephen himself take over the narration – and thus take control of his life. Sure, he's still immature and retains some of his earlier pomposity, but at least we can see that he's trying to deal with his emotions in more of an honest, less manipulative way. His decision to leave Ireland, his family, and his past signals the true beginning of his life as an artist. We don't know what's going to happen to him (well, actually, if we just follow through with the Joyce parallel, we sort of do – he'll move to Paris, write some awesome books, including this one, and become one of the all-powerful rulers of the literary world. MWAH HAH HAH HAH!). Anyway, we don't know for sure what's going to happen to him, but we are caught up in his excitement. By the time he gets to those last few lines – sigh, this ending gets us every time – we're almost as excited for Stephen's departure as he is. Here, we see him at his most optimistic, and perhaps even most youthful, freed from the anxieties of his childhood, looking towards the future with wide, hopeful eyes.

10. **Three Act Plot Analysis:**

For a three-act plot analysis, put on your screenwriter's hat.

Moviemakers know the formula well: at the end of Act One, the main character is drawn in completely to a conflict. During Act Two, she is farthest away from her goals. At the end of Act Three, the story is resolved.

Act I

Act I wrap up as Stephen leaves the Whitsuntide play in a tizzy (Chapter Two), thus ending the first period of his childhood, and launching his restless quest for identity.

ACT II

Father Arnall's brutal series of tirades about hell and Stephen's consequent religious crisis (Chapters Three and Four) mark the end of Act II, as he begins his super-pious (and markedly unartistic) period.

ACT III

With Stephen's epiphany at the seaside at the end of Chapter Four, we see him finally find an answer to his questions of identity and self-knowledge, thus setting him on the path to… his ultimate destiny.

11. Trivia:

Portrait of the Artist was adapted from a hefty early work, originally titled *Stephen Hero*, that Joyce wrote, tried to publish, and eventually abandoned. It was eventually published in 1944, a few years after Joyce's death.

Though the book was received well by critics on the whole, some of the first responses to it reveal a time with very different standards than our own. Looking back, some of these comments are actually pretty funny: our favorite comment was probably the Manchester Guardian's tut-tutting at the novel's "astounding bad manners."

The title has inspired many knock-offs, including but not limited to Welsh writer Dylan Thomas's *Portrait of the Artist as a Young Dog*, *Catch-22* novelist Joseph Heller's *Portrait of the Artist as an Old Man*, and an episode of the animated series *King of the Hill*, "Portrait of the Artist as a Young Clown," in which Bobby attends clown college.

Interestingly, Joyce's grandson (and only living heir to the Joyce estate) is named Stephen James Joyce.

12. Steaminess Rating:

Though we don't get a whole lot of detailed action in this book, sex is *very* present throughout. How could it not be? If you're inside the mind of a hormonal, hyper-sensitive teenager, it's only natural that you should have a whole lotta mental hanky-panky going on. The complicated thing about Stephen's inner sex life is its clash with religion.

Before his break with religion in Chapter Four, any hints of sexuality are accompanied by an underlying current of guilt and confusion.

His earliest sexual fantasies are wrapped up in imaginary characters (Mercedes from *The Count of Monte Cristo*), real-life objects of adoration (Eileen and Emma), and religious imagery (the Virgin Mary).

The "R" rating comes from what actually happens *outside* of Stephen's mind. We hear all about his bodily urges, and there are many not-so-obscure references to masturbation and generally impure thoughts. At the end of Chapter Two, he loses his virginity to a prostitute in Dublin's seedy red-light district, which sends him into a brief stage of general lechery.

Then, after a period of trying to avoid erotic thoughts, his artistic epiphany and break with Catholicism at the end of Chapter Four bring sexual desire back into the equation.

In short, we don't ever get down and dirty – but we certainly have a good idea of what Stephen is up to through his guilty, horny adolescent years.

9.11 ADAPTATIONS

A film version adapted for the screen by Judith Rascoe and directed by Joseph Strick was released in 1977. It features Bosco Hogan as Stephen Dedalus and T. P. McKenna as Simon Dedalus. John Gielgud plays Father Arnall, the priest whose lengthy sermon on Hell terrifies the teenage Stephen.[41]

The first stage version was produced by Léonie Scott-Matthews at Pentameters Theatre in 2012 using an adaptation by Tom Neill.

Hugh Leonard's stage work Stephen D is an adaptation of A Portrait of the Artist as a Young Man and Stephen Hero. It was first produced at the Gate Theatre during the Dublin Theatre Festival of 1962.

As of 2017 computer scientists and literature scholars at University College Dublin, Ireland are in a collaboration to create the multimedia version of this work, by charting the social networks of characters in the novel. Animations in the multimedia editions express the relation of every character in the chapter to the others.

9.12 LET US SUM UP

The "Portrait of an artist as a young man" is based on personal details from the early life of the famous Irish writer James Joyce. He began working on this novel in 1903 after the death of his mother. For the first time "Portrait of an artist as a young man" was published in 1914-1915.

The Plot

The writer presents you the novel of a young man named Stephen. This novel starts from the childhood and ends with the adolescence of Stephen Dedalus, the protagonist. Throughout the novel, readers can observe how the hero grows from a little boy to a young man of eighteen who decides to leave his country for Europe, in order to be an artist. So, this novel begins with the childhood memories of the main character about the family, the school, about falling in love with a girl whom he was ashamed to come around. His life changes because of financial difficulties of his father, the hard times in the family are coming. Stephen studies in college and receives a scholarship, which he spends on a posh dinner with his family, and then for other entertainments. Everything ends with the attendance to a brothel. His sin is burdensome, but he cannot confess in the school church since because he is very ashamed. Stephen goes to university, his family lives in the poor, the young man is changing very much. And eventually meets his sweetheart, but he tries to talk to her on general topics and they say goodbye, as he leaves.

The Main Characters

- Stephen Dedalus is the protagonist of this story. Throughout the novel, Stephen goes through long phases of hedonism and deep religiosity in his life. Yet he tries to find the truth of life and he accepts the philosophy of aesthetics, appreciating beauty and art. Actually, Stephen is the alter ego of Joyce. Many of Stephen's life events reflect events from Joyce's own youth.
- Simon Dedalus is Stefan's father, an impoverished former medical student with a strong sense of Irish nationalism. Simon Daedalus has

experienced difficult financial times. He often remembers his youth and always discusses political topics. This hero is based on Joyce's own father and their relationship.

- Mary Dedalus is Stefan's mother, who is very religious and inculcates a love of religion for all her children. She and Stephen often argued about religion and his visits to services.
- Emma Clery is a girl whom Stephen loved. This attraction lasts for many years, but he is afraid to approach it. She only writes poetry for her. For Stephen, this girl became the ideal of femininity.
- Charles Stewart Parnell is an Irish political leader who is not as such a character. But he is constantly remembered and his death affects many other characters.
- Cranly is Stephen's best university friend, to whom he trusts some of his views and feelings. Cranly tried to influence Stephen so that he would meet the wishes of his family and other peers. This was very indignant to Stephen. It was Cranly who influenced Stephen's decision to leave because he saw that he and Emma had a loving relationship.

A Portrait of the Artist as a Young Man Analysis

"A Portrait of the Artist as a Young Man" - an autobiographical novel, reworked from a text called "Hero Stephen." "A Portrait of the Artist as a Young Man" - the first complete novel by James Joyce, whose main character (Stephen Dedalus) will pass to the next grandiose book of Joyce - "Ulysses."

Most of Joyce's work is based on the Irish experience. Stephen Daedalus is sometimes a pseudonym of Joyce; some facts of their biography are similar. Joyce plays a decisive role in the modernist movement in literature. Some of the famous innovative methods used by Joyce are symbolism, realism, flows of consciousness and epiphany. James Joyce's writings contain autobiographical matter and show his view of life in Dublin, Ireland, using innovative methods. Joyce was born into a family of middle-class Catholics in Dublin, Ireland, on February 2, 1882.

The Symbols

The name of the character "Stephen Daedalus" combines elements of Greek and Christian myths. The author identifies the hero with the first Christian martyr Stephen. The author's choice of the name Dedalus opens readers the source of the greatest thematic parallel of romance. The myth of Daedalus and Icarus, the story of the cunning Greek inventor and his ill-fated, impetuous son, is the basis responsible for the main images and symbols that pervade the novel. Ancient Greek mythical figure Daedalus also engaged in the struggle for autonomy as Stephan.

The Main Idea

In the novel "A Portrait of the Artist as a Young Man" the reader learns about the concrete experiences of Stephen Daedalus as an artist perceives his surroundings, as well as his views on faith, religion, love, family, and politic. The readers can see how these perceptions often contradict those that are prescribed to him by society. As a result, the artist feels distanced from the world. Unfortunately, this sense of distance and detachment is misinterpreted by other people as the egoist's proud attitude. Thus, the artist, already feeling isolated, is increasingly aware of a certain increasing, painful social alienation.

Joyce reveals turbulent teenage feelings with the help of a descriptive technique called the flow of consciousness. He takes the reader both to the conscious mind and to the subconscious, demonstrating to him the subjective and objective realities of the situation. The natural, maturing sexual motivations of Stephen confuse him even more. Stephen is a very smart, sensitive and eloquent young man, but he also has feelings of urgent sexuality, self-sufficiency, and insecurity - all the universal emotions that experience during the development of the average teenage man. Using Stephen Daedalus, he explores the depths of the human heart.

The Criticism

Joyce is arguably the most influential modern writer. His influence on the fictional technique of twentieth-century writers, from traditional realists to the most wildly experimental postmodernists, has been decisive. That is why it is not surprising how much criticism for his

work. Many publishers criticize him for his description of the smells. Many people think that his novel is absurd. But nevertheless, it has been read and continues to read. A Portrait of the Artist as a Young Man is Joyce's most widely-read work.

9.13 KEYWORDS

- **Act of Contrition** — a traditional Catholic prayer said by sinners who are repentant for their sins
- ***Ad Majorem Dei Gloriam*** — "to the greater glory of God"
- **in a bake** — angry
- **bally** — a euphemism for "bloody," a British curse
- **black twist** — a cigarette of tobacco leaves twisted together
- **boatbearer** — a participant in the Catholic Mass who carries the container of incense (the "boat")

9.14 QUESTIONS FOR REVIEW

- Mention the themes used in A Portrait of the Artist as a Young Man.
- Summarize A Portrait of the Artist as a Young Man.
- Mention all the major characters of James Joyce's A Portrait Of The Artist As A Young.

9.15 SUGGESTED READINGS AND REFERENCES

- Johnson (2000:222)
- ^ Johnson (2000:xviii)
- ^ Jump up to:[a b] Johnson (2000:xvii)
- ^ Read 1967, p. 1.
- ^ Jump up to:[a b] Herbert 2009, p. 7.

- ^ Jump up to:[a b c d e f g] Joyce, James (1916). A Portrait of the Artist as a Young Man. New York, NY: B. W. Huebsch.

9.16 ANSWER TO CHECK YOUR PROGRESS

1. James Joyce was born in Dublin. (**answer to check your progress- 1 Q1**)
2. James Joyce studied in University College, Dublin, in 1902. (**answer to check your progress- 1 Q2**)
3. Simon Dedalus is Stephen Dedalus' father. (**answer to check your progress- 2 Q1**)
4. Dante is the governess of the Dedalus children. (**answer to check your progress- 2 Q2**)

UNIT 10. VIRGINIA WOLF – MODERN FICTION - 1

STRUCTURE

10.0 OBJECTIVES

After the completion of this unit you should be able to learn about:

- Virginia Woolf's life and legacy.

10.1 INTRODUCTION

Adeline Virginia Woolf was an English writer, considered one of the most important modernist 20th-century authors and also a pioneer in the use of stream of consciousness as a narrative device.

Woolf was born into an affluent household in South Kensington, London, the seventh child in a blended family of eight. Her mother, Julia Prinsep Jackson, celebrated as a Pre-Raphaelite artist's model, had three children from her first marriage, while Woolf's father, Leslie Stephen, a notable man of letters, had one previous daughter. The Stephens produced another four children, including the modernist painter Vanessa Bell. While the boys in the family received college educations, the girls were home-schooled in English classics and Victorian literature. An important influence in Virginia Woolf's early life was the summer home the family used in St Ives, Cornwall, where she first saw the Godrevy

Lighthouse, which was to become central in her novel To the Lighthouse (1927).

Woolf's childhood came to an abrupt end in 1895 with the death of her mother and her first mental breakdown, followed two years later by the death of her stepsister and a mother figure to her, Stella Duckworth. From 1897 to 1901, she attended the Ladies' Department of King's College London, where she studied classics and history and came into contact with early reformers of women's higher education and the women's rights movement. Other important influences were her Cambridge-educated brothers and unfettered access to her father's vast library.

Encouraged by her father, Woolf began writing professionally in 1900. Her father's death in 1905 caused another mental breakdown for Woolf. Following his death, the Stephen family moved from Kensington to the more bohemian Bloomsbury, where they adopted a free-spirited lifestyle. It was in Bloomsbury where, in conjunction with the brothers' intellectual friends, they formed the artistic and literary Bloomsbury Group.

Following her 1912 marriage to Leonard Woolf, the couple founded the Hogarth Press in 1917, which published much of her work. The couple rented a home in Sussex and moved there permanently in 1940. Throughout her life, Woolf was troubled by her mental illness. She was institutionalized several times and attempted suicide at least twice. Her illness is considered to have been bipolar disorder, for which there was no effective intervention during her lifetime. In 1941, at age 59, Woolf died by putting rocks in her coat pockets and drowning herself in the River Ouse at Lewes.

During the interwar period, Woolf was an important part of London's literary and artistic society. In 1915 she published her first novel, The Voyage Out, through her half-brother's publishing house, Gerald Duckworth and Company. Her best-known works include the novels Mrs. Dalloway (1925), To the Lighthouse (1927) and Orlando (1928). She is also known for her essays, including A Room of One's Own (1929), in which she wrote the much-quoted dictum, "A

woman must have money and a room of her own if she is to write fiction."

Woolf became one of the central subjects of the 1970s movement of feminist criticism and her works have since garnered much attention and widespread commentary for "inspiring feminism." Her works have been translated into more than 50 languages. A large body of literature is dedicated to her life and work, and she has been the subject of plays, novels and films. Woolf is commemorated today by statues, societies dedicated to her work and a building at the University of London.

10.2 LIFE

Family of origin

Virginia Woolf was born Adeline Virginia Stephen on 25 January 1882 at 22 Hyde Park Gate in South Kensington, London to Julia (née Jackson) (1846–1895) and Leslie Stephen (1832–1904), writer, historian, essayist, biographer and mountaineer. Julia Jackson was born in 1846 in Calcutta, Bengal, British India to John Jackson and Maria "Mia" Theodosia Pattle, from two Anglo-Indian families. John Jackson FRCS was the third son of George Jackson and Mary Howard of Bengal, a physician who spent 25 years with the Bengal Medical Service and East India Company and a professor at the fledgling Calcutta Medical College. While John Jackson was an almost invisible presence, the Pattle family were famous beauties, and moved in the upper circles of Bengali society. The seven Pattle sisters married into important families. Julia Margaret Cameron was a celebrated photographer, while Virginia married Earl Somers, and their daughter, Julia Jackson's cousin, was Lady Henry Somerset, the temperance leader. Julia moved to England with her mother at the age of two and spent much of her early life with another of her mother's sisters, Sarah Monckton Pattle. Sarah and her husband Henry Thoby Prinsep, conducted an artistic and literary salon at Little Holland House where she came into contact with a number of Pre-Raphaelite painters such as Edward Burne-Jones, for whom she modelled.

Julia was the youngest of three sisters and Adeline Virginia Stephen was named after her mother's eldest sister Adeline Maria Jackson (1837–1881) and her mother's aunt Virginia Pattle.

(Because of the tragedy of her aunt Adeline's death the previous year, the family never used Virginia's first name. The Jacksons were a well-educated, literary and artistic proconsular middle-class family. In 1867, Julia Jackson married Herbert Duckworth, a barrister, but within three years was left a widow with three infant children. She was devastated and entered a prolonged period of mourning, abandoning her faith and turning to nursing and philanthropy. Julia and Herbert Duckworth had three children;

- George (5 March 1868 – 1934), a senior civil servant, married Lady Margaret Herbert 1904
- Stella (30 May 1869 – 19 July 1897), died aged 28
- Gerald (29 October 1870 – 1937), founder of Duckworth Publishing, married Cecil Alice Scott-Chad 1921

Leslie Stephen was born in 1832 in South Kensington to Sir James and Lady Jane Catherine Stephen (née Venn), daughter of John Venn, rector of Clapham. The Venns were the centre of the evangelical Clapham sect. Sir James Stephen was the under secretary at the Colonial Office, and with another Clapham member, William Wilberforce, was responsible for the passage of the Slavery Abolition Bill in 1833. In 1849 he was appointed Regius Professor of Modern History at Cambridge University. As a family of educators, lawyers and writers the Stephens represented the elite intellectual aristocracy. While his family were distinguished and intellectual, they were less colourful and aristocratic than Julia Jackson's. A graduate and fellow of Cambridge University he renounced his faith and position to move to London where he became a notable man of letters.[18] In addition he was a rambler and mountaineer, described as a "gaunt figure with the ragged red brown beard...a formidable man, with an immensely high forehead, steely-blue eyes, and a long pointed nose". In the same year as Julia Jackson's marriage, he wed Harriet Marian (Minny) Thackeray (1840–1875), youngest daughter of William Makepeace Thackeray, who bore him a daughter, Laura

(1870–1945), but died in childbirth in 1875. Laura turned out to be developmentally handicapped. and was eventually institutionalised.

The widowed Julia Duckworth knew Leslie Stephen through her friendship with Minny's elder sister Anne (Anny) Isabella Ritchie and had developed an interest in his agnostic writings. She was present the night Minny died and later, tended to Leslie Stephen and helped him move next door to her on Hyde Park Gate so Laura could have some companionship with her own children. Both were preoccupied with mourning and although they developed a close friendship and intense correspondence, agreed it would go no further. Leslie Stephen proposed to her in 1877, an offer she declined, but when Anny married later that year she accepted him and they were married on 26 March 1878. He and Laura then moved next door into Julia's house, where they lived till his death in 1904. Julia was 32 and Leslie was 46

Their first child, Vanessa, was born on 30 May 1879. Julia, having presented her husband with a child, and now having five children to care for, had decided to limit her family to this. However, despite the fact that the couple took "precautions", "contraception was a very imperfect art in the nineteenth century" resulting in the birth of three more children over the next four years.

22 Hyde Park Gate (1882–1904)

1882–1895

Virginia Woolf provides insight into her early life in her autobiographical essays, including Reminiscences (1908), 22 Hyde Park Gate (1921) and A Sketch of the Past (1940). Other essays that provide insight into this period include Leslie Stephen (1932).[38][h] She also alludes to her childhood in her fictional writing. In To the Lighthouse (1927), her depiction of the life of the Ramsays in the Hebrides is an only thinly disguised account of the Stephens in Cornwall and the Godrevy Lighthouse they would visit there. However, Woolf's understanding of her mother and family evolved considerably between 1907 and 1940, in which the somewhat distant, yet revered figure of her mother becomes more nuanced and filled in.

In February 1891, with her sister Vanessa, Woolf began the Hyde Park Gate News, chronicling life and events within the Stephen family, and modelled on the popular magazine Tit-Bits. Initially this was mainly Vanessa's and Thoby's articles, but very soon Virginia became the main contributor, with Vanessa as editor. Their mother's response when it first appeared was "Rather clever I think". The following year the Stephen sisters also used photography to supplement their insights, as did Stella Duckworth. Vanessa Bell's 1892 portrait of her sister and parents in the Library at Talland House (see image) was one of the family's favourites, and was written about lovingly in Leslie Stephen's memoir. In 1897 ("the first really lived year of my life)" Virginia began her first diary, which she kept for the next twelve years, and a notebook in 1909.

Virginia was, as she describes it, "born into a large connection, born not of rich parents, but of well-to-do parents, born into a very communicative, literate, letter writing, visiting, articulate, late nineteenth century world". It was a well-connected family consisting of six children, with two half-brothers and a half-sister (the Duckworths, from her mother's first marriage), another half-sister, Laura (from her father's first marriage), and an older sister, Vanessa and brother Thoby. The following year, another brother Adrian followed. The handicapped Laura Stephen lived with the family until she was institutionalized in 1891. Julia and Leslie had four children together:

- Vanessa "Nessa" (30 May 1879 – 1961), married Clive Bell 1907
- Thoby (9 September 1880 – 1906), founded Bloomsbury Group
- Virginia "Jinny"/"Ginia" (25 January 1882 – 1941), married Leonard Woolf 1912
- Adrian (27 October 1883 – 1948), married Karin Costelloe 1914

Virginia was born at 22 Hyde Park Gate and lived there till her father's death in 1904. Number 22 Hyde Park Gate, South Kensington, lay at the south east end of Hyde Park Gate, a narrow cul-de-sac running south from Kensington Road, just west of the Royal Albert Hall, and opposite Kensington Gardens and Hyde Park, where the family regularly took their walks. Built in 1846 by Henry Payne of Hammersmith as one of a row of single family townhouses for the upper middle class, it soon

became too small for their expanding family. At the time of their marriage, it consisted of a basement, two stories and an attic. In July 1886 Leslie Stephen obtained the services of J. W. Penfold, architect, to add additional living space above and behind the existing structure. The substantial renovations added a new top floor (see image of red brick extension), with three bedrooms and a study for himself, converted the original attic into rooms, and added the first bathroom. It was a tall but narrow townhouse, that at that time had no running water. Virginia would later describe it as "a very tall house on the left hand side near the bottom which begins by being stucco and ends by being red brick; which is so high and yet—as I can say now that we have sold it—so rickety that it seems as if a very high wind would topple it over".

The servants worked "downstairs" in the basement. The ground floor had a drawing room, separated by a curtain from the servant's pantry and a library. Above this on the first floor were Julia and Leslie's bedrooms. On the next floor were the Duckworth children's rooms, and above them the day and night nurseries of the Stephen children occupied two further floors. Finally, in the attic, under the eaves, were the servant's bedrooms, accessed by a back staircase. Life at 22 Hyde Park Gate was also divided symbolically, as Virginia put it "The division in our lives was curious. Downstairs there was pure convention: upstairs pure intellect. But there was no connection between them", the worlds typified by George Duckworth and Leslie Stephen. Their mother, it seems, was the only one who could span this divide. The house was described as dimly lit and crowded with furniture and paintings. Within it the younger Stephens formed a close-knit group. Life in London differed sharply from their summers in Cornwall, their outdoor activities consisting mainly of walks in nearby Kensington Gardens, where they would play Hide-and-Seek, and sail their boats on the Round Pond, while indoors, it revolved around their lessons.

Leslie Stephen's eminence as an editor, critic, and biographer, and his connection to William Thackeray, meant that his children were raised in an environment filled with the influences of Victorian literary

society. Henry James, George Henry Lewes, Alfred Tennyson, Thomas Hardy, Edward Burne-Jones and Virginia's honorary godfather, James Russell Lowell, were among the visitors to the house. Julia Stephen was equally well connected. Her aunt was a pioneering early photographer Julia Margaret Cameron who was also a visitor to the Stephen household. The two Stephen sisters, Vanessa and Virginia, were almost three years apart in age, and exhibited some sibling rivalry. Virginia christened her older sister "the saint" and was far more inclined to exhibit her cleverness than her more reserved sister. Virginia resented the domesticity Victorian tradition forced on them, far more than her sister. They also competed for Thoby's affections. Virginia would later confess her ambivalence over this rivalry to Duncan Grant in 1917. "indeed one of the concealed worms of my life has been a sister's jealousy – of a sister I mean; and to feed this I have invented such a myth about her that I scarce no one from other".

Virginia showed an early affinity for writing. Although both parents disapproved of formal education for females, writing was considered a respectable profession for women, and her father encouraged her in this respect. Later, she would describe this as "ever since I was a little creature, scribbling a story in the manner of Hawthorne on the green plush sofa in the drawing room at St. Ives while the grown-ups dined". By the age of five she was writing letters and could tell her father a story every night. Later, she, Vanessa and Adrian would develop the tradition of inventing a serial about their next-door neighbors, every night in the nursery, or in the case of St. Ives, of spirits that resided in the garden. It was her fascination with books that formed the strongest bond between her and her father.[4] For her tenth birthday, she received an ink-stand, a blotter, drawing book and a box of writing implements.[46]

Talland House (1882–1894)

Leslie Stephen was in the habit of hiking in Cornwall, and in the spring of 1881 he came across a large white house in St Ives, Cornwall, and took out a lease on it that September. Although it had limited amenities, its main attraction was the view overlooking Porthminster Bay

towards the Godrevy Lighthouse, which the young Virginia could see from the upper windows and was to be the central figure in her To the Lighthouse (1927). It was a large square house, with a terraced garden, divided by hedges, sloping down towards the sea. Each year between 1882 and 1894 from mid-July to mid-September the Stephen family leased Talland House as a summer residence. Leslie Stephen, who referred to it thus: "a pocket-paradise", described it as "The pleasantest of my memories... refer to our summers, all of which were passed in Cornwall, especially to the thirteen summers (1882–1894) at St Ives. There we bought the lease of Talland House: a small but roomy house, with a garden of an acre or two all up and down hill, with quaint little terraces divided by hedges of escallonia, a grape-house and kitchen-garden and a so-called 'orchard' beyond". It was in Leslie's words, a place of "intense domestic happiness". Virginia herself described the house in great detail:

"Our house was...outside the town; on the hill.... a square house, like a child's drawing of a house; remarkable only for its flat roof, and the railing with crossed bars of wood that ran around the roof. It had...a perfect view—right across the Bay to Godrevy Lighthouse. It had, running down the hill, little lawns, surrounded by thick escallonia bushes...it had so many corners and lawns that each was named...it was a large garden—two or three acres at most...You entered Talland House by a large wooden gate...up the carriage drive...to the Lookout place...From the Lookout place one had...a perfectly open view of the Bay....a large lap...flowing to the Lighthouse rocks...with the black and white Lighthouse tower"

In both London and Cornwall, Julia was perpetually entertaining, and was notorious for her manipulation of her guests' lives, constantly matchmaking in the belief everyone should be married, the domestic equivalence of her philanthropy. As her husband observed, "My Julia was of course, though with all due reserve, a bit of a matchmaker". Amongst their guests in 1893 were the Brookes, whose children, including Rupert Brooke, played with the Stephen children.

Rupert and his group of Cambridge Neo-pagans would come to play an important role in their lives in the years prior to the First World War. While Cornwall was supposed to be a summer respite, Julia Stephen soon immersed herself in the work of caring for the sick and poor there, as well as in London. Both at Hyde Park Gate and Talland House, the family mingled with much of the country's literary and artistic circles. Frequent guests included literary figures such as Henry James and George Meredith, as well as James Russell Lowell, and the children were exposed to much more intellectual conversations than their mothers at Little Holland House. The family did not return, following Julia Stephen's death in May 1895.

For the children, it was the highlight of the year, and Virginia's most vivid childhood memories were not of London but of Cornwall. In a diary entry of 22 March 1921, she described why she felt so connected to Talland House, looking back to a summer day in August 1890. "Why am I so incredibly and incurably romantic about Cornwall? One's past, I suppose; I see children running in the garden … The sound of the sea at night … almost forty years of life, all built on that, permeated by that: so much I could never explain". Cornwall inspired aspects of her work, in particular the "St Ives Trilogy" of Jacob's Room (1922), To the Lighthouse (1927), and The Waves (1931).

1895–1904

Julia Stephen fell ill with influenza in February 1895, and never properly recovered, dying on 5 May, when Virginia was only 13. This was a pivotal moment in her life and the beginning of her struggles with mental illness. Essentially, her life had fallen apart. The Duckworths were travelling abroad at the time of their mother's death, and Stella returned immediately to take charge and assume her role. That summer, rather than return to the memories of St Ives, the Stephens went to Freshwater, Isle of Wight, where a number of their mother's family lived. It was there that Virginia had the first of her many nervous breakdowns, and Vanessa was forced to assume some of her mother's role in caring for Virginia's

mental state. Stella became engaged to Jack Hills the following year and they were married on 10 April 1897, making Virginia even more dependent on her older sister.

George Duckworth also assumed some of their mother's role, taking upon himself the task of bringing them out into society. First Vanessa, then Virginia, in both cases an equal disaster, for it was not a rite of passage which resonated with either girl and attracted a scathing critique by Virginia regarding the conventional expectations of young upper class women "Society in those days was a perfectly competent, perfectly complacent, ruthless machine. A girl had no chance against its fangs. No other desires – say to paint, or to write – could be taken seriously". Rather her priorities were to escape from the Victorian conventionality of the downstairs drawing room to a "room of one's own" to pursue her writing aspirations. She would revisit this criticism in her depiction of Mrs. Ramsay stating the duties of a Victorian mother in To the Lighthouse "an unmarried woman has missed the best of life".

The death of Stella Duckworth on 19 July 1897, after a long illness, was a further blow to Virginia's sense of self, and the family dynamics. Woolf described the period following the death of both her mother and Stella as "1897–1904 – the seven unhappy years", referring to "the lash of a random unheeding flail that pointlessly and brutally killed the two people who should, normally and naturally, have made those years, not perhaps happy but normal and natural". In April 1902, their father became ill, and although he underwent surgery later that year he never fully recovered, dying on 22 February 1904. Virginia's father's death precipitated a further breakdown. Later, Virginia would describe this time as one in which she was dealt successive blows as a "broken chrysalis" with wings still creased. Chrysalis occurs many times in Woolf's writing but the "broken chrysalis" was an image that became a metaphor for those exploring the relationship between Woolf and grief. At his death, Leslie Stephen's net worth was £15,715.

Education

Notes

In the late nineteenth century, education was sharply divided along gender lines, a tradition that Virginia would note and condemn in her writing. Boys were sent to school, and in upper-middle-class families such as the Stephens, this involved private boy's schools, often boarding schools, and university. Girls, if they were afforded the luxury of education, received it from their parents, governesses and tutors. Virginia was educated by her parents who shared the duty. There was a small classroom off the back of the drawing room, with its many windows, which they found perfect for quiet writing and painting. Julia taught the children Latin, French and History, while Leslie taught them mathematics. They also received piano lessons. Supplementing their lessons was the children's unrestricted access to Leslie Stephen's vast library, exposing them to much of the literary canon, resulting in a greater depth of reading than any of their Cambridge contemporaries, Virginia's reading being described as "greedy". Later, she would recall.

Even today there may be parents who would doubt the wisdom of allowing a girl of fifteen the free run of a large and quite unexpurgated library. But my father allowed it. There were certain facts – very briefly, very shyly he referred to them. Yet 'Read what you like', he said, and all his books . . . were to be had without asking.

After Public School, the boys in the family all attended Cambridge University. The girls derived some indirect benefit from this, as the boys introduced them to their friends. Another source was the conversation of their father's friends, to whom they were exposed. Leslie Stephen described his circle as "most of the literary people of mark...clever young writers and barristers, chiefly of the radical persuasion...we used to meet on Wednesday and Sunday evenings, to smoke and drink and discuss the universe and the reform movement".

Later, between the ages of 15 and 19, she could pursue higher education. She took courses of study, some at degree level, in beginning and advanced Ancient Greek, intermediate Latin and German, together with continental and English history at the Ladies' Department of King's

College London at nearby 13 Kensington Square between 1897 and 1901. She studied Greek under the eminent scholar George Charles Winter War, professor of Classical Literature at King's. In addition she had private tutoring in German, Greek and Latin. One of her Greek tutors was Clara Pater (1899–1900), who taught at King's. Another was Janet Case, who involved her in the women's rights movement, and whose obituary Virginia would later write in 1937. Her experiences there led to her 1925 essay On Not Knowing Greek. Her time at King's also brought her into contact with some of the early reformers of women's higher education such as the principal of the Ladies' Department, Lilian Faithfull (one of the so-called Steamboat ladies), in addition to Pater. Her sister Vanessa also enrolled at the Ladies' Department (1899–1901). Although the Stephen girls could not attend Cambridge, they were to be profoundly influenced by their brothers' experiences there. When Thoby went up to Trinity in 1899 he became friends with a circle of young men, including Clive Bell, Lytton Strachey, Leonard Woolf and Saxon Sydney-Turner, that he would soon introduce to his sisters at the Trinity May Ball in 1900. These men formed a reading group they named the Midnight Society.

Mental health

Much examination has been made of Woolf's mental health (e.g. see Mental health bibliography). From the age of 13, following the death of her mother, Woolf suffered periodic mood swings from severe depression to manic excitement, including psychotic episodes, which the family referred to as her "madness". But as Hermione Lee points out, she was not "mad", she was merely a woman who suffered from and struggled with illness for much of her relatively short life, a woman of "exceptional courage, intelligence and stoicism", a woman who made the best use, and achieved the best understanding, she could of that illness. Psychiatrists today consider that her illness constitutes bipolar disorder (manic-depressive illness). Her mother's death in 1895, "the greatest disaster that could happen", precipitated a crisis of alternating excitability and depression accompanied by irrational fears, for which

their family doctor, Dr. Seton prescribed rest, stopping lessons and regular walks supervised by Stella, and she stopped writing. Yet, just two years later, Stella too was dead, bringing on her next crisis in 1897, and her first expressed wish for death at the age of fifteen, writing in her diary that October that "death would be shorter & less painful". She then stopped keeping a diary for some time. This was a scenario she would later recreate in Time Passes (To the Lighthouse 1927).

The death of her father in 1904 provoked her most alarming collapse, on 10 May, when she threw herself out of a window and she was briefly institutionalized under the care of her father's friend, the eminent psychiatrist George Savage. Savage blamed her education, frowned on by many at the time as unsuitable for women, for her illness. She spent time recovering at the house of Stella's friend Violet Dickinson, and at her aunt Caroline's house in Cambridge, and by January 1905, Dr Savage considered her "cured". Violet, seventeen years older than Virginia, became one of her closest friends and one of her most effective nurses. She characterised this as a "romantic friendship" (Letter to Violet 4 May 1903). Her brother Thoby's death in 1906, marked a "decade of deaths", that ended her childhood and adolescence. From then on, her life was punctuated by urgent voices from the grave that at times seemed more real than her visual reality.

On Dr Savage's recommendation Virginia spent three short periods in 1910, 1912 and 1913 at Burley House at 15 Cambridge Park, Twickenham, described as "a private nursing home for women with nervous disorder" run by Miss Jean Thomas. By the end of February 1910, she was becoming increasingly restless, and Dr Savage suggested being away from London. Vanessa rented Moat House outside Canterbury in June but there was no improvement, so Dr Savage sent her to Burley for a "rest cure". This involved partial isolation, deprivation of literature and force-feeding, and after six weeks she was able to convalesce in Cornwall and Dorset during the autumn. She loathed the experience, writing to her sister on 28 July she described how she found the phony religious atmosphere stifling, the institution ugly and informed

Vanessa that to escape "I shall soon have to jump out of a window". The threat of being sent back would later lead to her contemplating suicide. Despite her protests, Savage would refer her back in 1912 for insomnia and in 1913 for depression. On emerging from Burley House in September 1913, she sought further opinions from two other physicians on the 13th, Maurice Wright, and Henry Head, who had been Henry James' physician. Both recommended she return to Burley House. Distraught, she returned home and attempted suicide by taking an overdose of 100 grains of veronal (a barbiturate), nearly dying, had she not been found by Ka Cox who summoned help. On recovery, she went to Dalingridge Hall, George Duckworth's home in East Grinstead, Sussex, to convalesce on 30 September, accompanied by Ka Cox and a nurse, returning to Asham on 18 November with Janet Case and Ka Cox. She remained unstable over the next two years, with another incident involving veronal that she claimed was an "accident" and consulted another psychiatrist in April 1914, Maurice Craig, who explained that she was not sufficiently psychotic to be certified or committed to an institution. The rest of the summer of 1914 went better for her and they moved to Richmond, but in February 1915, just as The Voyage Out was due to be published, she relapsed once more and remained in poor health for most of that year, then despite Miss Thomas's gloomy prognosis, she began to recover following 20 years of ill health. Nevertheless, there was a feeling among those around her that she was now permanently changed, and not for the better.

Over the rest of her life she suffered recurrent bouts of depression. In 1940 many factors appeared to overwhelm her. Her biography of Roger Fry had been published in July and she had been disappointed in its reception. The horrors of war depressed her and their London homes had been destroyed in the Blitz in September and October. She had completed Between the Acts (1941 posthumously) in November, and completing a novel was frequently accompanied by exhaustion. Her health became increasingly a matter of concern, culminating in her decision to end it on 28 March 1941.

Though this instability would frequently affect her social life, she was able to continue her literary productivity with few interruptions throughout her life. Woolf herself provides not only a vivid picture of her symptoms in her diaries and letters, but also her response to the demons that haunted her and at times made her long for death "But it is always a question whether I wish to avoid these glooms.... These 9 weeks give one a plunge into deep waters.... One goes down into the well & nothing protects one from the assault of truth". Psychiatry had little to offer her in her lifetime, but she recognized that writing was one of the behaviors that enabled her to cope with her illness, "The only way I keep afloat...is by working....Directly I stop working I feel that I am sinking down, down. And as usual, I feel that if I sink further I shall reach the truth". Sinking under water was Woolf's metaphor for both the effects of depression and psychosis— but also finding truth, and ultimately was her choice of death. Throughout her life Woolf struggled, without success, to find meaning in her illness, on the one hand an impediment, on the other something she visualized as an essential part of who she was, and a necessary condition of her art. When she was able to control her illness, it informed her work, such as the character of Septimus Warren Smith in Mrs. Dalloway (1925), who like Woolf was haunted by the dead, and ultimately takes his own life rather than be admitted to a sanitorium.

Leonard Woolf relates how during the 30 years they were married they consulted many doctors in the Harley Street area, and although they were given a diagnosis of neurasthenia, he felt they had little understanding of the causes or nature. The solution was simple, as long as she lived a quiet life without any physical or mental exertion, she was well. On the other hand, any mental, emotional or physical strain resulted in a reappearance of her symptoms. These began with a headache, followed by insomnia and thoughts that started to race. Her remedy was simple, to retire to bed in a darkened room, eat, and drink plenty of milk, following which the symptoms slowly subsided.

Modern scholars, including her nephew and biographer, Quentin Bell, have suggested her breakdowns and subsequent recurring depressive periods were also influenced by the sexual abuse to

which she and her sister Vanessa were subjected by their half-brothers George and Gerald Duckworth (which Woolf recalls in her autobiographical essays A Sketch of the Past and 22 Hyde Park Gate). Biographers point out that when Stella died in 1897, there was no counterbalance to control George's predation, and his night time prowling. Virginia describes him as her first lover, "The old ladies of Kensington and Belgravia never knew that George Duckworth was not only father and mother, brother and sister to those poor Stephen girls; he was their lover also".

It is likely that other factors also played a part. It has been suggested that these include genetic predisposition, for both trauma and family history have been implicated in bipolar disorder. Virginia's father, Leslie Stephen suffered from depression and her half-sister, Laura was institutionalized. Many of Virginia's symptoms, including persistent headache, insomnia, irritability, and anxiety resemble those of her father. Another factor is the pressure she placed upon herself in her work, for instance, her breakdown of 1913 was at least partly triggered by the need to finish The Voyage Out. Virginia, herself, hinted that her illness was related to how she saw the repressed position of women in society, when she wrote in A Room of One's Own that had Shakespeare had a sister of equal genius, "she would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at". These inspirations emerged from what Woolf referred to as her lava of madness, describing her time at Burley in a 1930 letter to Ethel Smythe:

As an experience, madness is terrific I can assure you, and not to be sniffed at; and in its lava, I still find most of the things I write about. It shoots out of one everything shaped, final, not in mere driblets, as sanity does. And the six months—not three—that I lay in bed taught me a good deal about what is called oneself.

Thomas Caramagno and others, in discussing her illness, warn against the "neurotic-genius" way of looking at mental illness, which rationalizes the theory that creativity is somehow born of mental illness. Stephen Trombley describes Woolf as having a confrontational relationship with

her doctors, and possibly being a woman who is a "victim of male medicine", referring to the contemporary relative lack of understanding about mental illness.

Death

After completing the manuscript of her last novel (posthumously published), Between the Acts (1941), Woolf fell into a depression similar to that which she had earlier experienced. The onset of World War II, the destruction of her London home during the Blitz, and the cool reception given to her biography of her late friend Roger Fry all worsened her condition until she was unable to work. When Leonard enlisted in the Home Guard, Virginia disapproved. She held fast to her pacifism and criticized her husband for wearing what she considered to be the silly uniform of the Home Guard.

After World War II began, Woolf's diary indicates that she was obsessed with death, which figured more and more as her mood darkened. On 28 March 1941, Woolf drowned herself by filling her overcoat pockets with stones and walking into the River Ouse near her home. Her body was not found until 18 April. Her husband buried her cremated remains beneath an elm tree in the garden of Monk's House, their home in Rodmell, Sussex.

In her suicide note, addressed to her husband, she wrote:

Dearest,

I feel certain that I am going mad again. I feel we can't go through another of those terrible times. And I shan't recover this time. I begin to hear voices, and I can't concentrate. So, I am doing what seems the best thing to do. You have given me the greatest possible happiness. You have been in every way all that anyone could be. I don't think two people could have been happier till this terrible disease came. I can't fight it any longer. I know that I am spoiling your life, that without me you could work. And you will I know. You see I can't even write this properly. I can't read. What I want to say is I owe all the happiness of my life to you.

You have been entirely patient with me and incredibly good. I want to say that—everybody knows it. If anybody could have saved me it would have been you. Everything has gone from me but the certainty of your goodness. I can't go on spoiling your life any longer. I don't think two people could have been happier than we have been.

Check your progress – 1

1. Where was Virginia Woolf born?

_____
_____
_____
_____

2. When was Virginia Woolf born?

_____
_____
_____
_____

3. Who was Virginia Woolf's father?

_____
_____
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4. When did Virginia Woolf's father die?

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10.3 LEGACY

Virginia Woolf is known for her contributions to twentieth-century literature and her essays, as well as the influence she has had on literary, particularly feminist criticism. A number of authors have stated that their work was influenced by Virginia Woolf, including Margaret Atwood, Michael Cunningham, Gabriel García Márquez, and Toni Morrison. Her iconic image is instantly recognizable from the Beresford portrait of her at twenty (at the top of this page) to the Beck and Macgregor portrait in her mother's dress in Vogue at forty-four (see image) or Man Ray's cover of Time magazine (see image) at 55. More postcards of Woolf are sold by the National Portrait Gallery, London than any other person. Her image is ubiquitous, and can be found on tea towels to T-shirts.

Virginia Woolf is studied around the world, with organizations such as the Virginia Woolf Society, and The Virginia Woolf Society of Japan. In addition, trusts such as the Asham Trust have been set up to encourage writers, in her honor. Although she had no descendants, a number of her extended family are notable.

Monuments and memorials

In 2013, Woolf was honored by her alma mater of King's College London with the opening of the Virginia Woolf Building on Kingsway, with a plaque commemorating her time there and her contributions, together with this exhibit depicting her accompanied by a quotation "London itself perpetually attracts, stimulates, gives me a play & a story & a poem" from her 1926 diary. Busts of Virginia Woolf have been erected at her home in Rodmell, Sussex and at Tavistock Square, London where she lived between 1924 and 1939.

In 2014 Woolf was one of the inaugural honorees in the Rainbow Honor Walk, a walk of fame in San Francisco’s Castro neighborhood noting LGBTQ people who have "made significant contributions in their fields."

10.4 LET US SUM UP

Virginia Stephen was born in London on January 25, 1882. She was the daughter of Sir Leslie Stephen, a famous scholar and philosopher (a seeker of knowledge) who, among many literary occupations, was at one-time editor of Cornhill Magazine and the Dictionary of National Biography. James Russell Lowell, the American poet, was her godfather. Her mother, Julia Jackson, died when the child was twelve or thirteen years old. Virginia and her sister were educated at home in their father's library, where Virginia also met his famous friends who included G. E. Moore (1873–1958) and E. M. Forster (1879–1970). Young Virginia soon fell deep into the world of literature.

In 1912, eight years after her father's death, Virginia married Leonard Woolf, a brilliant young writer and critic from Cambridge, England, whose interests in literature as well as in economics and the labor movement were well suited to hers. In 1917, for amusement, they founded the Hogarth Press by setting and hand printing on an old press Two Stories by "L. and V. Woolf." The volume was a success, and over the years they published many important books, including Prelude by Katherine Mansfield (1888–1923), then an unknown writer; Poems by T. S. Eliot (1888–1965); and Kew Gardens by Virginia Woolf. The policy of the Hogarth Press was to publish the best and most original work that came to its attention, and the Woolfs as publishers favored young and unknown writers. Virginia's older sister Vanessa, who married the critic Clive Bell, participated in this venture by designing dust jackets for the books issued by the Hogarth Press.

Virginia Woolf's home in Tavistock Square, Bloomsbury, became a literary and art center, attracting such diverse intellectuals as Lytton Strachey (1880–1932), Arthur Waley (1889–1966), Victoria Sackville-West (1892–1962), John Maynard Keynes (1883–1943), and Roger Fry (1866–1934). These artists, critics, and writers became known as the Bloomsbury group. Roger Fry's theory of art may have influenced Virginia's technique as a novelist. Broadly speaking, the Bloomsbury

group drew from the philosophic interests of its members (who had been educated at Cambridge) the values of love and beauty as essential to life.

Woolf's experiments with point of view confirm that, as Bernard thinks in The Waves, "we are not single." Being neither single nor fixed, perception in her novels is fluid, as is the world she presents. While Joyce and Faulkner separate one character's interior monologues from another's, Woolf's narratives move between inner and outer and between characters without clear demarcations. Furthermore, she avoids the self-absorption of many of her contemporaries and implies a brutal society without the explicit details some of her contemporaries felt obligatory. Her nonlinear forms invite reading not for neat solutions but for an aesthetic resolution of "shivering fragments," as she wrote in 1908. While Woolf's fragmented style is distinctly Modernist, her indeterminacy anticipates a postmodern awareness of the evanescence of boundaries and categories.

Woolf's many essays about the art of writing and about reading itself today retain their appeal to a range of, in Samuel Johnson's words, "common" (unspecialized) readers. Woolf's collection of essays The Common Reader (1925) was followed by The Common Reader: Second Series (1932; also published as The Second Common Reader). She continued writing essays on reading and writing, women and history, and class and politics for the rest of her life. Many were collected after her death in volumes edited by Leonard Woolf.

Virginia Woolf wrote far more fiction than Joyce and far more nonfiction than either Joyce or Faulkner. Six volumes of diaries (including her early journals), six volumes of letters, and numerous volumes of collected essays show her deep engagement with major 20th-century issues. Though many of her essays began as reviews, written anonymously to deadlines for money, and many include imaginative settings and whimsical speculations, they are serious inquiries into reading and writing, the novel and the arts, perception and essence, war and peace,

class and politics, privilege and discrimination, and the need to reform society.

Woolf's haunting language, her prescient insights into wide-ranging historical, political, feminist, and artistic issues, and her revisionist experiments with novelistic form during a remarkably productive career altered the course of Modernist and postmodernist letters.

10.5 KEYWORDS

- **Allies -** Alliance of countries that was victorious in World War One: Belgium, France, Russia, Serbia, Great Britain, Japan, and America.)
- **Bloomsbury Group -** The appellation given to a group of friends-painters, writers, philosophers and economists-that made the London neighbourhood of Bloomsbury its home. Active mainly between 1904 and 1941. Members included Virginia and Leonard Woolf, Clive and Vanessa Bell, Roger Fry, Lytton Strachey, John Maynard Keyes and Duncan Grant, among others.
- **Central Powers -** Alliance of countries that lost World War One to the Allies: Germany, Austro-Hungary and the Ottoman Empire.

10.6 QUESTIONS FOR REVIEW

- Write a note on legacy of Virginia Woolf.
- Write a note on life of Virginia Woolf.
- Write a note on the death of Virginia Woolf.

10.7 SUGGESTED READINGS AND REFERENCES

- Woolf 2016, Introduction pp. 5–6
- Vine 2018, Duckworth

- Eve 2017, Julia Prinsep Stephen. July 2014
- Jump up to:a b c Wood 2017.
- Androom 2017, Hills, Stella

10.8 ANSWERS TO CHECK YOUR PROGRESS

- Virginia Woolf was born in London. (**answers to check your progress – 1 Q1**)
- Virginia Woolf was born on 25th January 1882. (**answers to check your progress – 1 Q2**)
- Virginia Woolf's father is Leslie Stephen. (**answers to check your progress – 1 Q3**)
- Virginia Woolf's father died on 22 February 1904. (**answers to check your progress – 1 Q4**)

UNIT 11. VIRGINIA WOLF MODERN FICTION - 2

STRUCTURE

11.0 OBJECTIVES

After the completion of this unit you should be able to learn about:

- Virginia Woolf's Relationships with Family and Work.

11.1 INTRODUCTION

Virginia Woolf, original name in full Adeline Virginia Stephen, (born January 25, 1882, London, England—died March 28, 1941, near Rodmell, Sussex), English writer whose novels, through their nonlinear approaches to narrative, exerted a major influence on the genre.

While she is best known for her novels, especially Mrs. Dalloway (1925) and To the Lighthouse (1927), Woolf also wrote pioneering essays on artistic theory, literary history, women's writing, and the politics of power. A fine stylist, she experimented with several forms of biographical writing, composed painterly short fictions, and sent to her friends and family a lifetime of brilliant letters.

11.2 RELATIONSHIPS WITH FAMILY

Although Virginia expressed the opinion that her father was her favourite parent, and although she had only just turned thirteen when her mother died, she was profoundly influenced by her mother throughout her life. It was Virginia who famously stated that "for we think back through our mothers if we are women",and invoked the image of her mother repeatedly throughout her life in her diaries, her letters and a number of her autobiographical essays, including *Reminiscences* (1908), *22 Hyde Park Gate* (1921) and A Sketch of the Past (1940), frequently evoking her memories with the words "I see her ...". She also alludes to her childhood in her fictional writing. In To the Lighthouse (1927), the artist, Lily Briscoe, attempts to paint Mrs Ramsay, a complex character based on Julia Stephen, and repeatedly comments on the fact that she was "astonishingly beautiful". Her depiction of the life of the Ramsays in the Hebrides is an only thinly disguised account of the Stephens in Cornwall and the Godrevy Lighthouse they would visit there.[41][27][42] However, Woolf's understanding of her mother and family evolved considerably between 1907 and 1940, in which the somewhat distant, yet revered figure becomes more nuanced and filled in.

While her father painted Julia Stephen's work in terms of reverence, Woolf drew a sharp distinction between her mother's work and "the mischievous philanthropy which other women practice so complacently and often with such disastrous results". She describes her degree of sympathy, engagement, judgement and decisiveness, and her sense of both irony and the absurd. She recalls trying to recapture "the clear round voice, or the sight of the beautiful figure, so upright and distinct, in its long shabby cloak, with the head held at a certain angle, so that the eye looked straight out at you". Julia Stephen dealt with her husband's depressions and his need for attention, which created resentment in her children, boosted his self-confidence, nursed her parents in their final illness, and had many commitments outside the home that would eventually wear her down. Her frequent absences and the demands of her husband instilled a sense of insecurity in her children that had a lasting effect on her daughters. In considering the demands on her mother, Woolf described her father as "fifteen years her elder, difficult, exacting, dependent on her" and reflected that this was at the

expense of the amount of attention she could spare her young children, "a general presence rather than a particular person to a child", reflecting that she rarely ever spent a moment alone with her mother, "someone was always interrupting". Woolf was ambivalent about all this, yet eager to separate herself from this model of utter selflessness. In *To the Lighthouse*, she describes it as "boasting of her capacity to surround and protect, there was scarcely a shell of herself left for her to know herself by; all was so lavished and spent". At the same time, she admired the strengths of her mother's womanly ideals. Given Julia's frequent absences and commitments, the young Stephen children became increasingly dependent on Stella Duckworth, who emulated her mother's selflessness, as Woolf wrote "Stella was always the beautiful attendant handmaid ... making it the central duty of her life".

Julia Stephen greatly admired her husband's intellect, and although she knew her own mind, thought little of her own. As Woolf observed "she never belittled her own works, thinking them, if properly discharged, of equal, though other, importance with her husband's". She believed with certainty in her role as the centre of her activities, and the person who held everything together, with a firm sense of what was important and valuing devotion. Of the two parents, Julia's "nervous energy dominated the family". While Virginia identified most closely with her father, Vanessa stated her mother was her favorite parent. Angelica Garnett recalls how Virginia asked Vanessa which parent she preferred, although Vanessa considered it a question that "one ought not to ask", she was unequivocal in answering "Mother"yet the centrality of her mother to Virginia's world is expressed in this description of her "Certainly there she was, in the very center of that great Cathedral space which was childhood; there she was from the very first". Virginia observed that her half-sister, Stella, the oldest daughter, led a life of total subservience to her mother, incorporating her ideals of love and service. Virginia quickly learned, that like her father, being ill was the only reliable way of gaining the attention of her mother, who prided herself on her sickroom nursing.

Other issues the children had to deal with was Leslie Stephen's temper, Woolf describing him as "the tyrant father". Eventually, she became

deeply ambivalent about her father. He had given her his ring on her eighteenth birthday and she had a deep emotional attachment as his literary heir, writing about her "great devotion for him". Yet, like Vanessa, she also saw him as victimiser and tyrant. She had a lasting ambivalence towards him through her life, albeit one that evolved. Her adolescent image was of an "Eminent Victorian" and tyrant but as she grew older she began to realise how much of him was in her "I have been dipping into old letters and father's memoirs....so candid and reasonable and transparent—and had such a fastidious delicate mind, educated, and transparent", she wrote (22 December 1940). She was in turn both fascinated and condemnatory of Leslie Stephen " She [her mother] has haunted me: but then, so did that old wretch my father. . .. I was more like him than her, I think; and therefore more critical: but he was an adorable man, and somehow, tremendous".

Sexual abuse

Much has been made of Virginia's statements that she was continually sexually abused during the whole time that she lived at 22 Hyde Park Gate, as a possible cause of her mental health issues, although there are likely to be a number of contributing factors (*see* mental health). She states that she first remembers being molested by Gerald Duckworth when she was six years old. It has been suggested that this led to a lifetime of sexual fear and resistance to masculine authority. Against a background of over-committed and distant parents, suggestions that this was a dysfunctional family must be evaluated. These include evidence of sexual abuse of the Stephen girls by their older Duckworth stepbrothers, and by their cousin, James Kenneth Stephen (1859–1892), at least of Stella Duckworth. Laura is also thought to have been abused. The most graphic account is by Louise DeSalvo, but other authors and reviewers have been more cautious. Lee states that, "The evidence is strong enough, and yet ambiguous enough, to open the way for conflicting psychobiographical interpretations that draw quite different shapes of Virginia Woolf's interior life".

Bloomsbury (1904–1940)

Gordon Square (1904–1907)

On their father's death, the Stephens first instinct was to escape from the dark house of yet more mourning, and this they did immediately, accompanied by George, travelling to Manorbier, on the coast of Pembrokeshire on 27 February. There, they spent a month, and it was there that Virginia first came to realise her destiny was as a writer, as she recalls in her diary of 3 September 1922. They then further pursued their new found freedom by spending April in Italy and France, where they met up with Clive Bell again. Virginia then suffered her second nervous breakdown, and first suicidal attempt on 10 May, and convalesced over the next three months.

Before their father died, the Stephens had discussed the need to leave South Kensington in the West End, with its tragic memories and their parents' relations. George Duckworth was 35, his brother Gerald 33. The Stephen children were now between 24 and 20. Virginia was 22. Vanessa and Adrian decided to sell 22 Hyde Park Gate in respectable South Kensington and move to Bloomsbury. Bohemian Bloomsbury, with its characteristic leafy squares seemed sufficiently far away, geographically and socially, and was a much cheaper neighbourhood to rent in (*see* Map). They had not inherited much and they were unsure about their finances. Also, Bloomsbury was close to the Slade School which Vanessa was then attending. While Gerald was quite happy to move on and find himself a bachelor establishment, George who had always assumed the role of quasi-parent decided to accompany them, much to their dismay. It was then that Lady Margaret Herbert appeared on the scene, George proposed, was accepted and married in September, leaving the Stephens to their own devices.

Vanessa found a house at 46 Gordon Square in Bloomsbury, and they moved in November, to be joined by Virginia now sufficiently recovered. It was at Gordon Square that the Stephens began to regularly entertain Thoby's intellectual friends in March 1905. The circle, which largely came from the Cambridge Apostles, included writers (Saxon Sydney-Turner, Lytton Strachey) and critics (Clive Bell, Desmond MacCarthy) with Thursday evening "At Homes" that became known as the *Thursday Club*, a vision of recreating Trinity College ("Cambridge in

London"[150]). This circle formed the nucleus of the intellectual circle of writers and artists known as the Bloomsbury Group. Later, it would include John Maynard Keynes (1907), Duncan Grant (1908), E. M. Forster (1910), Roger Fry (1910), Leonard Woolf (1911) and David Garnett (1914).

In 1905, Virginia and Adrian visited Portugal and Spain, Clive Bell proposed to Vanessa, but was declined, while Virginia began teaching evening classes at Morley College and Vanessa added another event to their calendar with the *Friday Club*, dedicated to the discussion of and later exhibition of the fine arts. This introduced some new people into their circle, including Vanessa's friends from the Royal Academy and Slade, such as Henry Lamb and Gwen Darwin (who became secretary), but also the eighteen-year-old Katherine Laird ("Ka") Cox (1887–1938), who was about to go up to Newnham. Although Virginia did not actually meet Ka till much later, Ka would come to play an important part in her life. Ka and others brought the Bloomsbury Group into contact with another, slightly younger, group of Cambridge intellectuals to whom the Stephen sisters gave the name "Neo-pagans". The *Friday Club* continued till 1913.

The following year, 1906, Virginia suffered two further losses. Her cherished brother Thoby, who was only 26, died of typhoid, following a trip they had all taken to Greece, and immediately after Vanessa accepted Clive's third proposal. Vanessa and Clive were married in February 1907 and as a couple, their interest in avant garde art would have an important influence on Woolf's further development as an author. With Vanessa's marriage, Virginia and Adrian needed to find a new home.

Fitzroy Square (1907–1911)

Virginia moved into 29 Fitzroy Square in April 1907, a house on the west side of the street, formerly occupied by George Bernard Shaw. It was in Fitzrovia, immediately to the west of Bloomsbury but still relatively close to her sister at Gordon Square. The two sisters continued to travel together, visiting Paris in March. Adrian was now to play a

much larger part in Virginia's life, and they resumed the Thursday Club in October at their new home, while Gordon Square became the venue for the Play Reading Society in December. During this period, the group began to increasingly explore progressive ideas, first in speech, and then in conduct, Vanessa proclaiming in 1910 a libertarian society with sexual freedom for all.

Meanwhile, Virginia began work on her first novel, *Melymbrosia* that eventually became The Voyage Out (1915). Vanessa's first child, Julian was born in February 1908, and in September Virginia accompanied the Bells to Italy and France. It was during this time that Virginia's rivalry with her sister resurfaced, flirting with Clive, which he reciprocated, and which lasted on and off from 1908 to 1914, by which time her sister's marriage was breaking down. On 17 February 1909, Lytton Strachey proposed to Virginia and she accepted, but he then withdrew the offer.

It was while she was at Fitzroy Square that the question arose of Virginia needing a quiet country retreat, and she required a six-week rest cure and sought the countryside away from London as much as possible. In December, she and Adrian stayed at Lewes and started exploring the area of Sussex around the town. She started to want a place of her own, like St Ives, but closer to London. She soon found a property in nearby Firle , maintaining a relationship with that area for the rest of her life.

Dreadnought hoax 1910

Several members of the group attained notoriety in 1910 with the Dreadnought hoax, which Virginia participated in disguised as a male Abyssinian royal. Her complete 1940 talk on the hoax was discovered and is published in the memoirs collected in the expanded edition of *The Platform of Time* (2008).

Brunswick Square (1911–1912)

In October 1911, the lease on Fitzroy Square was running out and Virginia and Adrian decided to give up their home on Fitzroy Square in favour of a different living arrangement, moving to a four-storied house at 38 Brunswick Square in Bloomsbury proper in November. Virginia

saw it as a new opportunity, "we are going to try all kinds of experiments", she told Ottoline Morrell. Adrian occupied the second floor, with Maynard Keynes and Duncan Grant sharing the ground floor. This arrangement for a single woman was considered scandalous, and George Duckworth was horrified. The house was adjacent to the Foundling Hospital, much to Virginia's amusement as an unchaperoned single woman. Originally, Ka Cox was supposed to share in the arrangements, but opposition came from Rupert Brooke, who was involved with her and pressured her to abandon the idea. At the house, Duncan Grant decorated Adrian Stephen's rooms (*see* image).

Marriage (1912–1941)

Leonard Woolf was one of Thoby Stephen's friends at Trinity College, Cambridge, and noticed the Stephen sisters in Thoby's rooms there on their visits to the May Ball in 1900 and 1901. He recalls them in "white dresses and large hats, with parasols in their hands, their beauty literally took one's breath away". To him, they were silent, "formidable and alarming".

Woolf did not meet Virginia formally till 17 November 1904 when he dined with the Stephens at Gordon Square, to say goodbye before leaving to take up a position with the civil service in Ceylon, although she was aware of him through Thoby's stories. At that visit he noted that she was perfectly silent throughout the meal, and looked ill. In 1909, Lytton Strachey suggested to Woolf he should make her an offer of marriage. He did so, but received no answer. In June 1911, he returned to London on a one-year leave, but did not go back to Ceylon. In England again, Leonard renewed his contacts with family and friends. Three weeks after arriving he dined with Vanessa and Clive Bell at Gordon Square on 3 July, where they were later joined by Virginia and other members of what would later be called "Bloomsbury", and Leonard dates the group's formation to that night. In September, Virginia asked Leonard to join her at Little Talland House at Firle in Sussex for a long weekend. After that weekend they began seeing each other more frequently.

On 4 December 1911, Leonard moved into the ménage on Brunswick Square, occupying a bedroom and sitting room on the fourth floor, and started to see Virginia constantly and by the end of the month had

decided he was in love with her.[186] On 11 January 1912, he proposed to her; she asked for time to consider, so he asked for an extension of his leave and, on being refused, offered his resignation on 25 April, effective 20 May. He continued to pursue Virginia, and in a letter of 1 May 1912 (*which see*) she explained why she did not favour a marriage. However, on 29 May, Virginia told Leonard that she wished to marry him, and they were married on 10 August at the St Pancras Register Office. It was during this time that Leonard first became aware of Virginia's precarious mental state. The Woolfs continued to live at Brunswick Square until October 1912, when they moved to a small flat at 13 Clifford's Inn, further to the east (subsequently demolished) Despite his low material status (Woolf referring to Leonard during their engagement as a "penniless Jew"), the couple shared a close bond. Indeed, in 1937, Woolf wrote in her diary: "Love-making—after 25 years can't bear to be separate ... you see it is enormous pleasure being wanted: a wife. And our marriage so complete." However, Virginia made a suicide attempt in 1913.

In October 1914, Leonard and Virginia Woolf moved away from Bloomsbury and central London to Richmond, living at 17 The Green, a home discussed by Leonard in his autobiography *Beginning Again* (1964). In early March 1915, the couple moved again, to nearby Hogarth House, Paradise Road, after which they named their publishing house.[177] Virginia's first novel, *The Voyage Out* was published in 1915, followed by another suicide attempt. Despite the introduction of conscription in 1916, Leonard was exempted on medical grounds.

Between 1924 and 1940, the Woolfs returned to Bloomsbury, taking out a ten-year lease at 52 Tavistock Square,[197] from where they ran the Hogarth Press from the basement, where Virginia also had her writing room, and is commemorated with a bust of her in the square (*see* illustration). 1925 saw the publication of *Mrs Dalloway* in May followed by her collapse while at Charleston in August. In 1927, her next novel, *To the Lighthouse*, was published, and the following year she lectured on *Women & Fiction* at Cambridge University and published *Orlando* in October. Her two Cambridge lectures then became the basis for her major essay *A Room of One's Own* in 1929. Virginia

wrote only one drama, Freshwater, based on her great-aunt Julia Margaret Cameron, and produced at her sister's studio on Fitzroy Street in 1935. 1936 saw another collapse of her health following the completion of The Years.

The Woolf's final residence in London was at 37 Mecklenburgh Square (1939–1940), destroyed during the Blitz in September 1940, a month later their previous home on Tavistock Square was also destroyed. After that, they made Sussex their permanent home. For descriptions and illustrations of all Virginia Woolf's London homes, see Jean Moorcroft Wilson's book *Virginia Woolf Life and London. A Biography of Place* (pub. Cecil Woolf, 1987).

Hogarth Press (1917–1938)

Virginia had taken up book-binding as a pastime in October 1901, at the age of 19, and the Woolfs had been discussing setting up a publishing house for some time, and at the end of 1916 started making plans. Having discovered that they were not eligible to enroll in the St Bride School of Printing, they started purchasing supplies after seeking advice from the Excelsior Printing Supply Company on Farringdon Road in March 1917, and soon they had a printing press set up on their dining room table at Hogarth House, and the Hogarth Press was born.

Their first publication was *Two Stories* in July 1917, inscribed *Publication No. 1*, and consisted of two short stories, "The Mark on the Wall" by Virginia Woolf and *Three Jews* by Leonard Woolf. The work consisted of 32 pages, hand bound and sewn, and illustrated by woodcuts designed by Dora Carrington. The illustrations were a success, leading Virginia to remark that the press was "specially good at printing pictures, and we see that we must make a practice of always having pictures" (13 July 1917). The process took two and a half months with a production run of 150 copies. Other short short stories followed, including Kew Gardens with a woodblock by Vanessa Bell as frontispiece. Subsequently, Bell added further illustrations, adorning each page of the text.

The press subsequently published Virginia's novels along with works by T. S. Eliot, Laurens van der Post, and others. The Press also

commissioned works by contemporary artists, including Dora Carrington and Vanessa Bell. Woolf believed that to break free of a patriarchal society that women writers needed a "room of their own" to develop and often fantasised about an "Outsider's Society" where women writers would create a virtual private space for themselves via their writings to develop a feminist critique of society. Though Woolf never created the "Outsider's society", the Hogarth Press was the closest approximation as the Woolfs chose to publish books by writers that took unconventional points of view to form a reading community. Initially the press concentrated on small experimental publications, of little interest to large commercial publishers. Until 1930, Woolf often helped her husband print the Hogarth books as the money for employees was not there. Virginia relinquished her interest in 1938. After it was bombed in September 1940, the press was moved to Letchworth for the remainder of the war. Both the Woolfs were internationalists and pacifists who believed that promoting understanding between peoples was the best way to avoid another world war and chose quite consciously to publish works by foreign authors of whom the British reading public were unaware. The first non-British author to be published was the Soviet writer Maxim Gorky, the book *Reminiscences of Leo Nikolaiovich Tolstoy* in 1920, dealing with his friendship with Count Leo Tolstoy.

Memoir Club (1920–1941)

1920 saw a postwar reconstitution of the Bloomsbury Group, under the title of the Memoir Club, which as the name suggests focussed on self-writing, in the manner of Proust's A La Recherche, and inspired some of the most influential books of the twentieth century. The Group, which had been scattered by the war, was reconvened by Mary ('Molly') MacCarthy who called them "Bloomsberries", and operated under rules derived from the Cambridge Apostles, an elite university debating society that a number of them had been members of. These rules emphasised candour and openness. Among the 125 memoirs presented, Virginia contributed three that were published posthumously in 1976, in the autobiographical anthology Moments of Being. These were *22 Hyde Park Gate* (1921), *Old Bloomsbury* (1922) and *Am I a Snob?* (1936).

Vita Sackville-West (1922–1941)

The ethos of the Bloomsbury group encouraged a liberal approach to sexuality, and on 14 December 1922 Woolf met the writer and gardener Vita Sackville-West, wife of Harold Nicolson, while dining with Clive Bell. Writing in her diary the next day, she referred to meeting "the lovely gifted aristocratic Sackville West".At the time, Sackville-West was the more successful writer as both poet and novelist, commercially and critically, and it was not until after Woolf's death that she became considered the better writer. After a tentative start, they began a sexual relationship, which, according to Sackville-West in a letter to her husband on 17 August 1926, was only twice consummated. The relationship reached its peak between 1925 and 1928, evolving into more of a friendship through the 1930s, though Woolf was also inclined to brag of her affairs with other women within her intimate circle, such as Sibyl Colefax and Comtesse de Polignac. This period of intimacy was to prove fruitful for both authors, Woolf producing three novels, *To the Lighthouse* (1927), *Orlando* (1928) and *The Waves* (1931) as well as a number of essays, including Mr. Bennett and Mrs. Brown (1924) and A Letter to a Young Poet (1932).

Sackville-West worked tirelessly to lift up Woolf's self-esteem, encouraging her not to view herself as a quasi-reclusive inclined to sickness who should hide herself away from the world, but rather offered praise for her liveliness and wit, her health, her intelligence and achievements as a writer. Sackville-West led Woolf to reappraise herself, developing a more positive self-image, and the feeling that her writings were the products of her strengths rather than her weakness. Starting at the age of 15, Woolf had believed the diagnosis by her father and his doctor that reading and writing were deleterious to her nervous condition, requiring a regime of physical labour such as gardening to prevent a total nervous collapse. This led Woolf to spend much time obsessively engaging in such physical labour.

Sackville-West was the first to argue to Woolf she had been misdiagnosed, and that it was far better to engage in reading and writing to calm her nerves—advice that was taken. Under the influence of

Sackville-West, Woolf learned to deal with her nervous ailments by switching between various forms of intellectual activities such as reading, writing and book reviews, instead of spending her time in physical activities that sapped her strength and worsened her nerves. Sackville-West chose the financially struggling Hogarth Press as her publisher in order to assist the Woolfs financially. *Seducers in Ecuador*, the first of the novels by Sackville-West published by Hogarth, was not a success, selling only 1500 copies in its first year, but the next Sackville-West novel they published, *The Edwardians*, was a bestseller that sold 30,000 copies in its first six months. Sackville-West's novels, though not typical of the Hogarth Press, saved Hogarth, taking them from the red into the black. However, Woolf was not always appreciative of the fact that it was Sackville-West's books that kept the Hogarth Press profitable, writing dismissively in 1933 of her "servant girl" novels. The financial security allowed by the good sales of Sackville-West's novels in turn allowed Woolf to engage in more experimental work, such as The Waves, as Woolf had to be cautious when she depended upon Hogarth entirely for her income.

In 1928, Woolf presented Sackville-West with Orlando, a fantastical biography in which the eponymous hero's life spans three centuries and both sexes. It was published in October, shortly after the two women spent a week travelling together in France, that September. Nigel Nicolson, Vita Sackville-West's son, wrote, "The effect of Vita on Virginia is all contained in *Orlando*, the longest and most charming love letter in literature, in which she explores Vita, weaves her in and out of the centuries, tosses her from one sex to the other, plays with her, dresses her in furs, lace and emeralds, teases her, flirts with her, drops a veil of mist around her." After their affair ended, the two women remained friends until Woolf's death in 1941. Virginia Woolf also remained close to her surviving siblings, Adrian and Vanessa; Thoby had died of typhoid fever at the age of 26.

Sussex (1911–1941)

Virginia was needing a country retreat to escape to, and on 24 December 1910 Virginia found a house for rent in Firle, Sussex,

near Lewes (*see* Map). She obtained a lease and took possession of the house the following month, and named it *Little Talland House*, after their childhood home in Cornwall, although it was actually a new red gabled villa on the main street opposite the village hall. The lease was a short one and in October she and Leonard Woolf found *Asham House* at Asheham a few miles to the west, while walking along the Ouse from Firle. The house, at the end of a tree-lined road was a strange beautiful Regency-Gothic house in a lonely location. She described it as "flat, pale, serene, yellow-washed", without electricity or water and allegedly haunted. She took out a five-year lease jointly with Vanessa in the New Year, and they moved into it in February 1912, holding a house warming party on the 9th.

It was at *Asham* that the Woolfs spent their wedding night later that year. At *Asham*, she recorded the events of the weekends and holidays they spent there in her *Asham Diary*, part of which was later published as *A Writer's Diary* in 1953. In terms of creative writing, The Voyage Out was completed there, and much of Night and Day. *Asham* provided Woolf with well needed relief from the pace of London life and was where she found a happiness that she expressed in her diary of 5 May 1919 "Oh, but how happy we've been at Asheham! It was a most melodious time. Everything went so freely; – but I can't analyse all the sources of my joy". *Asham* was also the inspiration for *A Haunted House* (1921–1944), and was painted by members of the Bloomsbury Group, including Vanessa Bell and Roger Fry. It was during these times at *Asham* that Ka Cox (seen here) started to devote herself to Virginia and become very useful.

While at *Asham* Leonard and Virginia found a farmhouse in 1916, that was to let, about four miles away, which they thought would be ideal for her sister. Eventually, Vanessa came down to inspect it, and moved in in October of that year, taking it as a summer home for her family. The Charleston Farmhouse was to become the summer gathering place for the literary and artistic circle of the Bloomsbury Group.

After the end of the war, in 1918, the Woolfs were given a year's notice by the landlord, who needed the house. In mid-1919, "in despair", they purchased "a very strange little house" for £300, the Round House in

Pipe Passage, Lewes, a converted windmill. No sooner had they bought the Round House, than Monk's House in nearby Rodmell, came up for auction, a weatherboarded house with oak beamed rooms, said to be 15th or 16th century. The Leonards favoured the latter because of its orchard and garden, and sold the Round House, to purchase *Monk's House* for £700. Monk's House also lacked water and electricity, but came with an acre of garden, and had a view across the Ouse towards the hills of the South Downs. Leonard Woolf describes this view (and the amenities) as being unchanged since the days of Chaucer. From 1940 it became their permanent home after their London home was bombed, and Virginia continued to live there until her death. Meanwhile, Vanessa had also made Charleston her permanent home in 1936. It was at Monk's House that she completed Between the Acts in early 1941, followed by a further breakdown, resulting in her death on 28 March 1941, the novel being published posthumously later that year.

The Neo-pagans (1911–1912)

During her time in Firle, Virginia became better acquainted with Rupert Brooke and his group of Neo-Pagans, pursuing socialism, vegetarianism, exercising outdoors and alternative life styles, including social nudity. They were influenced by the ethos of Bedales, Fabianism and Shelley. The women wore sandals, socks, open neck shirts and head-scarves, as Virginia does here. Although she had some reservations, Woolf was involved with their activities for a while, fascinated by their bucolic innocence in contrast to the sceptical intellectualism of Bloomsbury, which earned her the nickname "The Goat" from her brother Adrian. While Woolf liked to make much of a weekend she spent with Brooke at the vicarage in Grantchester, including swimming in the pool there, it appears to have been principally a literary assignation. They also shared a psychiatrist in the name of Maurice Craig. Through the *Neo-Pagans,* she finally met Ka Cox on a weekend in Oxford in January 1911, who had been part of the *Friday Club* circle and now became her friend and played an important part in dealing with her illnesses. Virginia nicknamed her "Bruin". At the same time, she found herself dragged into a triangular relationship involving Ka, Jacques Raverat and Gwen Darwin. She became resentful of the other couple,

Jacques and Gwen, who married later in 1911, not the outcome Virginia had predicted or desired. They would later be referred to in both *To the Lighthouse* and *The Years*. The exclusion she felt evoked memories of both Stella Duckworth's marriage and her triangular involvement with Vanessa and Clive.

The two groups eventually fell out. Brooke pressured Ka into withdrawing from joining Virginia's *ménage* on Brunswick Square in late 1911, calling it a "bawdy-house" and by the end of 1912 he had vehemently turned against Bloomsbury. Later, she would write sardonically about Brooke, whose premature death resulted in his idealisation, and express regret about "the Neo-Paganism at that stage of my life". Virginia was deeply disappointed when Ka married William Edward Arnold-Forster in 1918, and became increasingly critical of her.

11.3 WORK

Woolf is considered to be one of the most important twentieth century novelists. A modernist, she was one of the pioneers of using stream of consciousness as a narrative device, alongside contemporaries such as Marcel Proust, Dorothy Richardson and James Joyce. Woolf's reputation was at its greatest during the 1930s, but declined considerably following World War II. The growth of feminist criticism in the 1970s helped re-establish her reputation.

Virginia submitted her first article in 1890, to a competition in Tit-Bits. Although it was rejected, this shipboard romance by the 8-year old would presage her first novel 25 years later, as would contributions to the *Hyde Park News*, such as the model letter "to show young people the right way to express what is in their hearts", a subtle commentary on her mother's legendary matchmaking. She transitioned from juvenilia to professional journalism in 1904 at the age of 22. Violet Dickinson introduced her to Mrs Lyttelton, the editor of the *Women's Supplement* of The Guardian, a Church of England newspaper. Invited to submit a 1,500-page article, Virginia sent Lyttelton a review of W. D. Howells' *The Son of Royal Langbirth* and an essay about her visit to Haworth that year, *Haworth, November 1904*. The review was published anonymously on 4

December, and the essay on the 21st. In 1905, Woolf began writing for The Times Literary Supplement.

Woolf would go on to publish novels and essays as a public intellectual to both critical and popular acclaim. Much of her work was self-published through the Hogarth Press. "Virginia Woolf's peculiarities as a fiction writer have tended to obscure her central strength: she is arguably the major lyrical novelist in the English language. Her novels are highly experimental: a narrative, frequently uneventful and commonplace, is refracted—and sometimes almost dissolved—in the characters' receptive consciousness. Intense lyricism and stylistic virtuosity fuse to create a world overabundant with auditory and visual impressions". "The intensity of Virginia Woolf's poetic vision elevates the ordinary, sometimes banal settings"—often wartime environments—"of most of her novels".

Fiction and drama

Novels

Her first novel, *The Voyage Out*, was published in 1915 at the age of 33, by her half-brother's imprint, Gerald Duckworth and Company Ltd. This novel was originally titled *Melymbrosia*, but Woolf repeatedly changed the draft. An earlier version of *The Voyage Out* has been reconstructed by Woolf scholar Louise DeSalvo and is now available to the public under the intended title. DeSalvo argues that many of the changes Woolf made in the text were in response to changes in her own life. The novel is set on a ship bound for South America, and a group of young Edwardians onboard and their various mismatched yearnings and misunderstandings. In the novel are hints of themes that would emerge in later work, including the gap between preceding thought and the spoken word that follows, and the lack of concordance between expression and underlying intention, together with how these reveal to us aspects of the nature of love.

"*Mrs Dalloway* (1925) centres on the efforts of Clarissa Dalloway, a middle-aged society woman, to organise a party, even as her life is paralleled with that of Septimus Warren Smith, a working-class veteran

who has returned from the First World War bearing deep psychological scars",

"*To the Lighthouse* (1927) is set on two days ten years apart. The plot centres on the Ramsay family's anticipation of and reflection upon a visit to a lighthouse and the connected familial tensions. One of the primary themes of the novel is the struggle in the creative process that beset painter Lily Briscoe while she struggles to paint in the midst of the family drama. The novel is also a meditation upon the lives of a nation's inhabitants in the midst of war, and of the people left behind." It also explores the passage of time, and how women are forced by society to allow men to take emotional strength from them.

Orlando: A Biography (1928) is one of Virginia Woolf's lightest novels. A parodic biography of a young nobleman who lives for three centuries without ageing much past thirty (but who does abruptly turn into a woman), the book is in part a portrait of Woolf's lover Vita Sackville-West. It was meant to console Vita for the loss of her ancestral home, Knole House, though it is also a satirical treatment of Vita and her work. In *Orlando*, the techniques of historical biographers are being ridiculed; the character of a pompous biographer is being assumed in order for it to be mocked.

"*The Waves* (1931) presents a group of six friends whose reflections, which are closer to recitatives than to interior monologues proper, create a wave-like atmosphere that is more akin to a prose poem than to a plot-centred novel".

Flush: A Biography (1933) is a part-fiction, part-biography of the cocker spaniel owned by Victorian poet Elizabeth Barrett Browning. The book is written from the dog's point of view. Woolf was inspired to write this book from the success of the Rudolf Besier play The Barretts of Wimpole Street. In the play, Flush is on stage for much of the action. The play was produced for the first time in 1932 by the actress Katharine Cornell.

"Her last work, *Between the Acts* (1941), sums up and magnifies Woolf's chief preoccupations: the transformation of life through art, sexual ambivalence, and meditation on the themes of flux of time and life, presented simultaneously as corrosion and rejuvenation—all set in a

highly imaginative and symbolic narrative encompassing almost all of English history." This book is the most lyrical of all her works, not only in feeling but in style, being chiefly written in verse. While Woolf's work can be understood as consistently in dialogue with the Bloomsbury Group, particularly its tendency (informed by G. E. Moore, among others) towards doctrinaire rationalism, it is not a simple recapitulation of the coterie's ideals.

Themes

Woolf's fiction has been studied for its insight into many themes including war, shell shock, witchcraft, and the role of social class in contemporary modern British society. In the postwar *Mrs. Dalloway* (1925), Woolf addresses the moral dilemma of war and its effects and provides an authentic voice for soldiers returning from World War I, suffering from shell shock, in the person of Septimus Smith. In *A Room of One's Own* (1929) Woolf equates historical accusations of witchcraft with creativity and genius among women "When, however, one reads of a witch being ducked, of a woman possessed by devils, ...then I think we are on the track of a lost novelist, a suppressed poet, of some mute and inglorious Jane Austen". Throughout her work Woolf tried to evaluate the degree to which her privileged background framed the lens through which she viewed class. She both examined her own position as someone who would be considered an elitist snob, but attacked the class structure of Britain as she found it. In her 1936 essay *Am I a Snob?*, she examined her values and those of the privileged circle she existed in. She concluded she was, and subsequent critics and supporters have tried to deal with the dilemma of being both elite and a social critic.

Despite the considerable conceptual difficulties, given Woolf's idiosyncratic use of language, her works have been translated into over 50 languages. Some writers, such as the Belgian Marguerite Yourcenar having had rather tense encounters with her, while others such as the Argentinian Jorge Luis Borges produced versions that were highly controversial.

Drama

Virginia Woolf researched the life of her great-aunt, the photographer Julia Margaret Cameron, publishing her findings in an essay titled *Pattledom* (1925), and later in her introduction to her 1926 edition of Cameron's photographs.[336][337] She had begun work on a play based on an episode in Cameron's life in 1923, but abandoned it. Finally, it was performed on 18 January 1935 at the studio of her sister, Vanessa Bell on Fitzroy Street in 1935. Woolf directed it herself, and the cast were mainly members of the Bloomsbury Group, including herself. *Freshwater* is a short three act comedy satirizing the Victorian era, that was only performed once in Woolf's lifetime. Beneath the comedic elements, there is an exploration of both generational change and artistic freedom. Both Cameron and Woolf fought against the class and gender dynamics of Victorianism and the play shows links to both To the Lighthouse and A Room of One's Own that would follow.

Non-fiction**[**edit**]**

Over her relatively short life, Virginia Woolf wrote a body of autobiographical work and more than five hundred essays and reviews, some of which, like *A Room of One's Own* (1929) were of book length. Not all were published in her lifetime. Shortly after her death, Leonard Woolf produced an edited edition of unpublished essays titled *The Moment and other Essays*, published by the Hogarth Press in 1947. Many of these were originally lectures that she gave, and several more volumes of essays followed, such as *The Captain's death bed: and other essays* (1950).

A Room of One's Own

Amongst Woolf's non-fiction works, one of the best known is *A Room of One's Own* (1929), a book-length essay. Considered a key work of feminist literary criticism, it was written following two lectures she delivered on "Women and Fiction" at Cambridge University the previous year. In it, she examines the historical disempowerment women have faced in many spheres, including social, educational and financial. One of her most famous dicta is contained within the book "A woman must have money and a room of her own if she is to write fiction". Much of her argument ("to show you how I arrived at this opinion about the room

and the money") is developed through the "unsolved problems" of women and fiction writing to arrive at her conclusion, although she claimed that was only "an opinion upon one minor point".[343] In doing so, she states a good deal about the nature of women and fiction, employing a quasi-fictional style as she examines where women writers failed because of lack of resources and opportunities, examining along the way the experiences of the Brontës, George Eliot and George Sand, as well as the fictional character of Shakespeare's sister, equipped with the same genius but not position. She contrasted these women who accepted a deferential status, to Jane Austen who wrote entirely as a woman.

Check your progress -1

1. Name the first novel of Virginia Woolf.

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2. When did Virginia Woolf submit her first article?

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3. When did Virginia Woolf take up book-binding as a pastime?

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11.4 LET US SUM UP

From her earliest days, Woolf had framed experience in terms of oppositions, even while she longed for a holistic state beyond binary divisions. The “perpetual marriage of granite and rainbow” Woolf described in her essay “The New Biography” typified her approach during the 1930s to individual works and to a balance between writing

works of fact and of imagination. Even before finishing *The Waves,* she began compiling a scrapbook of clippings illustrating the horrors of war, the threat of fascism, and the oppression of women. The discrimination against women that Woolf had discussed in *A Room of One's Own* and "Professions for Women" inspired her to plan a book that would trace the story of a fictional family named Pargiter and explain the social conditions affecting family members over a period of time. In *The Pargiters: A Novel-Essay* she would alternate between sections of fiction and of fact. For the fictional historical narrative, she relied upon experiences of friends and family from the Victorian Age to the 1930s. For the essays, she researched that 50-year span of history. The task, however, of moving between fiction and fact was daunting.

Woolf took a holiday from *The Pargiters* to write a mock biography of Flush, the dog of poet Elizabeth Barrett Browning. Lytton Strachey having recently died, Woolf muted her spoof of his biographical method; nevertheless, *Flush* (1933) remains both a biographical satire and a lighthearted exploration of perception, in this case a dog's. In 1935 Woolf completed *Freshwater,* an absurdist drama based on the life of her great-aunt Julia Margaret Cameron. Featuring such other eminences as the poet Alfred, Lord Tennyson, and the painter George Frederick Watts, this riotous play satirizes high-minded Victorian notions of art.

Meanwhile, Woolf feared she would never finish *The Pargiters*. Alternating between types of prose was proving cumbersome, and the book was becoming too long. She solved this dilemma by jettisoning the essay sections, keeping the family narrative, and renaming her book *The Years*. She narrated 50 years of family history through the decline of class and patriarchal systems, the rise of feminism, and the threat of another war. Desperate to finish, Woolf lightened the book with poetic echoes of gestures, objects, colours, and sounds and with wholesale deletions, cutting epiphanies for Eleanor Pargiter and explicit references to women's bodies. The novel illustrates the damage done to women and society over the years by sexual repression, ignorance, and discrimination. Though (or perhaps because) Woolf's trimming muted the book's radicalism, *The Years* (1937) became a best seller.

When Fry died in 1934, Virginia was distressed; Vanessa was devastated. Then in July 1937 Vanessa's elder son, Julian Bell, was killed in the Spanish Civil War while driving an ambulance for the Republican army. Vanessa was so disconsolate that Virginia put aside her writing for a time to try to comfort her sister. Privately a lament over Julian's death and publicly a diatribe against war, Three Guineas (1938) proposes answers to the question of how to prevent war. Woolf connected masculine symbols of authority with militarism and misogyny, an argument buttressed by notes from her clippings about aggression, fascism, and war.

Still distressed by the deaths of Roger Fry and Julian Bell, she determined to test her theories about experimental, novelistic biography in a life of Fry. As she acknowledged in "The Art of Biography" (1939), the recalcitrance of evidence brought her near despair over the possibility of writing an imaginative biography. Against the "grind" of finishing the Fry biography, Woolf wrote a verse play about the history of English literature. Her next novel, *Pointz Hall* (later retitled Between the Acts), would include the play as a pageant performed by villagers and would convey the gentry's varied reactions to it. As another holiday from Fry's biography, Woolf returned to her own childhood with "A Sketch of the Past," a memoir about her mixed feelings toward her parents and her past and about memoir writing itself. (Here surfaced for the first time in writing a memory of the teenage Gerald Duckworth, her other half brother, touching her inappropriately when she was a girl of perhaps four or five.) Through last-minute borrowing from the letters between Fry and Vanessa, Woolf finished her biography. Though convinced that *Roger Fry* (1940) was more granite than rainbow, Virginia congratulated herself on at least giving back to Vanessa "her Roger."

Woolf's chief anodyne against Adolf Hitler, World War II, and her own despair was writing. During the bombing of London in 1940 and 1941, she worked on her memoir and Between the Acts. In her novel, war threatens art and humanity itself, and, in the interplay between the pageant—performed on a June day in 1939—and the audience, Woolf raises questions about perception and response. Despite *Between the Acts*'s affirmation of the value of art, Woolf worried that this novel was

"too slight" and indeed that all writing was irrelevant when England seemed on the verge of invasion and civilization about to slide over a precipice. Facing such horrors, a depressed Woolf found herself unable to write. The demons of self-doubt that she had kept at bay for so long returned to haunt her. On March 28, 1941, fearing that she now lacked the resilience to battle them, she walked behind Monk's House and down to the River Ouse, put stones in her pockets, and drowned herself. *Between the Acts* was published posthumously later that year.

11.5 KEYWORDS

- **Fascism** - A governmental philosophy which holds the state and nation superior to the masses, and dictates state control over nearly every facet of private and public life. Used first by Mussolini's political party, but also a fair description of the tenets of the Nazi party.

- **Hogarth Press** - The publishing house founded by Leonard and Virginia Woolf. Published many of the era's greatest writers when they were unknowns, such as T.S. Eliot, E.M. Forster, Katherine Mansfield, Sigmund Freud and Gorki.

- **Manic-Depression** - Also called Bi-polar Disorder, manic-depression is characterized by manic episodes–in which the patient is highly agitated-and periods of dark depression. Virginia Woolf likely suffered from manic-depression

11.6 QUESTIONS FOR REVIEW

1. Mention Virginia Woolf's work.
2. Describe Virginia Woolf's relationship with her family
3. Describe Virginia Woolf's life in Sussex.

11.7 SUGGESTED READINGS AND REFERENCES

1. Woolf 1929–1931, 2215: 2 Aug..

2. Gross 2006.

3. Forrester 2015, p. 47

4. Rodríguez 2001–2002.

5. Young 2002.

6. Lee 1997.

11.8 ANSWERS TO CHECK YOUR PROGRESS

1. The Voyage Out is Virginia Woolf's first novel. (**answer to check your progress – 1 Q1**)

2. Virginia submitted her first article in 1890. (**answer to check your progress – 1 Q2**)

3. Virginia had taken up book-binding as a pastime in October 1901. (**answer to check your progress – 1 Q3**)

Notes

UNIT 12. VIRGINIA WOLF MODERN FICTION - 3

STRUCTURE

12.0 OBJECTIVES

After the completion of this unit you should be able to learn about:

- synopsis, themes and analysis of Virginia Woolf's "Modern Fiction".

12.1 INTRODUCTION

"Modern Fiction" is an essay by Virginia Woolf. The essay was written in 1919 but published in 1921 with a series of short stories called Monday or Tuesday. The essay is a criticism of writers and literature from the previous generation. It also acts as a guide for writers of modern fiction to write what they feel; not what society or publishers want them to write.

VIRGINIA WOOLF: MODERN FICTION

(in *The Common Reader*, 1925)

In making any survey, even the freest and loosest, of modern fiction, it is difficult not to take it for granted that the modern practice of the art is somehow an improvement upon the old. With their simple tools and primitive materials, it might be said, Fielding did well and Jane Austen

even better, but compare their opportunities with ours! Their masterpieces certainly have a strange air of simplicity. And yet the analogy between literature and the process, to choose an example, of making motor cars scarcely holds good beyond the first glance. It is doubtful whether in the course of the centuries, though we have learnt much about making machines, we have learnt anything about making literature. We do not come to write better; all that we can be said to do is to keep moving, now a little in this direction, now in that, but with a circular tendency should the whole course of the track be viewed from a sufficiently lofty pinnacle. It need scarcely be said that we make no claim to stand, even momentarily, upon that vantage ground. On the flat, in the crowd, half blind with dust, we look back with envy to those happier warriors, whose battle is won and whose achievements wear so serene an air of accomplishment that we can scarcely refrain from whispering that the fight was not so fierce for them as for us. It is for the historian of literature to decide; for him to say if we are now beginning or ending or standing in the middle of a great period of prose fiction, for down in the plain little is visible. We only know that certain gratitudes and hostilities inspire us; that certain paths seem to lead to fertile land, others to the dust and the desert; and of this perhaps it may be worth while to attempt some account.

Our quarrel, then, is not with the classics, and if we speak of quarrelling with Mr. Wells, Mr. Bennett, and Mr. Galsworthy, it is partly that by the mere fact of their existence in the flesh their work has a living, breathing, everyday imperfection which bids us take what liberties with it we choose. But it is also true that, while we thank them for a thousand gifts, we reserve our unconditional gratitude for Mr. Hardy, for Mr. Conrad, and in a much lesser degree for the Mr. Hudson of *The Purple Land, Green Mansions,* and *Far Away and Long Ago*. Mr. Wells, Mr. Bennett, and Mr. Galsworthy have excited so many hopes and disappointed them so persistently that our gratitude largely takes the form of thanking them for having shown us what they might have done but have not done; what we certainly could not do, but as certainly, perhaps, do not wish to do. No single phrase will sum up the charge or grievance which we have to bring against a mass of work so large in its volume and embodying so

many qualities, both admirable and the reverse. If we tried to formulate our meaning in one word we should say that these three writers are materialists. It is because they are concerned not with the spirit but with the body that they have disappointed us, and left us with the feeling that the sooner English fiction turns its back upon them, as politely as may be, and marches, if only into the desert, the better for its soul. Naturally, no single word reaches the centre of three separate targets. In the case of Mr. Wells it falls notably wide of the mark. And yet even with him it indicates to our thinking the fatal alloy in his genius, the great clod of clay that has got itself mixed up with the purity of his inspiration. But Mr. Bennett is perhaps the worst culprit of the three, inasmuch as he is by far the best workman. He can make a book so well constructed and solid in its craftsmanship that it is difficult for the most exacting of critics to see through what chink or crevice decay can creep in. There is not so much as a draught between the frames of the windows, or a crack in the boards. And yet--if life should refuse to live there? That is a risk which the creator of *The Old Wives' Tale*, George Cannon, Edwin Clayhanger, and hosts of other figures, may well claim to have surmounted. His characters live abundantly, even unexpectedly, but it remains to ask how do they live, and what do they live for? More and more they seem to us, deserting even the well-built villa in the Five Towns, to spend their time in some softly padded first-class railway carriage, pressing bells and buttons innumerable; and the destiny to which they travel so luxuriously becomes more and more unquestionably an eternity of bliss spent in the very best hotel in Brighton. It can scarcely be said of Mr. Wells that he is a materialist in the sense that he takes too much delight in the solidity of his fabric. His mind is too generous in its sympathies to allow him to spend much time in making things shipshape and substantial. He is a materialist from sheer goodness of heart, taking upon his shoulders the work that ought to have been discharged by Government officials, and in the plethora of his ideas and facts scarcely having leisure to realise, or forgetting to think important, the crudity and coarseness of his human beings. Yet what more damaging criticism can there be both of his earth and of his Heaven than that they are to be inhabited here and hereafter by his Joans and his

Peters? Does not the inferiority of their natures tarnish whatever institutions and ideals may be provided for them by the generosity of their creator? Nor, profoundly though we respect the integrity and humanity of Mr. Galsworthy, shall we find what we seek in his pages.

If we fasten, then, one label on all these books, on which is one word materialists, we mean by it that they write of unimportant things; that they spend immense skill and immense industry making the trivial and the transitory appear the true and the enduring.

We have to admit that we are exacting, and, further, that we find it difficult to justify our discontent by explaining what it is that we exact. We frame our question differently at different times. But it reappears most persistently as we drop the finished novel on the crest of a sigh--Is it worth while? What is the point of it all? Can it be that, owing to one of those little deviations which the human spirit seems to make from time to time, Mr. Bennett has come down with his magnificent apparatus for catching life just an inch or two on the wrong side? Life escapes; and perhaps without life nothing else is worth while. It is a confession of vagueness to have to make use of such a figure as this, but we scarcely better the matter by speaking, as critics are prone to do, of reality. Admitting the vagueness which afflicts all criticism of novels, let us hazard the opinion that for us at this moment the form of fiction most in vogue more often misses than secures the thing we seek. Whether we call it life or spirit, truth or reality, this, the essential thing, has moved off, or on, and refuses to be contained any longer in such ill-fitting vestments as we provide. Nevertheless, we go on perseveringly, conscientiously, constructing our two and thirty chapters after a design which more and more ceases to resemble the vision in our minds. So much of the enormous labour of proving the solidity, the likeness to life, of the story is not merely labour thrown away but labour misplaced to the extent of obscuring and blotting out the light of the conception. The writer seems constrained, not by his own free will but by some powerful and unscrupulous tyrant who has him in thrall, to provide a plot, to provide comedy, tragedy, love interest, and an air of probability embalming the whole so impeccable that if all his figures were to come to life they would find themselves dressed down to the last button of their coats in

the fashion of the hour. The tyrant is obeyed; the novel is done to a turn. But sometimes, more and more often as time goes by, we suspect a momentary doubt, a spasm of rebellion, as the pages fill themselves in the customary way. Is life like this? Must novels be like this?

Look within and life, it seems, is very far from being "like this". Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions--trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old; the moment of importance came not here but there; so that, if a writer were a free man and not a slave, if he could write what he chose, not what he must, if he could base his work upon his own feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love interest or catastrophe in the accepted style, and perhaps not a single button sewn on as the Bond Street tailors would have it. Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible? We are not pleading merely for courage and sincerity; we are suggesting that the proper stuff of fiction is a little other than custom would have us believe it.

It is, at any rate, in some such fashion as this that we seek to define the quality which distinguishes the work of several young writers, among whom Mr. James Joyce is the most notable, from that of their predecessors. They attempt to come closer to life, and to preserve more sincerely and exactly what interests and moves them, even if to do so they must discard most of the conventions which are commonly observed by the novelist. Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness. Let us not take it for granted that life exists more fully in what is commonly thought big than in what is commonly thought

small. Any one who has read *The Portrait of the Artist as a Young Man* or, what promises to be a far more interesting work, *Ulysses,*[1] now appearing in the *Little Review,* will have hazarded some theory of this nature as to Mr. Joyce's intention. On our part, with such a fragment before us, it is hazarded rather than affirmed; but whatever the intention of the whole, there can be no question but that it is of the utmost sincerity and that the result, difficult or unpleasant as we may judge it, is undeniably important. In contrast with those whom we have called materialists, Mr. Joyce is spiritual; he is concerned at all costs to reveal the flickerings of that innermost flame which flashes its messages through the brain, and in order to preserve it he disregards with complete courage whatever seems to him adventitious, whether it be probability, or coherence, or any other of these signposts which for generations have served to support the imagination of a reader when called upon to imagine what he can neither touch nor see. The scene in the cemetery, for instance, with its brilliancy, its sordidity, its incoherence, its sudden lightning flashes of significance, does undoubtedly come so close to the quick of the mind that, on a first reading at any rate, it is difficult not to acclaim a masterpiece. If we want life itself, here surely we have it. Indeed, we find ourselves fumbling rather awkwardly if we try to say what else we wish, and for what reason a work of such originality yet fails to compare, for we must take high examples, with *Youth* or *The Mayor of Casterbridge.* It fails because of the comparative poverty of the writer's mind, we might say simply and have done with it. But it is possible to press a little further and wonder whether we may not refer our sense of being in a bright yet narrow room, confined and shut in, rather than enlarged and set free, to some limitation imposed by the method as well as by the mind. Is it the method that inhibits the creative power? Is it due to the method that we feel neither jovial nor magnanimous, but centred in a self which, in spite of its tremor of susceptibility, never embraces or creates what is outside itself and beyond? Does the emphasis laid, perhaps didactically, upon indecency, contribute to the effect of something angular and isolated? Or is it merely that in any effort of such originality it is much easier, for contemporaries especially, to feel what it lacks than to name what it gives? In any case it is a

mistake to stand outside examining "methods". Any method is right, every method is right, that expresses what we wish to express, if we are writers; that brings us closer to the novelist's intention if we are readers. This method has the merit of bringing us closer to what we were prepared to call life itself; did not the reading of *Ulysses* suggest how much of life is excluded or ignored, and did it not come with a shock to open *Tristram Shandy* or even *Pendennis* and be by them convinced that there are not only other aspects of life, but more important ones into the bargain.

However this may be, the problem before the novelist at present, as we suppose it to have been in the past, is to contrive means of being free to set down what he chooses. He has to have the courage to say that what interests him is no longer "this" but "that": out of "that" alone must he construct his work. For the moderns "that", the point of interest, lies very likely in the dark places of psychology. At once, therefore, the accent falls a little differently; the emphasis is upon something hitherto ignored; at once a different outline of form becomes necessary, difficult for us to grasp, incomprehensible to our predecessors. No one but a modern, no one perhaps but a Russian, would have felt the interest of the situation which Tchekov has made into the short story which he calls "Gusev". Some Russian soldiers lie ill on board a ship which is taking them back to Russia. We are given a few scraps of their talk and some of their thoughts; then one of them dies and is carried away; the talk goes on among the others for a time, until Gusev himself dies, and looking "like a carrot or a radish" is thrown overboard. The emphasis is laid upon such unexpected places that at first it seems as if there were no emphasis at all; and then, as the eyes accustom themselves to twilight and discern the shapes of things in a room we see how complete the story is, how profound, and how truly in obedience to his vision Tchekov has chosen this, that, and the other, and placed them together to compose something new. But it is impossible to say "this is comic", or "that is tragic", nor are we certain, since short stories, we have been taught, should be brief and conclusive, whether this, which is vague and inconclusive, should be called a short story at all.

The most elementary remarks upon modern English fiction can hardly avoid some mention of the Russian influence, and if the Russians are mentioned one runs the risk of feeling that to write of any fiction save theirs is waste of time. If we want understanding of the soul and heart where else shall we find it of comparable profundity? If we are sick of our own materialism the least considerable of their novelists has by right of birth a natural reverence for the human spirit. "Learn to make yourself akin to people. . . . But let this sympathy be not with the mind--for it is easy with the mind--but with the heart, with love towards them." In every great Russian writer we seem to discern the features of a saint, if sympathy for the sufferings of others, love towards them, endeavour to reach some goal worthy of the most exacting demands of the spirit constitute saintliness. It is the saint in them which confounds us with a feeling of our own irreligious triviality, and turns so many of our famous novels to tinsel and trickery. The conclusions of the Russian mind, thus comprehensive and compassionate, are inevitably, perhaps, of the utmost sadness. More accurately indeed we might speak of the inconclusiveness of the Russian mind. It is the sense that there is no answer, that if honestly examined life presents question after question which must be left to sound on and on after the story is over in hopeless interrogation that fills us with a deep, and finally it may be with a resentful, despair. They are right perhaps; unquestionably they see further than we do and without our gross impediments of vision. But perhaps we see something that escapes them, or why should this voice of protest mix itself with our gloom? The voice of protest is the voice of another and an ancient civilisation which seems to have bred in us the instinct to enjoy and fight rather than to suffer and understand. English fiction from Sterne to Meredith bears witness to our natural delight in humour and comedy, in the beauty of earth, in the activities of the intellect, and in the splendour of the body. But any deductions that we may draw from the comparison of two fictions so immeasurably far apart are futile save indeed as they flood us with a view of the infinite possibilities of the art and remind us that there is no limit to the horizon, and that nothing--no "method", no experiment, even of the wildest--is forbidden, but only falsity and pretence. "The proper stuff of fiction" does not exist; everything is the

proper stuff of fiction, every feeling, every thought; every quality of brain and spirit is drawn upon; no perception comes amiss. And if we can imagine the art of fiction come alive and standing in our midst, she would undoubtedly bid us break her and bully her, as well as honour and love her, for so her youth is renewed and her sovereignty assured.

12.2 SYNOPSIS

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.

Check your Progress -1

1. What does Virginia Woolf elucidate in “Modern Fiction”?

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2. Who wrote “Modern Fiction”?

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3. Write the Synopsis of Modern Fiction by Virginia Woolf.

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12.3 THEMES

Virginia Woolf as critic

Virginia Woolf was known as a critic by her contemporaries and many scholars have attempted to analyse Woolf as a critic. In her essay, "Modern Fiction", she criticizes H.G. Wells, Arnold Bennett and John Galsworthy and mentions and praises Thomas Hardy, Joseph Conrad, William Henry Hudson, James Joyce and Anton Chekhov.

As a critic, she does not take an analytical point of view and it is believed to be due to the influences of impressionism at the time that she was able to do so.[Her writing and criticism was often done by intuition and feelings rather than by a scientific, analytical or systematic method. Virginia Woolf says of criticism:

Life escapes; and perhaps without life nothing else is worth while. It is a confession of vagueness to have to make use of such a figure as this, but we scarcely better the matter by speaking, as critics are prone to do, of reality. Admitting the vagueness which afflicts all criticism of novels, let us hazard the opinion that for us at this moment the form of fiction most in vogue more often misses than secures the thing we seek. Whether we call it life or spirit, truth or reality, this, the essential thing, has moved off, or on, and refuses to be contained any longer in such ill-fitting vestments as we provide. – Modern Fiction

Woolf speaks of criticism as being vague rather than concrete. In her criticism within "Modern Fiction" of H.G. Wells for instance, she is vague in what is wrong with writings but focuses more on the abstract ideals for his fiction rather his work. Woolf's body of essays offer

criticism on a variety and diverse collection of literature in her unsystematic method.

Woolf's analysis of Russian versus British literature

In "Modern Fiction", Woolf takes the time to analyse Anton Chekhov's "Gusev" and in general, how Russians write. Woolf spent time polishing translated Russian texts for a British audience with S.S.Kotelianskii which gave her perspectives she used to analyse the differences between British literature and Russian literature. Woolf says of Russian writers:

"In every great Russian writer we seem to discern the features of a saint, if sympathy for the sufferings for others, love towards them, endeavor to reach some goal worthy of the more exacting demands of the spirit constitute saintliness…The conclusions of the Russian mind, thus comprehensive and compassionate, are inevitably, perhaps, of the utmost sadness. More accurately indeed we might speak of the inconclusive-ness of the Russian mind. It is the sense that there is no answer, that if honestly examined life presents question after question which must be left to sound on and on after the story is over in hopeless interrogation that fills us with a deep, and finally it may be with a resentful, despair."

To Woolf, Russian writers see something entirely different in life than the British. In comparison to Russian writers and authors, Woolf says of British literature:

It is the saint in them [Russian writers] which confounds us with a feeling of our own irreligious triviality, and turns so many of our famous novels to tinsel and trickery...They are right perhaps; unquestionably they see further than we do and without our gross impediments of vision…The voice of protest is the voice of another and an ancient civilization which seems to have bred in us the instinct to enjoy and fight rather to suffer and understand. English fiction from Sterne to Meredith bears witness to our natural delight in humor and comedy, in the beauty of earth, in the activities of the intellect, and in the splendor of the body.

— Modern Fiction, *Modern Fiction (essay)*

Due to Woolf's work in polishing translations, she was able to see the differences between Russian and British authors. Yet she also knew that "from the comparison of two fictions so immeasurably far apart are futile

save indeed as they flood us with a view of infinite possibilities of the art". Woolf's main purpose in comparing the two culturally different writers was to show the possibilities that modern fiction would be able to take in the future.

Woolf, writers and fiction

Woolf's "Modern Fiction" essay focuses on how writers should write or what she hopes for them to write. Woolf does not suggest a specific way to write instead she wants writers to simply write what interests them in any way that they choose to write. Woolf suggests, "Any method is right, every method is right, that expresses what we wish to express, if we are writers; that brings us closer to the novelist's intention if we are readers". Woolf wanted writers to express themselves in such a way that it showed life as it should be seen not as "a series of gig lamps symmetrically arranged".She set out to inspire writers of modern fiction by calling for originality, criticizing those who focused on the unimportant things, and comparing the differences of cultural authors, all for the sake of fiction and literature.

12.4 ANALYSIS

Virginia Woolf (1882-1941) an English novelist and critic who made an original contribution to English Novel. Modern fiction is an essay by Virginia Woolf. This essay was written in 1919 but published in 1921 with a series of short stories called Monday or Tuesday. The essay is the criticism of writers and literature from the previous generation. It also acts as a guide for writers of modern fiction to write what they feel, not what society or publisher want them to write. Virginia Woolf"s "Modern Fiction" details how modern fictional writers and authors should write what inspires them and not to follow any special method. She believed that 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 believed it is a writer"s Job to write the complexities in life, the unknown, not the important things. Modern fiction is one of the most effective seminar essays in criticism which makes a clear break of modern fiction from the Victorian novel. Mrs. Woolf first traces the progress of the novel from its beginning in the 18th

Century. But she traces it on basis of the philosophy of evaluation in general. According to her, the earlier novelists really did what they actually could within their limited means. With their simple tools and primitive materials, it might be said "Fielding did well and Jane Austen even better." Literature, according to T.S. Eliot, is like everything else, a process which makes the present. This is why, it does not just improve, it always keep changing. Its material is not same. Mrs. Woolf agrees with Eliot on this point and says: "We do not come to write better, we only keep on moving now a little in this direction, now in that but with a circular motion." Says Virgina Woolf, "It is for the historian of literature to judge whether the modern novel has really progressed from its early babblings." As a critic, she naturally upholds her "right to judge the past with debt as well as doubt."

She Criticises M.G. Wells, Arnold Benett, John Galsworthy of writing about unimportant things and called them materialists. According to her, they put life into their novels. They are mainly concerned with the body, not the soul of the novel. This is particularly because they are all materialists and are concerned with fixities not with movements. But Mr. Benett is perhaps the worst culprit of the three, in as much as he is by far the best workman. He can make a book so well constructed in its craftsmanship that is difficult even for the expecting critics to see through which chink or crevice decay can creep in. Being a kind of post modernist, Mrs. Woolf would like the writer to leave the room in his room. According to her, there is nothing in a well constructed novel worth preserving for the prosperity. 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 these three authors, she praises several other authors for their innovation. This group of writers she name spiritualists, and include James Joyce who Woolf says writes what interests and move him. Woolf wanted writers to focus on the awkwardness of life and craved originality in their work. Her overall hope was to inspire modern fiction writers to write what interested them, wherever it may lead. As a typical modern novelists and critic Mrs. Woolf advises the modern novelists to look within and see what life is like, "Mind receives a crowd of impressions- trivial, fantastic or

engraved with the sharpness of steer." So she does not like "life-like novels, nor in the tyrant plot, nor in the conventional comedy or love-interest". "If Life like this?" "Must Novel be like this?" She asks & then adds: "Look within and life, it seems, is very far being „like this". life is not a series of gig lamps, symmetrically arranged. Life is a luminous halo, a semi transparent envelope surrounding us from the beginning of the consciousness to the end." Mrs. Woolf make it clear that the objective of the writer in his or her creation is to look within and life as a whole. The traditionalism or materialism do not capture at that moment. Thus to trust upon life, a writer is free and he could write what he chose. Mr. James Joyce is most notable from that of their predecessors. Young writers within he attempt to come closer to life and to preserve more sincerely and exactly what interests and moves them. And in doing so they must discard most of conventions which are commonly observed by the novelist. She praises Thomas Hardy, Joseph Conard, William Henry Hudson, James Joyce and Anton Chekhov.

As a critic her writing and criticism was often done by intuition and feeling rather than by a scientific, analytical and systematic method, Virginia Woolf Says: "Life escapes and perhaps Life nothing else is worth while. It is a confession of vagueness it have to make use of such a figure." Life for Virginia Woolf is not fixed, but a changing process. It is a flux, shower of atoms of „luminous halo". The human consciousness is a shelter of sensation and impression. It is the duty of novelist to convey these sensation and impressions. There should be no limitations or conventions. Thus, Virginia Woolf is the fist theorist of the "Stream of Consciousness." So, she says: "It is a task of the novelist to convey this varying, this unknown and uncircumscribed spirit of life." To sum up, Virginia Woolf observes that "Nothing-no method, un experiment, even of the wildest-is forbidden, but only falsity and pretence." "the proper stuff of fiction does not exist, everything is the proper stuff of fiction, every feeling, every thought, every quality of brain & spirit is drawn upon." Though the novels of Virginia Woolf have well knit plot, perfect structure and coherence unlike most of modern psychological novelists belonging to „the stream of consciousness". She strongly and significantly points out that the modern novel can grow only if a novelist

is free from conventions to write from his or her own vision of life and keeps in the view the changing concept of life as revealed by modern psychology and such other scientific discoveries about the working of human mind or consciousness. Thus Woolf‟s "Modern Fiction" essay focuses on how writers should write or what she hopes for them to write. She does not suggest a specific way to write. instead a she wants writers to simple write what interests them in any way that they choose to write. She suggests "Any method is right, every method is right, that expresses what we wish to express, if we are writers, that brings us closer to the novelists‟ intension if we are readers." She wanted writers to express themselves in such a way that it showed life. She set out to inspire writers of modern fiction by calling for originality, criticizing those who focused on the unimportant things and comparing the differences of cultural authors, all for the sake of fiction and literature.

12.5 LET US SUM UP

In this unit we learned about Virginia Woolf's Modern Fiction, its analysis, the themes used in and its summary.

12.6 KEYWORDS

- **Modernism** - School of literary technique and thought in which writers believed new forms of expression were necessary to relay the realities of a modern and fractured world. Virginia Woolf, one of the most eminent Modernist writers, utilized stream-of-consciousness writing, for example, to convey a character's interior thoughts. Contemporaries included James Joyce and D.H. Lawrence.
- **Nazi Party** - Also called National Socialism, the Nazi Party was the party of Adolph Hitler and ruled Germany from 1933 until 1945. Adhered to doctrines of racial "purity" and racial inequality.
- **Socialism** - A political and economy theory, which promotes collective or government owned and operated production and distribution systems. Reliant on mass cooperation and social service rather than the independent spirit of capitalism.

12.7 QUESTIONS FOR REVIEW

1. Write the summary of Modern Fiction by Virginia Woolf.
2. Give the analysis of Modern Fiction by Virginia Woolf.
3. Mention the themes used in Modern Fiction by Virginia Woolf.

12.8 SUGGESTED READINGS AND REFERENCES

1. Woolf, Virginia. "Modern Fiction". The Broadview Anthology of British Literature: The Twentieth Century and Beyond. Ed. Joseph Black. 2006. 227. Print.
2. ^ Jump up to:[a] [b] Fishman, Solomon. "Virginia Woolf on the Novel". The Sewanee Review 51.2 (1943): 321–340. Jstor. Web. 21 February 2012.
3. ^ Goldman, Mark. "Virginia Woolf and the Critic as Reader". PMLA 80.3 (1965): 275–284. Jstor. Web. 21 February 2012.
4. ^ Jump up to:[a] [b] Madison, Elizabeth C. "The Common Reader and Critical Method in Virginia Woolf". Journal of Aesthetic Education 15.4 (1981): 61–73. Jstor. Web. 21 February 2012.
5. ^ Beasley, Rebecca. "On Not Knowing Russian: The Translation of Virginia Woolf and S.S. Kotelianskii". Modern Humanities Research Association 108.1 (2013): 1 -29. Jstor. Web. 21 February 2012.

12.9 ANSWER TO CHECK YOUR PROGRESS

- In "Modern Fiction", Woolf elucidates upon what she understands modern fiction to be. (**answer to check your progress – 1 Q1)**
- Modern Fiction was written by Virginia Woolf. (**answer to check your progress – 1 Q2)**

- 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. (**answer to check your progress – 1 Q3)**

UNIT 13. GRAHAM GREENE – THE POWER AND THE GLORY – 1

STRUCTURE

13.0 OBJECTIVES

After the completion of this unit you should be able to learn about:

- Graham Greene's life, legacy and work.

13.1 INTRODUCTION

Henry Graham Greene OM CH (2 October 1904 – 3 April 1991), better known by his pen name Graham Greene, was an English novelist regarded by many as one of the leading English novelists of the 20th century. Combining literary acclaim with widespread popularity, Greene acquired a reputation early in his lifetime as a major writer, both of serious Catholic novels, and of thrillers (or "entertainments" as he termed them). He was shortlisted, in 1966 and 1967, for the Nobel Prize for Literature. Through 67 years of writings, which included over 25 novels,

he explored the ambivalent moral and political issues of the modern world, often through a Catholic perspective.

Although Greene objected strongly to being described as a Roman Catholic novelist, rather than as a novelist who happened to be Catholic, Catholic religious themes are at the root of much of his writing, especially the four major Catholic novels: Brighton Rock, The Power and the Glory, The Heart of the Matter, and The End of the Affair; which have been named "the gold standard" of the Catholic novel. Several works, such as The Confidential Agent, The Quiet American, Our Man in Havana, The Human Factor, and his screenplay for The Third Man, also show Greene's avid interest in the workings and intrigues of international politics and espionage.

Greene was born in Berkhamsted in Hertfordshire into a large, influential family that included the owners of the Greene King Brewery. He boarded at Berkhamsted School in Hertfordshire, where his father taught and became headmaster. Unhappy at the school, he attempted suicide several times. He attended Balliol College, Oxford, to study history, where, while an undergraduate, he published his first work in 1925—a poorly received volume of poetry, Babbling April. After graduating, Greene worked first as a private tutor and then as a journalist—first on the Nottingham Journal and then as a sub-editor on The Times. He converted to Catholicism in 1926 after meeting his future wife, Vivien Dayrell-Browning. Later in life he took to calling himself a "Catholic agnostic".He published his first novel, The Man Within, in 1929; its favourable reception enabled him to work full-time as a novelist. He supplemented his novelist's income with freelance journalism, and book and film reviews. His 1937 film review of Wee Willie Winkie (for the British journal Night and Day), commented on the sexuality of the nine-year-old star, Shirley Temple. This provoked Twentieth Century Fox to sue, prompting Greene to live in Mexico until after the trial was over. While in Mexico, Greene developed the ideas for The Power and the Glory. Greene originally divided his fiction into two genres (which he described as "entertainments" and "novels"): thrillers—often with notable philosophic edges—such as The Ministry of Fear; and literary

works—on which he thought his literary reputation would rest—such as The Power and the Glory.

Greene had a history of depression, which had a profound effect on his writing and personal life. In a letter to his wife, Vivien, he told her that he had "a character profoundly antagonistic to ordinary domestic life," and that "unfortunately, the disease is also one's material." William Golding praised Greene as "the ultimate chronicler of twentieth-century man's consciousness and anxiety." He died in 1991, at age 86, of leukemia, and was buried in Corseaux cemetery.

13.2 EARLY LIFE

Henry Graham Greene was born in 1904 in St. John's House, a boarding house of Berkhamsted School, Hertfordshire, where his father was housemaster.[15] He was the fourth of six children; his younger brother, Hugh, became Director-General of the BBC, and his elder brother, Raymond, an eminent physician and mountaineer.

His parents, Charles Henry Greene and Marion Raymond Greene, were first cousins,[16] both members of a large, influential family that included the owners of Greene King Brewery, bankers, and statesmen; his mother was cousin to Robert Louis Stevenson.[17] Charles Greene was second master at Berkhamsted School, where the headmaster was Dr Thomas Fry, who was married to Charles' cousin. Another cousin was the right-wing pacifist Ben Greene, whose politics led to his internment during World War II.

In his childhood, Greene spent his summers with his uncle, Sir Graham Greene, at Harston House in Cambridgeshire. In Greene's description of his childhood, he describes his learning to read there: "It was at Harston I found quite suddenly I could read—the book was *Dixon Brett, Detective*. I didn't want anyone to know of my discovery, so I read only in secret, in a remote attic, but my mother must have spotted what I was at all the same, for she gave me Ballantyne's The Coral Island for the train journey home—always an interminable journey with the long wait between trains at Bletchley…"

In 1910, Charles Greene succeeded Dr Fry as headmaster of Berkhamsted. Graham also attended the school as a boarder. Bullied and profoundly depressed, he made several suicide attempts, including, as he wrote in his autobiography, by Russian roulette and by taking aspirin before going swimming in the school pool. In 1920, aged 16, in what was a radical step for the time, he was sent for psychoanalysis for six months in London, afterwards returning to school as a day student. School friends included Claud Cockburn the journalist, and Peter Quennell the historian.

In 1922, Greene was for a short time a member of the Communist Party of Great Britain, and sought an invitation to the new Soviet Union, of which nothing came. In 1925, while he was an undergraduate at Balliol College, Oxford, his first work, a poorly received volume of poetry titled *Babbling April*, was published.

Greene suffered from periodic bouts of depression while at Oxford, and largely kept to himself. Of Greene's time at Oxford, his contemporary Evelyn Waugh noted that: "Graham Greene looked down on us (and perhaps all undergraduates) as childish and ostentatious. He certainly shared in none of our revelry." He graduated in 1925 with a second-class degree in history.

13.3 WRITING CAREER

After leaving Oxford, Greene worked for a period of time as a private tutor and then turned to journalism—first on the Nottingham Journal, and then as a sub-editor on The Times. While he was working in Nottingham, he started corresponding with Vivien Dayrell-Browning, who had written to him to correct him on a point of Catholic doctrine. Greene was an agnostic at the time, but when he later began to think about marrying Vivien, it occurred to him that, as he puts it in *A Sort of Life*, he "ought at least to learn the nature and limits of the beliefs she held." Greene was baptised on 26 February 1926 and they married on 15 October 1927 at St Mary's Church, Hampstead, North London.

Greene's first published novel was The Man Within (1929). Favourable reception emboldened him to quit his sub-editor job at *The Times* and

work as a full-time novelist. The next two books, The Name of Action (1930) and Rumour at Nightfall (1932), were unsuccessful; and he later disowned them. His first true success was Stamboul Train (1932) which was taken on by the Book Society and adapted as the film Orient Express, in 1934.

He supplemented his novelist's income with freelance journalism, book and film reviews for The Spectator, and co-editing the magazine *Night and Day*. Greene's 1937 film review of Wee Willie Winkie, for *Night and Day*—which said that the nine-year-old star, Shirley Temple, displayed "a dubious coquetry" which appealed to "middle-aged men and clergymen"—provoked Twentieth Century Fox successfully to sue for £3,500 plus costs, and Greene leaving the UK to live in Mexico until after the trial was over. While in Mexico, Greene developed the ideas for the novel often considered his masterpiece, The Power and the Glory.

By the 1950s, Greene had become known as one of the finest writers of his generation.

As his career lengthened, both Greene and his readers found the distinction between entertainments and novels increasingly problematic. The last book Greene termed an entertainment was Our Man in Havana in 1958.

Greene also wrote short stories and plays, which were well received, although he was always first and foremost a novelist. His first play, The Living Room, debuted in 1953.

Michael Korda, a lifelong friend of Greene and later his editor at Simon & Schuster, once observed Greene at work. Korda observed that Greene wrote in a small black leather notebook with a black fountain pen and would write approximately 500 words. Korda described this as Graham's daily penance—once he finished he put the notebook away for the rest of the day.His writing influences included Conrad, Ford, Haggard, Stevenson, James, Proust, Buchan, and Péguy.

13.4 TRAVEL AND ESPIONAGE

Throughout his life, Greene travelled far from England, to what he called the world's wild and remote places. The travels led to his being recruited into MI6 by his sister, Elisabeth, who worked for the agency. Accordingly, he was posted to Sierra Leone during the Second World War. Kim Philby, who would later be revealed as a Soviet agent, was Greene's supervisor and friend at MI6.[34][35] Greene later wrote an introduction to Philby's 1968 memoir, *My Silent War*.[36] As a novelist Greene wove the characters he met and the places where he lived into the fabric of his novels.

Greene first left Europe at 30 years of age in 1935 on a trip to Liberia that produced the travel book Journey Without Maps. His 1938 trip to Mexico to see the effects of the government's campaign of forced anti-Catholic secularisation was paid for by the publishing company Longman, thanks to his friendship with Tom Burns. That voyage produced two books, the factual The Lawless Roads (published as *Another Mexico* in the U.S.) and the novel The Power and the Glory. In 1953, the Holy Office informed Greene that *The Power and the Glory* was damaging to the reputation of the priesthood; but later, in a private audience with Greene, Pope Paul VI told him that, although parts of his novels would offend some Catholics, he should ignore the criticism.

Greene first travelled to Haiti in 1954, where The Comedians (1966) is set, which was then under the rule of dictator François Duvalier, known as "Papa Doc", frequently staying at the Hotel Oloffson in Port-au-Prince. And, in the late 1950s, as inspiration for his novel, *A Burnt-Out Case* (1960), Greene spent time travelling around Africa visiting a number of leper colonies in the Congo Basin and in what were then the British Cameroons.[43] During this trip in late February and early March 1959, he met several times with Andrée de Jongh, a Belgian resistance fighter responsible for establishing an escape route for downed airmen from Belgium to the Pyrenees.

In 1957, just months after Fidel Castro began his final revolutionary assault on the Batista regime in Cuba, Greene played a small role in helping the revolutionaries, as a secret courier transporting warm clothing for Castro's rebels hiding in the hills during the Cuban

winter. Greene was said to have a fascination with strong leaders, which may have accounted for his interest in Castro, whom he later met. After one visit Castro gave Greene a painting he had done, which hung in the living room of the French house where the author spent the last years of his life. Greene did later voice doubts about Castro's Cuba, telling a French interviewer in 1983, "I admire him for his courage and his efficiency, but I question his authoritarianism," adding: "All successful revolutions, however idealistic, probably betray themselves in time."

13.5 PERSONAL LIFE

After meeting his future wife Vivien Dayrell-Browning, Greene was baptised into the Catholic faith on 26 February 1926, and they were married on 15 October 1927 at St Mary's Church, Hampstead, North London. The Greenes had two children, Lucy Caroline (born 1933) and Francis (born 1936).

In his discussions with Father Trollope, the priest to whom he went for instruction in Catholicism, Greene argued with the cleric "on the ground of dogmatic atheism", as Greene's primary difficulty with religion was what he termed the "if" surrounding God's existence. He found, however, that "after a few weeks of serious argument the 'if' was becoming less and less improbable", and Greene finally was converted and baptised after vigorous arguments initially with the priest in which he defended atheism, or at least the "if" of agnosticism. Late in life, however, Greene took to calling himself a "Catholic agnostic".

Beginning in 1946, Greene had an affair with Catherine Walston, the wife of Harry Walston, a wealthy farmer and future life peer. That relationship is generally thought to have informed the writing of The End of the Affair, published in 1951, when the affair came to an end. Greene left his family in 1947, but in accordance with Catholic teaching, Vivien refused to grant him a divorce, and they remained married until Greene's death in 1991.

Greene also had several other affairs and sexual encounters during their marriage, and in later years Vivien remarked, "With hindsight, he was a person who should never have married." He remained estranged from his

wife and children, and remarked in his later years, "I think my books are my children." Greene suffered from manic depression (bipolar disorder).

Check your Progress -1

1. Write a short note on personal life of Graham Greene?

_____

_____

_____

_____

2. In which year did Graham Greene die?

_____

_____

_____

3. In which did Graham Greene eave his family?

_____

_____

_____

13.6 FINAL YEARS AND DEATH

After falling victim to a financial swindler, Greene chose to leave Britain in 1966, moving to Antibes, to be close to Yvonne Cloetta, whom he had known since 1959, a relationship that endured until his death. In 1973, he had an uncredited cameo appearance as an insurance company representative in François Truffaut's film Day for Night. In 1981, Greene was awarded the Jerusalem Prize, awarded to writers concerned with the freedom of the individual in society.

He lived the last years of his life in Vevey, on Lake Geneva in Switzerland, the same town Charlie Chaplin was living in at this time. He visited Chaplin often, and the two were good friends. His book Doctor Fischer of Geneva or the Bomb Party (1980) is based on themes of combined philosophical and geographical influences. He ceased going to mass and confession in the 1950s, but in his final years began to receive

the sacraments again from Father Leopoldo Durán, a Spanish priest, who became a friend.

In one of his final works, a pamphlet titled *J'Accuse: The Dark Side of Nice* (1982), Greene wrote of a legal matter that embroiled him and his extended family in Nice, and declared that organised crime flourished in Nice because the city's upper levels of civic government protected judicial and police corruption. The accusation provoked a libel lawsuit that Greene lost; but he was vindicated after his death when, in 1994, the former mayor of Nice, Jacques Médecin, was imprisoned for corruption and associated crimes.

In 1984, in celebration of his 80th birthday, the brewery which Greene's great-grandfather founded in 1799 made a special edition of its 'St. Edmunds' ale for him, with a special label in his honour. Commenting on turning 80, Greene said, "The big advantage...is that at 80 you are more likely these days to beat out encountering your end in a nuclear war", adding, "the other side of the problem is that I really don't want to survive myself [which] has nothing to do with nukes, but with the body hanging around while the mind departs."

In 1986, Greene was awarded Britain's Order of Merit. He died in 1991 at age 86 of leukaemia and was buried in Corseaux cemetery.

Writing style and themes

Greene originally divided his fiction into two genres:

thrillers (mystery and suspense books), such as The Ministry of Fear, which he described as entertainments, often with notable philosophic edges; and literary works, such as The Power and the Glory, which he described as novels, on which he thought his literary reputation was to be based.[55]

As his career lengthened, both Greene and his readers found the distinction between entertainments and novels increasingly problematic. The last book Greene termed an entertainment was Our Man in Havana in 1958. When Travels with My Aunt was published eleven years later, many reviewers noted that Greene had designated it a novel, even though, as a work decidedly comic in tone, it appeared closer to his last two entertainments, Loser Takes All and *Our Man in Havana*, than

to any of the novels. Greene, they speculated, seemed to have dropped the category of entertainment. This was soon confirmed. In the *Collected Edition* of Greene's works published in 22 volumes between 1970 and 1982, the distinction between novels and entertainments is no longer maintained. All are novels.

Greene was one of the more "cinematic" of twentieth-century writers; most of his novels and many of his plays and short stories have been adapted for film or television.[56] The Internet Movie Database lists 66 titles between 1934 and 2010 based on Greene material. Some novels were filmed more than once, such as Brighton Rock in 1947 and 2011, The End of the Affair in 1955 and 1999, and The Quiet American in 1958 and 2002. The 1936 thriller A Gun for Sale was filmed at least five times under different titles. Greene received an Academy Award nomination for the screenplay for the 1948 Carol Reed film The Fallen Idol, adapted from his own short story *The Basement Room*. He also wrote several original screenplays. In 1949, after writing the novella as "raw material", he wrote the screenplay for a classic film noir, The Third Man, also directed by Carol Reed, and featuring Orson Welles. In 1983, The Honorary Consul, published ten years earlier, was released as a film under its original title, starring Michael Caine and Richard Gere. Author and screenwriter Michael Korda contributed a foreword and introduction to this novel in a commemorative edition.

In 2009, *The Strand Magazine* began to publish in serial form a newly discovered Greene novel titled *The Empty Chair*. The manuscript was written in longhand when Greene was 22 and newly converted to Catholicism.

Greene's literary style was described by Evelyn Waugh in Commonweal as "not a specifically literary style at all. The words are functional, devoid of sensuous attraction, of ancestry, and of independent life". Commenting on the lean prose and its readability, Richard Jones wrote in the Virginia Quarterly Review that "nothing deflects Greene from the main business of holding the reader's attention." Greene's novels often have religious themes at their centre. In his literary criticism he attacked the modernist writers Virginia Woolf and E. M. Forster for having lost the religious sense which, he argued, resulted in dull,

superficial characters, who "wandered about like cardboard symbols through a world that is paper-thin."[58] Only in recovering the religious element, the awareness of the drama of the struggle in the soul that carries the permanent consequence of salvation or damnation, and of the ultimate metaphysical realities of good and evil, sin and divine grace, could the novel recover its dramatic power. Suffering and unhappiness are omnipresent in the world Greene depicts; and Catholicism is presented against a background of unvarying human evil, sin, and doubt. V. S. Pritchett praised Greene as the first English novelist since Henry James to present, and grapple with, the reality of evil. Greene concentrated on portraying the characters' internal lives—their mental, emotional, and spiritual depths. His stories are often set in poor, hot and dusty tropical places such as Mexico, West Africa, Vietnam, Cuba, Haiti, and Argentina, which led to the coining of the expression "Greeneland" to describe such settings.

A stranger with no shortage of calling cards: devout Catholic, lifelong adulterer, pulpy hack, canonical novelist; self-destructive, meticulously disciplined, deliriously romantic, bitterly cynical; moral relativist, strict theologian, salon communist, closet monarchist; civilized to a stuffy fault and louche to drugged-out distraction, anti-imperialist crusader and postcolonial parasite, self-excoriating and self-aggrandizing, to name just a few.

The Nation, describing the many facets of Graham Greene

The novels often portray the dramatic struggles of the individual soul from a Catholic perspective. Greene was criticised for certain tendencies in an unorthodox direction—in the world, sin is omnipresent to the degree that the vigilant struggle to avoid sinful conduct is doomed to failure, hence not central to holiness. His friend and fellow Catholic Evelyn Waugh attacked that as a revival of the Quietist heresy. This aspect of his work also was criticised by the theologian Hans Urs von Balthasar, as giving sin a mystique. Greene responded that constructing a vision of pure faith and goodness in the novel was beyond his talents. Praise of Greene from an orthodox Catholic point of view by Edward Short is in *Crisis Magazine*, and a mainstream Catholic critique is presented by Joseph Pearce.[45]

Catholicism's prominence decreased in his later writings. According to Ernest Mandel in his *Delightful Murder: a Social History of the Crime Story*: "Greene started out as a conservative agent of the British intelligence services, upholding such reactionary causes as the struggle of the Catholic Church against the Mexican revolution (*The Power and the Glory*, 1940), and arguing the necessary merciful function of religion in a context of human misery (*Brighton Rock*, 1938; *The Heart of the Matter*, 1948). The better he came to know the socio-political realities of the third world where he was operating, and the more directly he came to be confronted by the rising tide of revolution in those countries, the more his doubts regarding the imperialist cause grew, and the more his novels shifted away from any identification with the latter." The supernatural realities that haunted the earlier work declined and were replaced by a humanistic perspective, a change reflected in his public criticism of orthodox Catholic teaching.

In his later years, Greene was a strong critic of American imperialism and sympathized with the Cuban leader Fidel Castro, whom he had met.[63] Years before the Vietnam War, he prophetically attacked the idealistic but arrogant beliefs of The Quiet American, whose certainty in his own virtue kept him from seeing the disaster he inflicted on the Vietnamese. (For Greene's views on politics, see also Anthony Burgess' *Politics in the Novels of Graham Greene*.) In Ways of Escape, reflecting on his Mexican trip, he complained that Mexico's government was insufficiently left-wing compared with Cuba's. In Greene's opinion, "Conservatism and Catholicism should be ... impossible bedfellows".

In 1949, when the New Statesman held a contest for parodies of Greene's writing style, he submitted an entry under the name "N. Wilkinson" and won second prize. His entry comprised the first two paragraphs of a novel, apparently set in Italy, *The Stranger's Hand: An Entertainment*. Greene's friend Mario Soldati, a Piedmontese novelist and film director, believed it had the makings of a suspense film about Yugoslav spies in postwar Venice. Upon Soldati's prompting, Greene continued writing the story as the basis for a film script. Apparently he lost interest in the project, leaving it as a substantial fragment that was published posthumously in *The Graham Greene Film Reader* (1993) and *No Man's*

Land (2005). A script for The Stranger's Hand was written by Guy Elmes on the basis of Greene's unfinished story, and filmed by Soldati in 1954. In 1965, Greene again entered a similar *New Statesman* competition pseudonymously, and won an honourable mention.

13.7 LEGACY

Greene is regarded as a major 20th-century novelist, and was praised by John Irving, prior to Greene's death, as "the most accomplished living novelist in the English language." Novelist Frederick Buechner called Greene's novel *The Power and the Glory* a "tremendous influence." By 1943, Greene had acquired the reputation of being the "leading English male novelist of his generation", and at the time of his death in 1991 had a reputation as a writer of both deeply serious novels on the theme of Catholicism, and of "suspense-filled stories of detection". Acclaimed during his lifetime, he was shortlisted in 1966[3] for the Nobel Prize for Literature. In 1967, Greene was among the final three choices, according to Nobel records unsealed on the 50th anniversary in 2017. The committee also considered Jorge Luis Borges and Miguel Ángel Asturias, with the latter the chosen winner.

Greene collected several literary awards for his novels, including the 1941 Hawthornden Prize for *The Power and the Glory* and the 1948 James Tait Black Memorial Prize for *The Heart of the Matter*. As an author, he received the 1968 Shakespeare Prize and the 1981 Jerusalem Prize, a biennial literary award given to writers whose works have dealt with themes of human freedom in society. In 1986, he was awarded Britain's Order of Merit.

The Graham Greene International Festival is an annual four-day event of conference papers, informal talks, question and answer sessions, films, dramatised readings, music, creative writing workshops and social events. It is organised by the Graham Greene Birthplace Trust, and takes place in the writer's home town of Berkhamsted (about 35 miles northwest of London), on dates as close as possible to the anniversary of his birth (2 October). Its purpose is to promote interest in and study of the works of Graham Greene.

He is the subject of the 2013 documentary film, Dangerous Edge: A Life of Graham Greene.

His short story "The Destructors" was featured in the 2001 film Donnie Darko.

13.8 GRAHAM GREENE'S WORK

- The Man Within (début—1929)
- Stamboul Train (1932) (also published as Orient Express in the U.S.)
- It's a Battlefield (1934)
- England Made Me (also published as The Shipwrecked) (1935)
- A Gun for Sale (1936)
- Journey Without Maps (1936)
- Brighton Rock (1938)
- The Lawless Roads (1939) (also published as Another Mexico in the U.S.)
- The Confidential Agent (1939)
- The Power and the Glory (1940)
- The Ministry of Fear (1943)
- The Heart of the Matter (1948)
- The Third Man (1949) (novella written as a preliminary to Greene's screenplay for the film The Third Man)
- The End of the Affair (1951)
- Twenty-One Stories (1954) (short stories)
- Loser Takes All (1955)
- The Quiet American (1955)
- The Potting Shed (1956)
- Our Man in Havana (1958)
- A Burnt-Out Case (1960)
- In Search of a Character (1961) Two African journals
- The Comedians (1966)
- Travels with My Aunt (1969)
- The Honorary Consul (1973)
- The Human Factor (1978)
- Doctor Fischer of Geneva (1980)

- Monsignor Quixote (1982)
- The Tenth Man (1985)
- The Last Word (1990) (short stories)

13.9 LET US SUM UP

Graham Greene was born on October 2, 1904, in Berkhamsted, Hertfordshire, in England. He was one of six children born to Charles Henry Greene, headmaster of Berkhamsted School, and Marion R. Greene, whose first cousin was the famed writer Robert Louis Stevenson (1850–1894). He did not enjoy his childhood, and often skipped classes in order to avoid the constant bullying by his fellow classmates. At one-point Greene even ran away from home.

When Greene began suffering from mental and emotional problems, his parents sent.

him to London for psychotherapy (the treatment of a mentally or emotionally disturbed person through verbal communication) by a student of the famous Sigmund Freud (1856–1939). While he was living there, Greene developed his love for literature and began to write poetry. Writers Ezra Pound (1885–1972) and Gertrude Stein (1874–1946) became lifelong mentors (teachers) to him before he returned to high school.

After graduating in 1922, Greene went on to Oxford University's Balliol College. There, Greene amused himself with travel as well as spending six weeks as a member of the Communist Party, a political party that supports communism, a system of government in which the goods and services of a country are owned and distributed by the government. Though he quickly abandoned his Communist beliefs, Greene later wrote sympathetic profiles of Communist leaders Fidel Castro (1926–) and Ho Chi Minh (1890–1969). Despite all these efforts to distract himself from his studies, he graduated from Oxford in 1925 with a second-class pass in history, and a poorly received volume of poetry with the title *Babbling April.*

In 1926 he began his professional writing career as an unpaid apprentice (working in order to learn a trade) for the Nottingham Journal, moving

on later to the London Times. The experience was a positive one for him, and he held his position as an assistant editor until the publication of his first novel, *The Man Within* (1929).

Here he began to develop the characteristic themes he later pursued so effectively: betrayal, pursuit, and death. His next works, *Name of Action* (1931) and *Rumour at Nightfall* (1931), were not well received by critics, but Greene regained their respect with the first book he classed as an entertainment piece. Called *Stamboul Train* in England, it was published in 1932 in the United States as *Orient Express.* The story revolves around a group of travellers on a train, the *Orient Express*, a mysterious setting that allowed the author to develop his strange characters with drama and suspense.

Twelve years after Greene converted from Anglicanism to Roman Catholicism, he published *Brighton Rock* (1938), a novel with a highly dramatic and suspenseful plot full of sexual and violent imagery that explored the interplay between abnormal behavior and morality, the quality of good conduct. *The Confidential Agent* was published in 1939, as was the work *The Lawless Roads,* a journal of Greene's travels in Mexico in 1938. Here he had seen widespread persecution (poor treatment) of Catholic priests, which he documented in his journal along with a description of a drunken priest's execution (public killing). The incident made such an impression upon him that this victim became the hero of *The Power and the Glory*, the novel Greene considers to be his best.

During the years of World War II (1939–45: when Germany, Italy, and Japan fought against France, the United Kingdom, the Soviet Union, and the United States [from 1941 until the end of the war]) Greene slipped out of England and went to West Africa as a secret intelligence (gathering secret information) officer for the British government. The result, a novel called *The Heart of the Matter,* appeared in 1948, and was well received by American readers.

Steadily, Greene produced a series of works that received both praise and criticism. He was considered for the Nobel Prize for Literature but never won the award. Still, many other honors were given to him, including the

Companion of Honor award by Queen Elizabeth in 1966, and the Order of Merit, a much higher honor, in 1986.

In 1990 Greene was stricken with an unspecified blood disease, which weakened him so much that he moved from his home in Antibes, the South of France, to Vevey, Switzerland, to be closer to his daughter. He lingered until the beginning of spring, then died on April 3, 1991, in La Povidence Hospital in Vevey, Switzerland.

Greene's novels are written in a contemporary, realistic style, often featuring characters troubled by self-doubt and living in seedy or rootless circumstances. The doubts were often of a religious nature, echoing the author's ambiguous attitude to Catholicism (by the end of his life he seems to have lost his faith, but still considered himself a Catholic). Unlike other "Catholic writers" such as Evelyn Waugh and Anthony Burgess, Greene's politics were essentially left-leaning, though some biographers believe politics mattered little to him. In his later years he was a strong critic of what he saw as American imperialism, and he supported the Cuban leader Fidel Castro, whom he had met. Throughout his life, Greene was obsessed with travelling far from his native England, to what he called the "wild and remote" places of the world. His travels provided him with opportunities to engage in espionage on behalf of the United Kingdom (in Sierra Leone during the Second World War, for example). Greene had been recruited to MI6 by the notorious double agent Kim Philby. He reworked the colorful and exciting characters and places he encountered into the fabric of his novels. A 1938 trip to Mexico to see the effects of a campaign of forced anti-Catholic secularization was funded by the Roman Catholic Church. This resulted in the factual Power and the Glory, often considered to be Greene's finest novel. Ironically, the novel was condemned by the Vatican in 1953.

"There is so much weariness and disappointment in travel that people have to open up- in railway trains, over a fire, on the decks of steamers, and in the palm courts of hotels on a rainy day. They have to pass the time somehow, and they can pass it only with themselves. Like the

characters in Chekhov they have no reserves – you learn the most intimate secrets.

You get an impression of a world peopled by eccentrics, of odd professions, almost incredible stupidities, and, to balance them, amazing endurances."

Hawthornden Prize, 1940, for *The Labyrinthine Ways* (published in England as *The Power and the Glory*); James Tait Black Memorial Prize, 1949, for *The Heart of the Matter;* Academy Award nomination, 1950, for *The Fallen Idol;* Catholic Literary Award, 1952, for *The End of the Affair;* Boys' Clubs of America Junior Book Award, 1955, for *The Little Horse Bus;* Antoinette Perry Award ("Tony Award") nomination for best play, 1957, for *The Potting Shed;* Pietzak Award (Poland), 1960; D.Litt., Cambridge University, 1962; Balliol College, Oxford, honorary fellow, 1963; made Companion of Honour, 1966; D.Litt., University of Edinburgh, 1967; Shakespeare Prize, 1968; named chevalier, Legion d'Honneur (France), 1969; John Dos Passos Prize, 1980; medal of the City of Madrid, 1980; Jerusalem Prize, 1981; awarded Grand Cross of the Order of Vasco Nunez de Balboa (Panama), 1983; named commander, Order of Arts and Letters (France), 1984; named to British Order of Merit, 1986; named to Order of Ruben Dario (Nicaragua), 1987; Royal Society of Literature Prize; honorary doctorate, Moscow State University, 1988.

Screenplays based on Greene's books and stories include: Orient Express, 1934; This Gun for Hire, 1942; The Ministry of Fear, 1944; The Confidential Agent, 1945; The Smugglers, 1948; The Heart of the Matter, 1954; The End of the Affair, 1955; The Quiet American, 1958 and 2002; Across the Bridge, 1958; The Power and the Glory, 1962; The Living Room, 1969; The Shipwrecked, 1970; May We Borrow Your Husband?, 1970; The End of the Affair, 1971 and 2000; Travels with My Aunt, 1973; England Made Me, 1973; A Burned-out Case, 1973; The Human Factor, 1980; Beyond the Limit, 1983.

13.10 KEYWORDS

- Evolve: When something develops gradually
- Exhilarate: A state of extreme happiness and excitement
- Pendulum: Used to refer to the tendency of a situation to go from one extreme to another
- Plateau: When something reaches a state of little or no change despite on-going activity

13.11 QUESTIONS FOR REVIEW

- Write a short note on the legacy of Graham Greene.
- Mention the works of Graham Greene.
- Write a note on the life of Graham Greene.
- Write a note on writing style and themes of Graham Greene.

13.12 SUGGESTED READINGS AND REFERENCES

1. Thornton, Michael. "The decadent world of Graham Greene—the high priest of darkness". Daily Mail (London). 19 March 2008. Retrieved 17 September 2013.
2. ^ *Pico Iyer (5 January 2012).* The Man Within My Head: Graham Greene, My Father and Me. *Bloomsbury Publishing. p. 8.*
3. ^ *Pico Iyer (5 January 2012).* The Man Within My Head: Graham Greene, My Father and Me. *Bloomsbury Publishing. p. 9.*
4. ^ "Graham Greene Biography". *notablebiographies.com*. Retrieved 11 March 2016.
5. ^ [a] [b] "Graham Greene Biography". *Notablebiographies.com*. Retrieved 2 June 2010.
6. ^ [a] [b] Michael Shelden, 'Greene, (Henry) Graham (1904–1991)', Oxford Dictionary of National Biography, Oxford University Press, 2004; online edn, Oct 2008 accessed 15 May 2011.

13.13 ANSWERS TO CHECK YOUR PROGRESS

1. After meeting his future wife Vivien Dayrell-Browning, Greene was baptised into the Catholic faith on 26 February 1926, and they were married on 15 October 1927 at St Mary's Church, Hampstead, North London. The Greenes had two children, Lucy Caroline (born 1933) and Francis (born 1936).

   In his discussions with Father Trollope, the priest to whom he went for instruction in Catholicism, Greene argued with the cleric "on the ground of dogmatic atheism", as Greene's primary difficulty with religion was what he termed the "if" surrounding God's existence. He found, however, that "after a few weeks of serious argument the 'if' was becoming less and less improbable" and Greene finally was converted and baptized after vigorous arguments initially with the priest in which he defended atheism, or at least the "if" of agnosticism. Late in life, however, Greene took to calling himself a "Catholic agnostic".

   Beginning in 1946, Greene had an affair with Catherine Walston, the wife of Harry Walston, a wealthy farmer and future life peer. That relationship is generally thought to have informed the writing of The End of the Affair, published in 1951, when the affair came to an end. Greene left his family in 1947, but in accordance with Catholic teaching, Vivien refused to grant him a divorce, and they remained married until Greene's death in 1991.

   Greene also had several other affairs and sexual encounters during their marriage, and in later years Vivien remarked, "With hindsight, he was a person who should never have married." He remained estranged from his wife and children, and remarked in his later years, "I think my books are my children." Greene suffered from manic depression (bipolar disorder). **(answer to check your progress – 1 Q1**)

2. Graham Greene died in 1991. **(answer to check your progress – 1 Q2**)

3. Greene left his family in 1947. **(answer to check your progress – 1 Q3**)

UNIT 14. GRAHAM GREENE – THE POWER AND THE GLORY – 2

STRUCTURE

14.0 OBJECTIVES

After the completion of this unit you should be able to learn about:

- plot, composition, characters, themes, analysis, adaptations, criticisms and contemporary of The Power and the Glory by Graham Greene.

14.1 INTRODUCTION

The Power and the Glory (1940) is a novel by British author Graham Greene. The title is an allusion to the doxology often recited at the end of the Lord's Prayer: "For thine is the kingdom, the power, and the glory, forever and ever, amen." It was initially published in the United States under the title The Labyrinthine Ways.

Greene's novel tells the story of a renegade Roman Catholic 'whisky priest' (a term coined by Greene) living in the Mexican state

of Tabasco in the 1930s, a time when the Mexican government was attempting to suppress the Catholic Church. That suppression had resulted in the Cristero War (1927-1929), so named for its Catholic combatants' slogan Viva Cristo Rey (long live Christ the King).

In 1941, the novel received the Hawthornden Prize British literary award. In 2005, it was chosen by TIME magazine as one of the hundred best English-language novels since 1923.[1]

14.2 PLOT

The main character is an unnamed 'whisky priest', who combines a great power for self-destruction with pitiful cravenness, an almost painful penitence, and a desperate quest for dignity.[2] By the end, though, the priest "acquires a real holiness."[3] The other principal character is a police lieutenant trash kid tasked with hunting down this priest. This Lieutenant – also unnamed but thought to be based upon Tomás Garrido Canabal – is a committed socialist who despises the Church.

The overall situation is this: Catholicism is outlawed in Mexico. However, while the other states of Mexico seem to follow a Don't-ask-don't-tell policy, the state of Tabasco enforces the ban rigorously. Mexico, or at least Tabasco, is ruled on socialist grounds, and priests have either been settled by the state with wives (breaking celibacy) and pensions in exchange for their renouncing the faith and being strictly banned to fulfill priestly functions (such as one Padre José), or else have left the state or are on the run. The story starts with the arrival of the main character in a small country town and then follows him on his trip through Tabasco, where he tries to minister to the people as best he can. In doing so, he is faced by a lot of problems, not least of which is that Tabasco is also prohibitionist, with the unspoken prime objective to hinder celebration of the Sacrifice of the Mass, for which actual wine is an essential. (It is, therefore, quite easy to get, say, whiskey, despite it being forbidden, but very difficult to get wine.) He is also haunted by his personal problems and past and present sins, especially by the fact that he fathered a child in his parish some years before; additionally, his use of whiskey may be bordering on addiction and certainly is beyond the

limit of good measure in his own view. (In one scene, both of these problems are mixed: the protagonist tries to procure a bottle of wine for Holy Mass, needing to go to very high officials to do so, with an additional bottle of whiskey for cover and also for his personal use; not being able to reveal himself, he is talked into emptying the wine on the spot and in vain tries to offer the whiskey instead.)

As for his daughter, he meets her, but is unable to feel repentant about what happened. Rather, he feels a deep love for the evil-looking and awkward little girl and decides to do everything in his power to save her from damnation. During his journey the priest also encounters a mestizo who later reveals himself to be a Judas figure. The chief antagonist, however, is the lieutenant, who is morally irreproachable, yet cold and inhumane. While he is supposedly "living for the people", he puts into practice a diabolic plan of taking hostages from villages and shooting them, if it proves that the priest has sojourned in a village but is not denounced. The lieutenant has also had bad experiences with the church in his youth, and as a result there is a personal element in his search for the whisky priest. The lieutenant thinks that all members of the clergy are fundamentally evil, and believes that the church is corrupt, and does nothing but provide delusion to the people.

In his flight from the lieutenant and his posse, the priest escapes into a neighboring province, only to re-connect with the mestizo, who persuades the priest to return to hear the confession of a dying man. Though the priest suspects that it is a trap, he feels compelled to fulfil his priestly duty. Although he finds the dying man, it is a trap and the lieutenant captures the priest. The lieutenant admits he has nothing against the priest as a man, but he must be shot "as a danger". On the eve of the execution, the lieutenant shows mercy and attempts to enlist Padre José to hear the condemned man's confession (which in extremis the Church would allow, and which the protagonist has agreed to), but the effort is thwarted by Padre José's wife. The lieutenant is convinced that he has "cleared the province of priests". In the final scene, however, another priest arrives in the town. One faithful Catholic woman we had previously encountered telling lives of the saints in the underground has added the life of the protagonist to her repertoire, while forbidding her

son to ever remember that this priest smelled strangely out of his mouth. This, among other possible readings, suggests that the Catholic Church cannot be destroyed. On a lighter level, it also suggests that a certain type of devotee will ever try to smooth down rough-edged saints into Fairchild-family-like picture book heroes, even if it stands in the way of properly celebrating their very real faith and heroism.

14.3 COMPOSITION

Greene visited Mexico from January to May 1938 to research and write a nonfiction account of the persecution of the Catholic Church in Mexico, that he had been planning since 1936. The persecution of the Catholic Church was especially severe in the province of Tabasco, under anti-clerical governor Tomás Garrido Canabal. His campaign succeeded in closing all the churches in the state. It forced the priests to marry and give up their traditional garb. Greene called it the "fiercest persecution of religion anywhere since the reign of Elizabeth." He chronicled his travels in Tabasco in The Lawless Roads, published in 1939. In that generally hostile account of his visit he wrote "That, I think, was the day I began to hate the Mexicans" and at another point described his "growing depression, almost pathological hatred ... for Mexico." Pico Iyer has marveled at how Greene's responses to what he saw could be "so dyspeptic, so loveless, so savagely self-enclosed and blind" in his nonfiction treatment of his journey, though, as another critic has noted, "nowhere in The Power and the Glory is there any indication of the testiness and revulsion" in Greene's nonfiction report. Many details reported in Greene's nonfiction treatment of his Tabasco trip appeared in the novel, from the sound of a revolver in the police chief's holster to the vultures in the sky. The principal characters of The Power and the Glory all have antecedents in The Lawless Roads, mostly as people Greene encountered directly or, in the most important instance, a legendary character that people told him about, a certain "whisky priest", a fugitive who, as Greene writes in The Lawless Roads, "existed for ten years in the forest and swamps, venturing out only at night".

Another of Greene's inspirations for his main character was the Jesuit priest Miguel Pro, who performed his priestly functions as an underground priest in Tabasco and was executed without trial in 1927 on false charges.

In 1983, Greene said that he first started to become a Christian in Tabasco, where the fidelity of the peasants "assumed such proportions that I couldn't help being profoundly moved."

Despite having visited Mexico and published an account of his travels, in the novel Greene was not meticulous about Tabasco's geography. In The Power and the Glory, he identified the region's northern border as the U.S. and its southern border as the sea, when Tabasco's northern border is actually the Bay of Campeche and its southern border is Chiapas to the south.

14.4 CHARACTERS

- **The Priest**: The unnamed main character in the novel, the priest is on the run from the authorities, who will kill him if they catch him. A "whisky priest," and not the finest example of his profession, he is an alcoholic who has also fathered a child. In his younger days he was smug and self-satisfied. Now as a fugitive, he feels guilt for his mistakes and sins. Nevertheless, he continues to perform his priestly functions (often in great difficulty and sometimes reluctance) and it is his determination to attend to the spiritual needs of a dying man that leads to his eventual capture and death.
- **The Lieutenant**: The lieutenant is the chief adversary of the priest. He hates the church because he thinks it is corrupt, and he pursues the priest ruthlessly. He takes hostages from the villages and kills them when he feels it is necessary. However, the lieutenant is also idealistic, and believes in radical social reform that would end poverty and provide education for everyone. He is capable of acts of personal kindness, as when he gives the priest (whom he believes to be a destitute drunkard) money on leaving the jail.
- **The Mestizo**: The mestizo is the half-Indian peasant who insists on guiding the priest to Carmen. The priest knows that the mestizo will at

some point hand him over to the authorities. The mestizo encounters the priest again in the prison, but prefers to wait for the right moment to betray him, which he does when leading him to the dying American.

- **Maria**: Maria is the mother of Brigitta, the priest's daughter. She keeps brandy for the priest and helps him evade the police when they come to her village looking for him. Although she shows support when the "whisky priest" reappears, the narrative leaves the character of Maria incomplete with implications of resentment.
- **Brigitta**: The young daughter of Maria and the priest.
- **Padre José**: A priest who obeyed the government's instructions and took a wife. He is dominated by her and has lost both the respect of the town and his self-respect. He refuses to do any priestly duties, even when people beg him to, because he fears the authorities.
- **Mr. Tench**: Mr. Tench is a dissatisfied English dentist who longs to return from Mexico to England. He befriends the priest, whom he meets at the quayside, and later witnesses his death.
- **Coral Fellows**: The thirteen-year-old daughter of Captain and Mrs. Fellows. She befriends the priest and offers refuge to him for the future. Her fate at the end of the novel is not revealed. Her parents have promised each other not to talk about her again.
- **Captain Fellows**: A happy Englishman who works on a banana plantation who is displeased to find that the priest has taken refuge in his barn.
- **Mrs. Fellows**: The wife of Captain Fellows. She is neurotic and fearful and hates life in Mexico.
- **The Woman**: The unnamed woman reads to her children the story of Juan and his martyrdom. The Catholic faith is important to her and she wants her children to take an interest in it.
- **Luis**: This young boy shows little interest in the story his mother reads to him, but his interest is awakened by the news of the priest's death.
- **The Gringo**: An American fugitive called James Calver, he is wanted for murder and bank robbery.
- **The Chief of Police**: Mostly concerned with playing billiards and assuaging his own toothache, he doesn't share the Lieutenant's idealism and wilfully breaks the law.

- **The Lehrs**: Mr. Lehr, a widower, and his sister, Miss Lehr, are an elderly couple who allow the priest to stay with them after he crosses the state border. They are Lutherans, and have little sympathy for Catholicism, although they treat the priest with kindness.
- **Juan**: Juan is a character within a story that the unnamed woman reads to her family. Juan is a young Mexican man who enters the priesthood, lives a pious life and faces his death by firing squad with great courage.

14.5 THEMES

1. **Lies and Deceit:**

Lying is a way of life for the characters in *The Power and the Glory*. In fact, they can't live without lying. Sound dismal? Just remember that this story is set in a place where professing what you believe to be the truth can get you thrown in jail or riddled with bullets. Yeah, no thanks. There's definitely no freedom of speech or freedom of religion, or freedom in general for that matter. The novel shows the social cost of this tyranny: a culture of deception emerges that make it difficult to do your job, whether you're with the police or the clergy. Is this the paradise they were intending? We're gonna go out on a limb and say…*probably not.*

2. **Fear:**

Everybody in *The Power and the Glory* lives in a state of fear: the people suffer from poverty and illness, the religious are persecuted for their faith, the clergy are hunted and killed, and the agents of the government look over their shoulders. Parents fear for the lives and souls of their children, whose only contact with God are old stories and the occasional appearance of a whisky priest—a less than, uh, ideal role model. It's a real dog eat dog world in these parts. For Greene, fear is a natural response to dangers but to quote Yoda—a path to the dark side as well. Fear can keep you alive, but it can also kill your soul.

3. **Mortality:**

When a book starts with an image of vultures, you can probably bet this story has something to do with death. And guess what? You're totally right. *The Power and the Glory* is, at is core, a story about death—not

just physical death, but spiritual and emotional death as well. Along with imagery of malarial eyes, tooth decay, and a dead child, Greene gives us the walking dead. No, not zombies chasing conventional plots, but real *people* who suffer so much in their day-to-day lives that death becomes almost meaningless. Wednesday Addams would be pleased.

4. **Duty:**

The Power and the Glory would have been plenty tense if it had merely dramatized the struggle of a hunted priest trying to minister to persecuted people, but Greene doesn't stop there. Instead, the book goes full Drama on us by putting the priest's chief duties into question. He's torn not only by the trial of doing his duty, but also by his uncertainty about where his responsibilities lie. Should he serve a populace when his ministry puts both him and those he serves into mortal peril? Should he really be the singular figure representing the Church when he's quite the opposite of a decent fellow? And ultimately—should he stay or should he go?

5. **Power:**

The Power and the Glory is a story concerned with power—you can tell that much just from looking at the title. The whole story is premised on an authoritarian government purging the state of all vestiges of Catholicism, but in addition to the power of the state, Greene explores the power of the Church, the power of the rich, and even the power of the poor. As an author, Greene is well aware of how all these levels of power interact and he's *not* afraid to show all their warts. Quick, someone get the duct tape - it's about to get bumpy.

6. **Sin:**

The Power and the Glory seems to have a subversive take on sin. According to Catholicism, sin always leads one away from God—sometimes in small ways, sometimes in large. The Church says that, as a rule, if one wants to be restored to a right relationship with God and avoid hell, they must confess to a priest with a contrite heart. Greene flips this notion on its head and presents us with a priest who's not fully contrite and cannot confess to another cleric, yet ultimately does the Lord's work with periodic heroism and grace. Is Greene standing on heretical ground? We wonder what the Pope would have to say about this.

7. **Hate:**

Hate! Hate! Haaaaaaaate! Almost everyone in *The Power and the Glory* succumbs to hate—the ill will that seeks destruction. The priest falls to it. The lieutenant is motivated by it. The world of the novel teems with it. What distinguishes the characters is not the presence or absence of hatred, but what they choose to do out of whatever hatred they feel. Some hate passively, others actively; but in whatever way they hate, they close themselves off to one another. Those who live by hatred slowly die by hatred. They do not find peace even when they rid their world of what they despise.

8. **Violence:**

The Power and the Glory juxtaposes two conflicting beliefs about salvation and social order. In the priest, we get a man grudgingly bent on saving souls through his non-violent priestly duties. In the character of the lieutenant, we see a man intent on saving the world by shedding blood. The lieutenant trusts in violence to make a final and eternal purge of everything he calls evil. Pretty crazy, huh? For him, violence is the primary means of saving and ordering the world. He will cure the world from behind a gun. He's a firm believer in the saving power of destruction, and he's definitely the kind of guy we would *not* want to run into alone in a dark alleyway.

9. **Society and Class:**

When a major character in a story is an idealistic socialist, chances are that the story will involve social and class conflicts. *The Power and the Glory* does not disappoint. It's like an even more miserable version of *Les Miserables.* Most of the action in the book takes place among the poor and impoverished. Basic needs like food and shelter motivate important decisions. Prospects of wealth and comfort tempt key individuals. Social inequalities abound, as do ideas about what ought to be done about them. If you want to understand the difference between the two-lead character's moral visions, you have to account for how each respond to the divide between the rich and the poor.

10. **Religion:**

What happens to a religion when its leaders are killed, its practices are outlawed, and its buildings are destroyed? The Power and the

Glory explores these questions in a story about the suppression of the Catholic Church in Mexico. Greene isn't afraid to shake things up. The religion he depicts rides as much on fear and superstition as it does on charity and hope. It has its graces and its rot, its truth and its hypocrisy. This book is no attempt to prove the existence of God or the validity of the Catholic faith; it's a sympathetic and critical account of a people's religious struggles.

14.6 ANALYSIS

1. Symbolism, Imagery, Allegory

i. **Vultures:** The scavenger birds made their first appearance right at the start of the novel, indifferently eye-balling Mr. Tench. Also, he was curious but not carrion. There should be carrion around, however, as these birds wouldn't be alive if there were nothing dead to eat. Vultures have been

A sign of impending death and Greene place them here for precisely that reason. When, in a "faint feeling of rebellion," Mr. Tench threw a piece of the road at the birds, he has been protesting his own mortality and mortality of everything that is around him. He was not dead yet!

But the birds also signify life. After all, they are living things. They show that life continues after death—and that sometimes life continues because of death. Pretty meta, huh? Death doesn't always have the last word, even when being interviewed by Bill O'Reilly. This is a major theme in The Power and the Glory. We don't know if the priest reaches heaven or falls into hell, but we do see that the Church continues after he is gone. Who'd have thought a vulture could figuratively point towards the Catholic Church? Well, Graham Greene, apparently.

ii. **Decay:** Not too many folks in The Power and the Glory had pearly white teeth, but there was more than enough rot to go around. The dentist Mr. Tench observed death in the "carious mouth" of the priest and later, in the mouth of the police chief, a "very bad state" that soon lead to periodontal disease. The impoverished half-caste (mestizo) had only a

couple teeth remaining. We're going to go out on a limb and guess that none of these people have dental insurance.

Like these men's teeth, the world of the novel is falling into decay. The boat on which the priest hoped to escape showed signs of ruin: damaged rail and rotting cords. The policemen who accompanied the lieutenant are a disorderly bunch who walk raggedly and sling their rifles anyhow.

The persecution of the Church was to create a new and better order, but Greene had no illusions about such idealism. Killing priests hasn't brought an end to poverty. Destroying church buildings had not delivered the faithful from their hunger. With decay all around, the people with the power to leave opt to do so. Others, like the family, stay, hoping for a rebirth and renewal. Maybe they should start with flossing.

iii. **Converted Churches:** The lieutenant aspired to create a place where no memories of the Church remained, but signs of the old religion persisted despite his best efforts. What did he expect? To erase the Church from society's collective memory. That might have been a little ambitious, even for us.

No bells rang at noon, as they once did, but on Sundays, shops still were usually closed at noon, a "relic of the old-time". On his way to the docks, Mr. Tench passed by "the Treasury that had once been a church."

Religious books are banned, but pious mothers still acquired them and read them to their children. The people still believed in God even though many years pass without their seeing a priest.

Both out in the open and behind closed doors, the suppressed Church continues to shape the society that persecuted it. In Greene's reckoning, the Church survives, even under widespread persecution.

iv. **Jail Cells**: Busted for carrying a bottle of brandy and unable to pay the fine, the priest ended up in a crowded jail cell. Feeling a strange companionship with his fellow prisoners, he told the others that there he was a priest. He was struck with affection for them, as if they were his parishioners.

Here, in the cell, with only one stench-emanating bucket to share among them, the priest saw himself as one criminal among others. Here, they

were equal, united by some wrongdoing or other. The priest was not better than they are, as he thought before the time of the persecution.

He had once believed that being a priest meant a life of comfort, deference, and respect. The persecution robbed him of that notion, but it was in the exceedingly uncomfortable jail cell that he really began to feel the meaning of his vocation. He has moved by "an irrational affection for the inhabitants of this prison". He has moved to love as he believes God loves.

For the priest, the prison was a place of grace. It was the life of luxury that is truly most dangerous for him—a lesson he learned only after he has escaped the state and the police were tracking him. About time he learned his lesson.

v. **Alcohol**: Like most of the imagery in The Power and the Glory, alcohol had been opposing meanings that were actually complementary. Like yin and yang. Bert and Ernie. Biggie and Tupac.

On the one hand, alcohol was a sign of the priest's drunkenness. It was an image of sin. The term "whisky priest" was not a compliment. His drunkenness also affected his job. We heard a rumor, mostly likely true, that the priest performed a baptism while drunk and gave the child the wrong name: Brigitta instead of Pedro.

On the other hand, alcohol was a sign of the priest's mission. He needed wine to celebrate the Mass. He can get by without the book and the altar stone, but without the wine there was no Eucharist. Aside from hearing the confessions, there was nothing that he could do that the laity (Catholics who are not clerics) couldn't do.

These two meanings came together when the priest tried to buy wine from the police chief's cousin only to leave almost empty-handed because the chief's cousin, the chief himself, and the beggar who introduced them all drink the wine before the priest can leave with it. He had to leave with a little brandy. And, of course, he got arrested for having it in his possession.

Poor guy. He was trying to be good.

vi. **Children:** Children are our future; the saying goes on. If so, the future did not look too bright for the Church.

Most of the children we met in the novel had no memories of a time before the persecution. The only priests they knew were Padre José, the priest who renounced the faith and married in conformity with the new law, and the whiskey priest, whose stench was as putrid as his sin.

Some of these children were more inclined to believe the government than they were to believe the stories their parents told them. Luis, whose mother has been reading a book about a fearless young martyr, erupts in anger at the incredulity of the tale: "Nobody could be such a fool," he told her furiously.

His imagination was lured by the sight of soldiers in the capital and the gun at the hip of the lieutenant. The sights, sounds, and smells of the Church were entirely foreign to his mind.

Greene, however, had hope. It was Luis who arguably changed most in the novel—from a skeptical, angry boy to a responsible lad who helps hide a newly-arrived priest.

2. Setting

The Power and the Glory were loosely set in the southern Mexican state of Tabasco during an anti-Catholic purge. Greene also had visited Mexico during this time of religious persecution and had seen the effects up close and personal.

The events in the novel transpired years into the suppression of the Catholic Church: houses of worship have long been destroyed or converted into government buildings, children have no memories of going to Mass, and most of the priests in the state have been hunted down and executed. The protagonist of the novel was apparently the only living priest in the area with no pressure or anything.

Locations

The action took place mostly in small villages and plantations the priest visits or in the unnamed Capital. The narration followed the priest around but also adopted the point of view of people near and far away from him.

While Greene kept the exact locations somewhat vague, he brought them to life with vivid descriptions. We were treated to the sights, sounds, and smells of a river port, a city square, a tiny dental office, police barracks,

jail cells, city residences, impoverished huts, plantation barns, and a seedy hotel where you could buy illegal booze.

Geography

Forests, rivers, and mountains dominated the terrain and made both travel and escape difficult. Gee thanked Mother Nature. The mountains on the border were passable, at least when it's not raining, but come rain season you would have better luck scaling the Wall in Westeros with a couple of toothpicks than getting over that terrain. The priest knew that once the rains begin, he has no chance of escape. Dry time is the only escape time.

Environment

In this world, it's always blazingly hot…until the rains come. Then it's wet and muddy and being on the run is even less fun than when it's sunny. A climate of extremes, right? Just like the political climate in the state. Once the Church was prosperous and powerful, and now it was intensely and violently suppressed, kind of like the two main characters of the novel. The lieutenant was hot on the trail of the priest, and the priest muddles through his mission like a man lost in a downpour.

3. Narrator Point of View

In each section, Greene tended to dwell in the head of just one character, but occasionally he gave us a sneak peek into the minds of multiple individuals. When, for example, the priest was seeking a place to hide from the Red Shirts who caught him with brandy, he begged for help from Padre José. Up to this point in the scene, the narrator had followed the actions, thoughts, and feelings of the priest. Here it switched momentarily to those of Padre José: "He [Padre José] tried to gather up his venom into spittle and shot it feebly at the other's face: it didn't even reach but fell impotently through the air". Granted, the priest wouldn't be stretching his imagination to conclude that being spit upon was not a sign of endearment, but as the narrator was telling us the former priest's intentions and referring to the whiskey priest as "the other," we were clearly outside the priest's consciousness and somewhat inside Padre José's.

4. Genre

Graham composed The Power and the Glory after when he took a trip to Mexico to report on the anti-clericalism which took place. The novel followed a fictional priest, but the regimes and social policies described in the novel were very real. The Red Shirts, for example, were a real paramilitary organization that carried out the murder of Catholics and the destruction of churches.

We called it a realistically dystopian, but it was not a book you would go to for detailed historical accuracy. Its focus was rather on the timeless question of what it meant to be a saint.

And in addition to addressing the meaning of sainthood, the story portrayed the social eruption that occurred when Big Ideas got taken out of books and discussions and became the bedrock of major social movements. The lieutenant spoke for the idealistic atheistic socialism that he believed could bring an end to suffering. The priest spoke for his own foundational ideas: that sin was real and called for atonement, that suffering could be redemptive, and that freedom meant submitting to the will of God. This wasn't the classroom or a fireside chat. Their respective worldviews had major consequences for the worlds in which they lived, particularly for those who had power and what they do with it.

5. Tone

Graham Greene would have made a good blogger if he knew how to push the buttons and provoke them. The Power and the Glory were obviously critical of religious persecution, but Greene seemed to hit hardest while he narrated the faults and failings of the Church. The words "pious" and "piety" were not meant as virtues:

He wondered why she was here if probably for having a holy picture in her house. She had the tiresome intense note of a pious woman. They were extraordinarily foolish over pictures.

The point wasn't that religious pictures were bad, but that they were not worth a night in prison. Catholicism used pictures in worship, but worship could still occur just fine without them. Hence, the priest's criticism of the pious woman in the jail cell with him.

Greene, of course, was critical of more than pious women who loved religious artifacts. We got to know only two priests: one was a cowardly drunk, and the other was a cowardly vow-breaker. Your run-of-the-mill

Catholic was no better. An old man insisted the priest heard everyone's confessions despite the fact that everyone, including the priest, was super tired. A woman who shares the priest's jail cell scolded him because he won't condemn a pair of prisoners in the packed cell who are having sex—she threatened to write his bishop. No wonder the novel provoked a negative response from the Vatican.

The novel was provocative tone might have helped it to achieve lasting success. Because it was just as critical of the religious characters as of the characters persecuting them, it has a mature moral complexity. This wasn't a sanitized-for-children story about a saint; it's a gritty tale that blurred the line between saint and sinner better than Ariana Grande.

6. Writing Style

Like a good preacher's sermon, The Power and the Glory were meant to be heard. We loved listening to it anyway. With lively dialogue and just enough detail to form a picture, Greene kept the narrative moving. Sure, he sometimes wrote long sentences, but he broke them up into concise clauses—rapid-fire treated for the eyes and ears. Seriously, read this aloud:

He leaned his head back against the wall and half-closed his eyes.

Further, he also remembered Holy Week in the old days when a stuffed Judas was hanging from the belfry, and boys made a clatter with tins and rattles as he swung out over the door. Former staid members of the congregation had sometimes raised objections: it was blasphemous, they said, to make this guy out of Our Lord's betrayer; but he had said nothing and let the practice continue—it also seemed to him a good thing that the world's traitor should get made a figure of fun. It was too easy otherwise to idealize him as a man who fought with God—a Prometheus, a noble victim in a hopeless war.

The paragraph had three relatively long sentences but read aloud; it seems to be seven shorter ones. To the eye, the dashes, colon, and semi-colon convey closely-knit ideas. To the ear, the structure kept the mind in motion, ready for the next idea to come. And to both, the selective use of descriptive words paints a picture in motion. The prose read like a movie.

In more ways than one, actually. A lot of the book was dialogue. But don't worry these are the sort of conversations you'd have to eavesdrop on if you heard them in real life.

7. What's Up with the Title?

The words of the title came from the concluding praises known as a doxology, which sometimes follows the saying of the *Our Father*. It went, "For thine is the kingdom, the power, and the glory, now and forever." For all the controversy the novel caused amongst the powers that be in the Church, the story was rather hopeful for the victory of Catholicism. The arrival of the new priest at the end suggested that the Church would go on the gates of Hell will not prevail against it, as the Bible said. God's power and glory will win that they didn't call him God for anything.

To be sure, the novel doesn't prove the truth of Catholicism. It's not meant to persuade or convert readers. However, it is something of a response to the persecution of Christianity wherever had happened. Greene seems to say that no matter how effective the suppression or how wicked the religious leaders, the Church will survive—as long as it knows how to love…

8. What's up with the Epigraph?

Sounded like a description of the priest's struggle. His path became narrower as the novel progressed, until he decided that he had no choice but to walk towards certain death. This alone made it a worthy epigraph, but there was more: Dryden's poem, "The Hind and the Panther," was largely about Catholicism and its conflicts and controversies in the world. Like Greene's The Power and the Glory, it presented the Catholic Church as an ultimately indestructible institution that rose above religious divisions and conflicts. Like Celine Dion, its heart would go on, even if it sinked from time to time after colliding with an iceberg. In Dryden's time, the Church faced political and religious pressure from Protestantism. In Greene's time, atheism.

9. What's Up with the Ending?

It turned out that the last priest is not the last priest. In the wake of our protagonist's execution, a priest arrived at the home of the faithful mother and had let inside by the once sceptical boy. He had told the boy his name when the youth kissed his hand. And so, another nameless priest had come, presumably with his own struggles, but facing the same dangers. Like the Energizer Bunny, the Church kept going and going.

Greene had been hinting at the traditional Catholic understanding of the Church. For the faithful, the Church was a human institution, and in that sense, fallible, but it was also a divine and eternal institution. The Church existed beyond death. The saints had been as many members of the Church as the living were. Greene was standing athwart the history of anti-clericalism, yelling, "Look, guys, this persecution just isn't going to work out for you. Sorry."

10. Plot Analysis

Most good stories started with a fundamental list of ingredients: the initial situation, conflict, complication, climax, suspense, denouement, and conclusion. Great writers sometimes shook up the recipe and added some spice.

Exposition (Initial Situation)

Danger Is His Middle Name

The last priest in a Mexican state hid from the authorities while doing his best to minister to villagers he met. If he was caught, he would be killed. He knew it, the villagers knew it, and we knew it too.

Rising Action (Conflict, Complication)

Conflict

What Is His Duty?

Should he stay or should he go? That is the question. If the priest stayed, the people would be able to practice their religion, but they'll be corrupted by his sinful lifestyle. If he flew, the people, the children especially would be free of his bad example, but they'll have no access to the sacraments. This conflict tormented the priest throughout the whole story.

Complication

I'll Be Back

Like a ruthless terminator—No pity! No remorse!—a police lieutenant hunts for the priest. He hatched a plan to take hostages from the villages and shoot them if the people who give the priest shelter don't turn him over. When the priest heard of this, he was even more tormented.

Climax (Crisis, Turning Point)

Crisis

To Leave or Not to Leave?

The priest had escaped. He was free or at least not in mortal danger. But then his enemy showed up with the news that his priestly faculties are needed for a dying man. The priest knew it was a trap, but also that he really was needed.

Turning Point

Betrayed without a Kiss

The priest decided to help the man and so forsakes a future of comfort for death just over the horizon. This was the turning point because there's no turning back. He's a dead man going to help a dying man.

Falling Action

It Is Finished

The lieutenant had the priest in custody. We didn't expect any miraculous rescue, and none comes. The priest was quietly executed quietly but for the sound of the rifles.

Resolution (Denouement)

Knock! Knock!

The last priest was dead, but a resurrection soon came with the arrival of another man of the cloth. It seems the Church wasn't so easy to destroy.

14.7 ADAPTATIONS

In 1947, the novel was freely adapted into a film, The Fugitive, directed by John Ford and starring Henry Fonda as the priest. It was faithfully dramatized by Denis Cannan for performance at the Phoenix Theatre in London in 1956, the whisky priest acted by Paul Scofield, and in 1958 at the Phoenix Theatre in New York City. The dramatization was Play of the Week on US television in 1959, with James Donald as the priest. A

highly acclaimed 1961 US television version, released theatrically overseas, featured Laurence Olivier in the role.

14.8 CRITICISM

The Power and the Glory was somewhat controversial and, in 1953, Cardinal Bernard Griffin of Westminster summoned Greene and read him a pastoral letter condemning the novel. According to Greene:

The Archbishop of Westminster read me a letter from the Holy Office condemning my novel because it was "paradoxical" and "dealt with extraordinary circumstances." The price of liberty, even within a Church, is eternal vigilance, but I wonder whether any of the totalitarian states ... would have treated me as gently when I refused to revise the book on the casuistically ground that the copyright was in the hands of my publishers. There was no public condemnation, and the affair was allowed to drop into that peaceful oblivion which the Church wisely reserves for unimportant issues.

Evelyn Waugh in Greene's defense wrote, "It was as fatuous as unjust – a vile misreading of a noble book." Greene said that when he met Pope Paul VI in 1965, he assured Greene, "some aspects of your books are certain to offend some Catholics, but you should pay no attention to that." Many novelists consider the novel to be Greene's masterpiece, as John Updike claimed in his introduction to the 1990 reprint of the novel. On its publication, William Golding claimed Greene had "captured the conscience of the twentieth century man like no other."

14.9 CONTEMPORARY

The Power and the Glory plays a role in the 2017 short film 2048: Nowhere to Run, directed by Luke Scott. In this third of three prequels to Blade Runner 2049, the character Sapper Morton (who is implied to be a replicant later in the film) presents the novel as a gift to Ella, a young friend, exclaiming:

"It’s very exciting. It’s about an outlaw priest who’s just trying to understand the meaning of being human... It’s one of my favorites, you’ll love it".

Check your Progress -1

1. Who wrote "The Power and the Glory"?

   _____

   _____

   _____

   _____

2. Write a short note on criticism of "The Power and the Glory" by Graham Greene?

   _____

   _____

   _____

3. Who was Mr. Tench?

   _____

   _____

   _____

4. Who was Maria?

   _____

   _____

14.10 LET US SUM UP

In this unit we went through plot, composition, characters, themes, analysis, adaptations, criticisms and contemporary of The Power and the Glory by Graham Greene.

14.11 KEYWORDS

- **Archetype:** According to the somewhat controversial Swiss psychologist dude Carl Jung, archetypes are universal signs and symbols from the collective unconscious. They supposedly reflect common human experiences, like birth, death, motherhood, fatherhood, and whatnot.
  Archetypes can be expressed in literature as settings, characters, images and situations. Literary critics like to talk about recurring patterns and

motifs as archetypal. Think of them as symbols that everyone can recognize (without a whole lot of effort involved).

- **Aporia:** Ever been in the middle of an assignment and had the feeling that you just can't write anymore? Like, there's just no way you can keep writing that essay on Shirley Jackson's "The Lottery"? Your brain just won't go there?

  In literature, authors sometimes acknowledge these doubts using a rhetorical strategy known as aporia. It's a Greek word, meaning "impassable path". Aporia is writing that's about how you just can't write anymore. Or, in an aporia, the writer can openly express doubt about the current topic about which they're writing.

  Aporia plays a big part in the work of deconstruction theorists like Jacques Derrida, who use the term to describe a text's most doubtful or contradictory moment. It's the point at which the text has hit a brick wall when it comes to meaning. It has contradicted itself one too many times, and now it's at an impasse. Oops.

  But there's also a more rhetorical side to aporia; it can be useful. It can just refer to a useful expression of doubt when you want to convince someone of something. As in, "Do you really think juggling hand grenades is the best idea?"

- **Best Seller:** A bestseller, also sometimes referred to as popular fiction, is a chart-topping, money-making book. Writers like Stephen King and Janet Evanovich are on the bestseller list a lot these days. Because of their massive popularity, book snobs often debate the merit of bestsellers.

14.12 QUESTIONS FOR REVIEW

1. Write the themes of “The Power and the Glory” by Graham Greene.
2. Describe the plot of “The Power and the Glory” by Graham Greene.
3. Mention the characters of “The Power and the Glory” by Graham Greene.
4. Write the analysis of “The Power and the Glory” by Graham Greene.

14.13 SUGGESTED READINGS AND REFERENCES

1. Veitch, Douglas W. (1978). Lawrence, Greene and Lowry: The Fictional Landscape of Mexico. Ontario, Canada: Wilfrid Laurier University Press. pp. 4, 67.
2. ^ "The Uneasy Catholicism of Graham Greene". New York Times. 3 April 1983. Retrieved 5 January 2014.
3. ^ Details given in the Who's Who 2007 article about Denis Cannan
4. ^ IMDB entry for Play of the Week episode "The Power and the Glory"
5. ^ Sochurek, Howard (Sept 1961), "Power and Glory of Sir Laurence", Life, issue 29
6. ^ The Power and the Glory 1961 television movie at IMDB

   ^ Graham Greene. Paul VI, in 1953, a decade before becoming pope, had defended The Power and the Glory against other churchmen who wanted to censor it. Peter Godman. "Graham Greene's Vatican Dossier", The Atlantic, July/August 2001.

14.14 ANSWERS TO CHECK YOUR PROGRESS

1. “The Power and the Glory” was written by Graham Greene. (**answers to check your progress – 1 Q-1**)
2. The Power and the Glory was somewhat controversial and, in 1953, Cardinal Bernard Griffin of Westminster summoned Greene and read him a pastoral letter condemning the novel. According to Greene:

   The Archbishop of Westminster read me a letter from the Holy Office condemning my novel because it was "paradoxical" and "dealt with extraordinary circumstances." The price of liberty, even within a Church, is eternal vigilance, but I wonder whether any of the totalitarian states ... would have treated me as gently when I refused to revise the book on the casuistically ground that the copyright was in the hands of my publishers. There was no public condemnation, and the affair was allowed to drop

into that peaceful oblivion which the Church wisely reserves for unimportant issues.

3. Mr. Tench was a dissatisfied English dentist. (**answers to check your progress – 1 Q-3**)
4. Maria is the mother of Brigitta, the priest's daughter. (**answers to check your progress – 1 Q-4**)