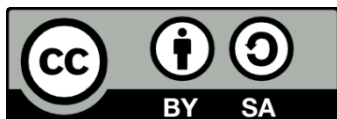




# Επισκόπηση Αγγλικής Λογοτεχνίας II

Ενότητα 3: The Twentieth Century and After (Norton  
Introduction, 1887-1913)

Αικατερίνη Κίτση - Μυτάκου  
Αγγλικής Γλώσσας και Φιλολογίας



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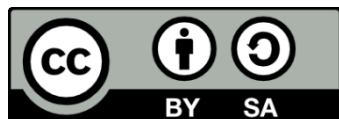


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ΠΑΝΕΠΙΣΤΗΜΙΟ  
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ΑΝΟΙΚΤΑ  
ΑΚΑΔΗΜΑΪΚΑ  
ΜΑΘΗΜΑΤΑ



# The Twentieth Century and After (Norton Introduction, 1887-1913)



Ευρωπαϊκή Ένωση  
Ευρωπαϊκό Κοινωνικό Ταμείο



ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ ΚΑΙ ΘΡΗΣΚΕΥΜΑΤΩΝ  
ΕΙΔΙΚΗ ΥΠΗΡΕΣΙΑ ΔΙΑΧΕΙΡΙΣΗΣ

Με τη συγχρηματοδότηση της Ελλάδας και της Ευρωπαϊκής Ένωσης



ΕΥΡΩΠΑΪΚΟ ΚΟΙΝΩΝΙΚΟ ΤΑΜΕΙΟ

# Contents

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1. The Turn of the Century: From Realism to Modernism; Modern Fiction
2. Modernist Poetry
3. The Woman Question Revisited: Women, History & Writing
4. Postmodernism



# Learning Objectives

- Introduction to the historical, cultural & artistic context of the twentieth century
- Exposure to the main principles of modernism and postmodernism
- Familiarization with some of the main twentieth-century concerns (ex. the woman question, identity, Englishness, etc.)



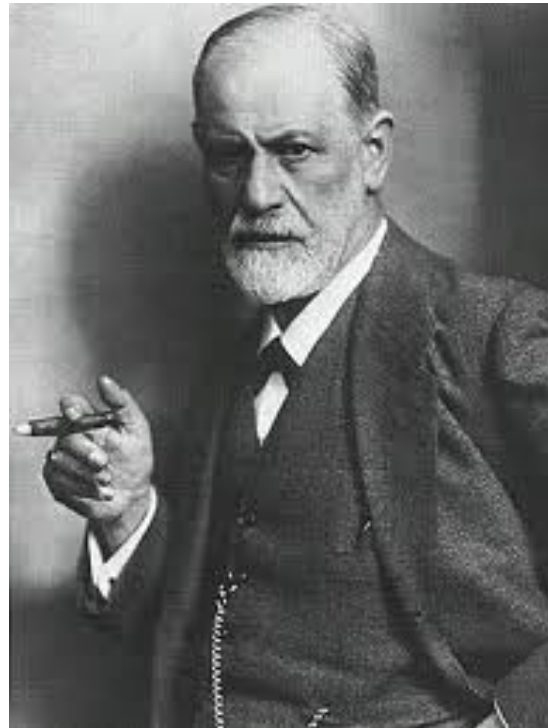


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ΘΕΣΣΑΛΟΝΙΚΗΣ

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# **The Turn of the Century: From Realism to Modernism; Modern Fiction**

# Sigmund Freud, 1856-1939 (1/2)



Εικόνα 1



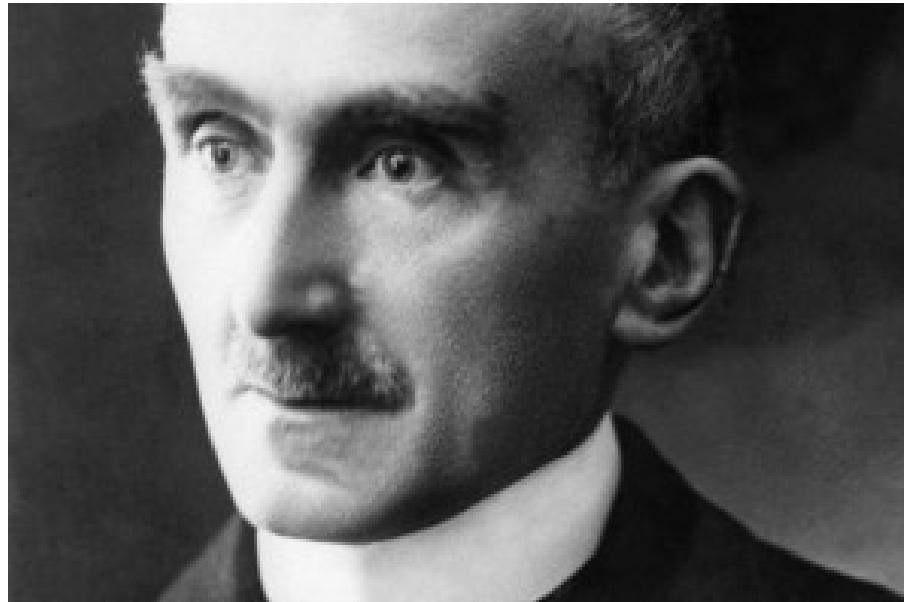


# Sigmund Freud, 1856-1939 (2/2)

- **The Unconscious:** manifested in dreams, slips of the tongue jokes, symptoms
- **Ego:** the organized realistic part of the self
- **Id:** the uncoordinated instinctual trends
- **Superego:** the critical and moralizing function of the self



# Henri Bergson, 1859-1941 (1/2)



Εικόνα 2



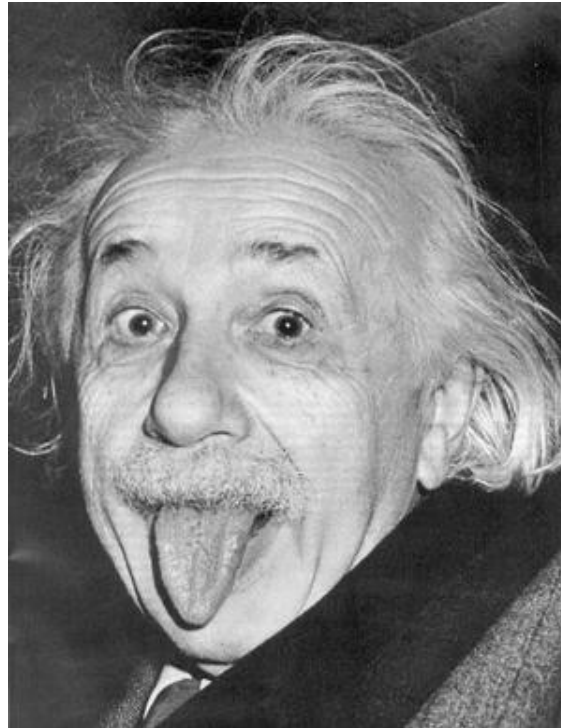
# Henri Bergson, 1859-1941 (2/2)

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- *Time and Free Will.*
- *Matter and Memory.*
- ‘Consciousness is a constant flow of memories’



# Albert Einstein, 1879-1955 (1/2)



Εικόνα 3



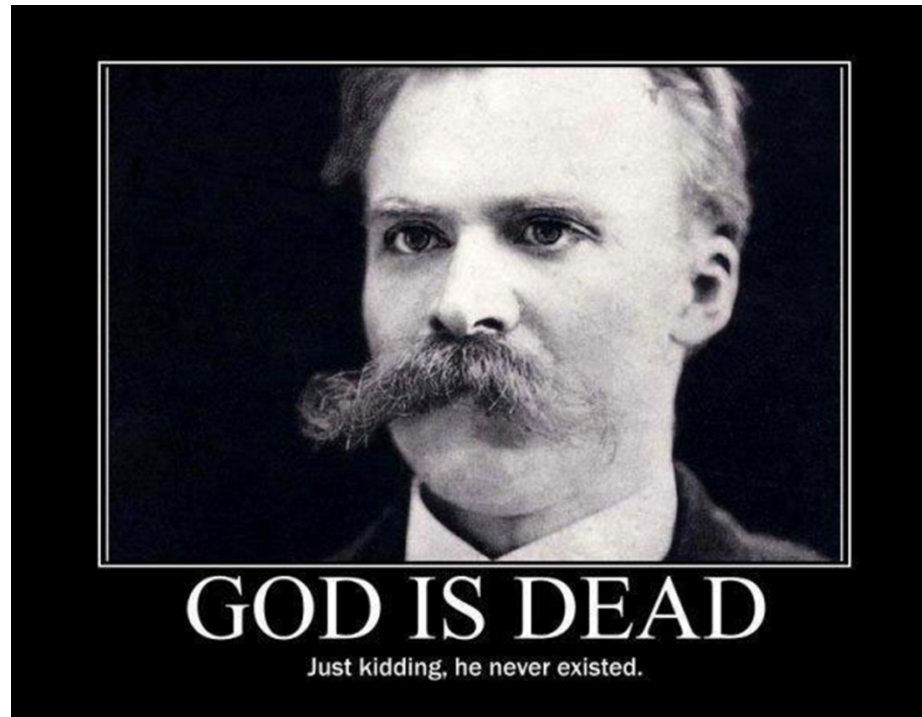
# Albert Einstein, 1879-1955 (2/2)

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- Theory of relativity
- Space-time, chronotope



# Friedrich Nietzsche, 1844-1900



Εικόνα 4



# Mechanization of Time due to:

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- Material production
- Military organization
- The First World War
- The Railway system
- Greenwich time established in 1884
- 1912 homogenized time system



# V. Woolf: 'In or about December 1910 human character changed'

- Agitations by trade unions, the suffragettes, and the Home Rule movement in Ireland
- Programme of radical social reform
- Post-Impressionist Exhibition organized by Roger Fry





# Impressionism

- Impressionism: the impression of a moment is sufficient to be called a picture
- Manet
- Monet
- Renoir
- Pissaro
- Degas
- Toulouse-Lautrec



# Post-Impressionism

- Post-Impressionism: avant garde art in France in the last two decades of the 19th century
- Seurat
- Cezanne
- Gauguin
- Van Gogh
- Pissaro
- Picasso



# Jan Steen, *The Christening* (1664)



Εικόνα 5



# Auguste Renoir, *A Dance at the 'Moulin de la Galette'* (1876)



Εικόνα 6



# Auguste Renoir, *Young Girl with Umbrella*



Εικόνα 7



# Edouard Manet, *Monet Working in his Boat* (1874)



Εικόνα 8

# Henri de Toulouse-Lautrec, *La Toilette* (1889)



Εικόνα 9



# Claude Monet, *The Gare at St-Lazare in Paris* (1877)

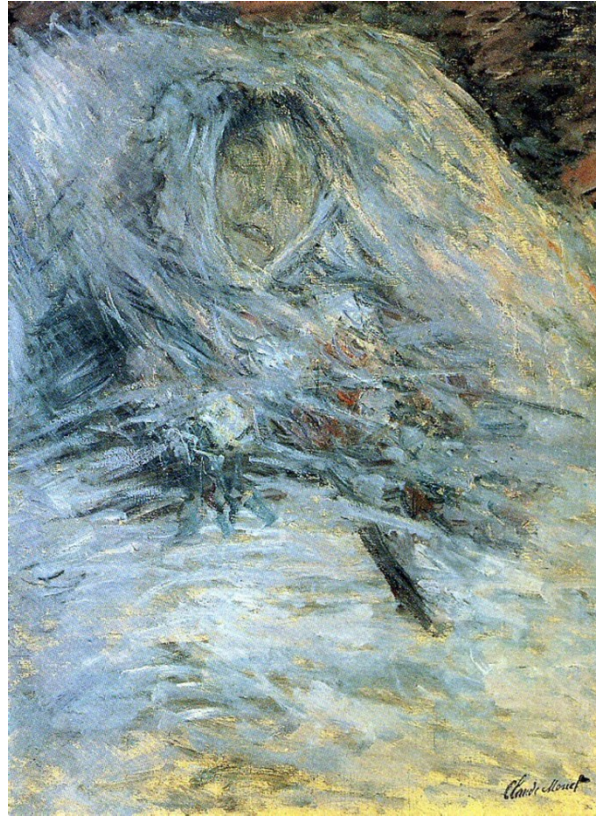


Εικόνα 10





# Claude Monet, *Camille Monet on her Deathbed* (1879)



Εικόνα 11

# Claude Monet, *Waterloo Bridge, Grey Day* (1903)



Εικόνα 12

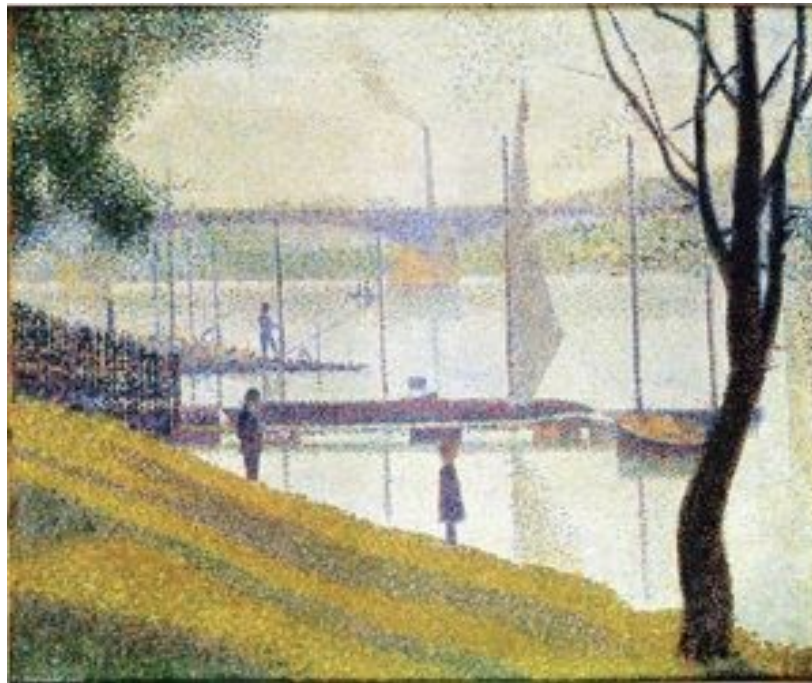


# Edgar Degas, *The Absinthe Drinker* (1875)



Εικόνα 13

# Georges Seurat, *Bridge at Courbevoie* (1886)

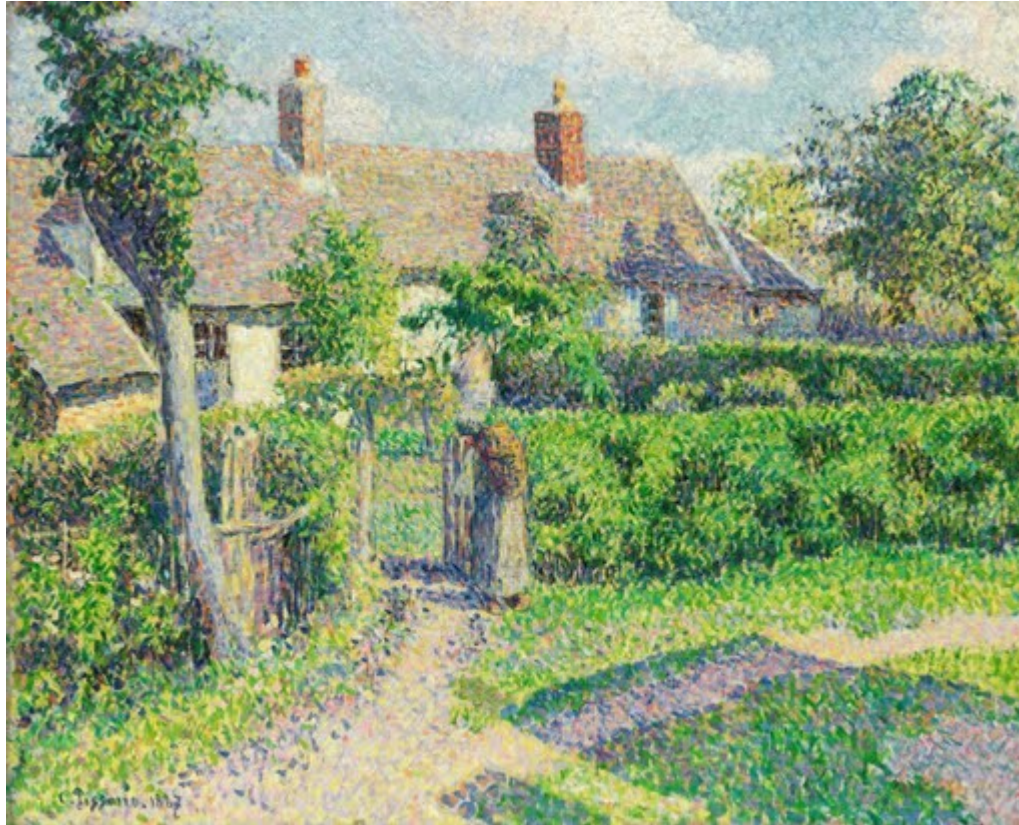


Εικόνα 14





# Camille Pissaro (1887) *Pointillism*



Εικόνα 15

# Georges Seurat, *Sunday Afternoon on the Island of La Grande Jatte* (1886)



Εικόνα 16



# Vincent van Gogh, *The Artist's Room in Arles* (1889)



Εικόνα 17





# Vincent van Gogh, *Starry Night* (ca 1889) *Expressionism*



Εικόνα 18





# Paul Gauguin, 'Day-dreaming' (1897)



Εικόνα 19



# Paul Gauguin *Primitivism*



Εικόνα 20



# Paul Cezanne, *Mme Cezanne (1890-2)*



Εικόνα 21



# Paul Cezanne, *Cubism*



Εικόνα 22





# Pablo Picasso, *Violin and Grapes* (1912)



Εικόνα 23



# Pablo Picasso, *Girl with a Boat* (1938)



Εικόνα 24



# Pablo Picasso, *Portrait of Dora Maar* (1937)



Εικόνα 25



# Pablo Picasso, *Weeping Woman* (1937)



Εικόνα 26



# Virginia Woolf, 1882-1941



Εικόνα 27



# D. H. Lawrence, 1885-1930



Εικόνα 28



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# Modernist Poetry



# T. S. Eliot, 1888-1965



Εικόνα 29



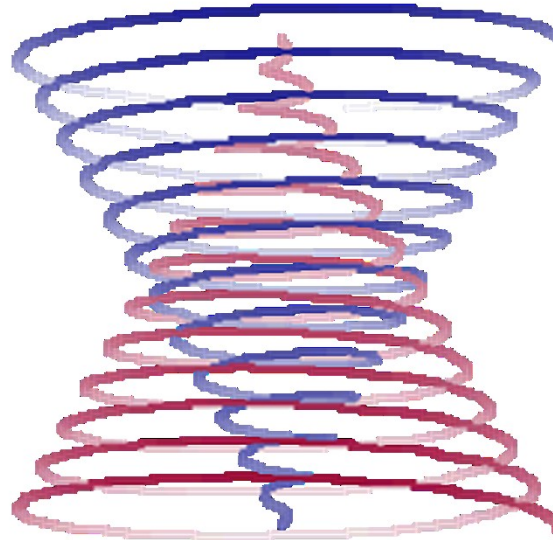
# William Butler Yeats, 1865-1939



Εικόνα 30



# Double Gyres



Εικόνα 31



# The Gyre

- The image of the gyre, a spiralling form, or swirling vortex, captured contrary motions inherent within the process of history.
- Yeats divided each gyre into different regions that represented particular kinds of historical periods that could also represent the phases of an individual's psychological development.



# 'Leda and the Swan'



Εικόνα 32



Εικόνα 34



Εικόνα 35



Εικόνα 33







ΑΡΙΣΤΟΤΕΛΕΙΟ  
ΠΑΝΕΠΙΣΤΗΜΙΟ  
ΘΕΣΣΑΛΟΝΙΚΗΣ

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# **The Woman Question Revisited: Women, History & Writing**

# *A Vindication of the Rights of Woman, 1792*



Mary Woolstonecraft, 1759-1797

Εικόνα 36



# The gender ideology of the Romantic period (1/2)

- There was a marked emphasis on the contrast between **public and private spheres**: the expanding masculine public sphere of political, civic, and intellectual life, and of industry and commerce, formed a counterpoint to the feminine private sphere, which centered on family life and on the care and early education of children. It was assumed that men were *rational*, while women were *emotional*.



# The gender ideology of the Romantic period (2/2)

- Women had no political and economic rights.
- Married women had no right to own property or keep any money they earned.
- Social custom as well as law confined women to the roles of wife and mother.
- Women writers were mostly wealthy and well-connected.
- Role of woman as author threatened to subvert gender divisions. As the profession of authorship began to open for women, the division of private from public became blurred.
- Reviewers of female writers moralized the authors rather than the text.



# *A Vindication of the Rights of Woman, 1792 (1/4)*

- Now widely regarded as the founding text in modern British feminism.
- Wollstonecraft challenges cultural stereotyping and the ideology of the separate spheres.
- Wollstonecraft insisted that women's weaknesses were not inherent in their physical or mental make-up but resulted from their lack of education or employment.
- She also claimed that women, because they are denied political rights and privileges, have been forced to seek their ends by means of coquetry and cunning.



# ***A Vindication of the Rights of Woman, 1792 (2/4)***

- If woman is not prepared by education to be the companion of man, she will stop the progress of knowledge and virtue.
- The slavery of women degrades the master and the abject dependant.
- Women cannot be confined to domestic concerns by force.
- The false system of education makes women alluring mistresses rather than affectionate wives and rational mothers.
- Artificial weakness gives birth to cunning which excites desire but undermines esteem.





# *A Vindication of the Rights of Woman, 1792 (3/4)*

- Women are schooled to cunning, softness of temper and outward obedience, propriety and beauty.
- They are taught to please and only live to please, and acquire manners, not morals.
- Women are the toys of men.
- A woman who strengthens her body and mind will become the friend of her husband, not his dependant.
- A proper education can enable a woman to support a single life.

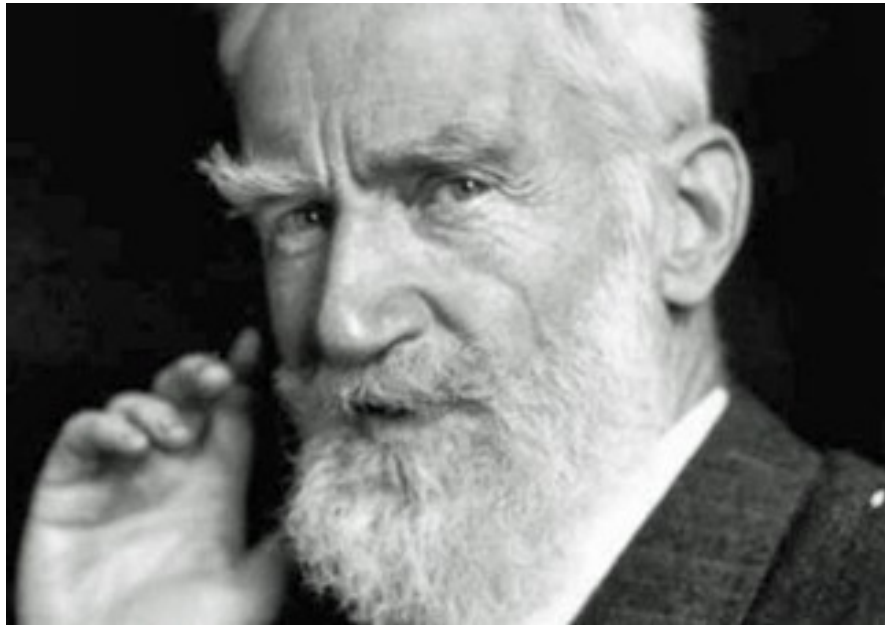


# ***A Vindication of the Rights of Woman, 1792 (4/4)***

- Very few women have emancipated themselves.
- Those few extraordinary women were male spirits confined by mistake in female frames.
- To rise in the world, women must prostitute themselves into marriage.
- Female accomplishments make women creatures of sensation.
- Women must be educated to have power over themselves, not over men.



# George Bernard Shaw (1856-1950) (1/2)



Εικόνα 37



# George Bernard Shaw (1856-1950)

## (2/2)

- Irish
- A socialist
- Member of the Fabian society
- Committed to socialist reform
- Admired realistic drama
- Created drama of ideas
- Attacks Victorian moralism



# *Mrs Warren's Profession*



Εικόνα 38



# Suffragettes



Εικόνα 39



# Mrs Warren's Profession, Videos

- <https://www.youtube.com/watch?v=6Dy3rz1wiu8>
- <https://www.youtube.com/watch?v=mhbJ0zLPGYU>



# *A Room of One's Own, 1929*



Εικόνα 40

- ‘Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size’.



# Adrienne Rich, *'Aunt Jennifer's Tigers' (1951)*



Εικόνα 41

Aunt Jennifer's tigers prance across a screen,  
Bright topaz denizens of a world of green.  
They do not fear the men beneath the tree;  
They pace in sleek chivalric certainty.

Aunt Jennifer's finger fluttering through her wool  
Find even the ivory needle hard to pull.  
The massive weight of Uncle's wedding band  
Sits heavily upon Aunt Jennifer's hand.

When Aunt is dead, her terrified hands will lie  
Still ringed with ordeals she was mastered by.  
The tigers in the panel that she made  
Will go on prancing, proud and unafraid.



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# Postmodernism



# Postmodernism (1/5)



Εικόνα 42

- A term applied to literature, art, philosophy, and literary criticism, among others.
- A reaction to the assumed certainty of scientific, or objective, efforts to explain reality.
- It stems from a recognition that reality is not simply mirrored in human understanding of it, but rather, is constructed as the mind tries to understand its own particular and personal reality.



# Postmodernism (2/5)

- It is highly skeptical of explanations which claim to be valid for all groups, cultures, traditions, or races, and instead focuses on the relative truths of each person.
- Interpretation is everything; reality only comes into being through our interpretations of what the world means to us individually.
- Postmodernism relies on concrete experience over abstract principles, knowing always that the outcome of one's own experience will necessarily be fallible and relative, rather than certain and universal.





# Postmodernism (3/5)

- Postmodernism is 'post' because it denies the existence of any ultimate principles, and it lacks the optimism of there being a scientific, philosophical, or religious truth which will explain everything for everybody - a characteristic of the so-called 'modern' mind.
- The paradox of the postmodern position is that, in placing all principles under the scrutiny of its skepticism, it must realize that even its own principles are not beyond questioning.



# The Dancing House, Prague, Frank Gehry



Εικόνα 43



# Postmodernism (4/5)

- Postmodernism is about replacement, newness, and futurism.
- If Modernism was about using a rational approach to design products which would appeal to and be useful to everyone, Postmodernism is about subjectivity and individualism.



# Lady Gaga



Εικόνα 44

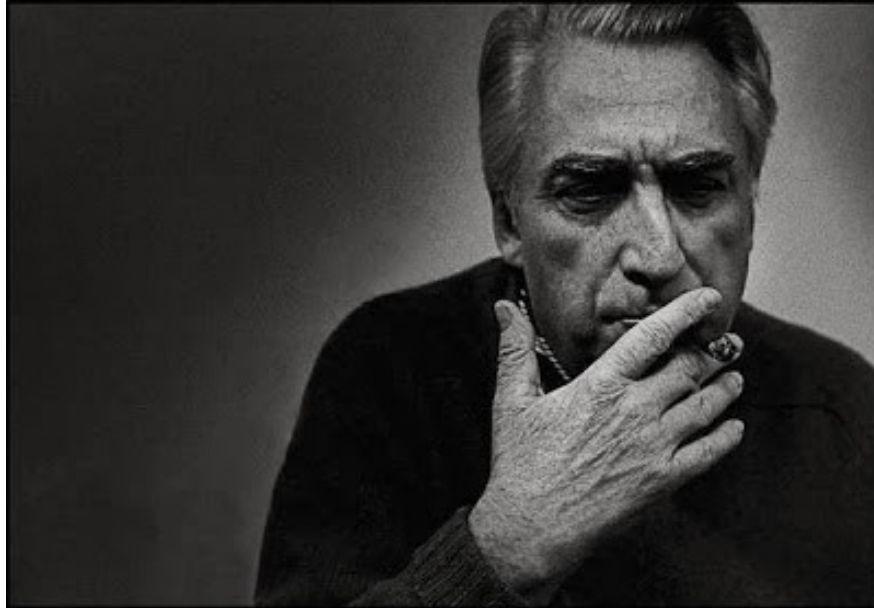


# Postmodernism (5/5)

- The Modernist chant of “less is more” is boring to Postmodernists, who are happy to produce works with decorative, maybe even deliberately useless features: they see creation as play, as a form of free art.
- Postmodernists love to quote ideas that have gone before them.
- They are enemies of straight lines, toned-down colours, and standard approaches.



# Roland Barthes, 1915-1980



Εικόνα 45





# *'The death of the author' (1967) (1/2)*

- Literature is the trap where all identity is lost, even the author's.
- Once an action is recounted, the author enters his [sic] own death and writing begins.
- The author is figure produced by modern capitalist societies.
- Literature is tyrannically centered on the author.
- For Barthes, it is language that speaks, not the author.



# *'The death of the author' (1967) (2/2)*

- The modern writer is not the past of his book, but born simultaneously with his text.
- Every text is utterly written here and now, it is readerly rather than writerly .
- Texts do not have a single theological meaning, but are multi-dimensional
- No text is original, a text is a tissue of citations, signs.
- Authored texts are closed.
- Literature is revolutionary, as it refuses to assign an ultimate meaning to a text.
- The true locus of writing is reading.
- The text consists of multiple writings which only the reader can collect and unite.



# Romeo + Juliet, Baz Luhrmann (1996)



Εικόνα 46



# *William Shakespeare Romeo and Juliet,*

## Prologue

- Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.  
From forth the fatal loins of these two foes  
A pair of star-cross'd lovers take their life;  
Whose misadventured piteous overthrows  
Do with their death bury their parents' strife.  
The fearful passage of their death-mark'd love,  
And the continuance of their parents' rage,  
Which, but their children's end, nought could remove,  
Is now the two hours' traffic of our stage;  
The which if you with patient ears attend,  
What here shall miss, our toil shall strive to mend.



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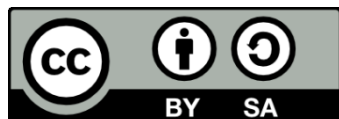
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Ευρωπαϊκό Κοινωνικό Ταμείο



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ΕΙΔΙΚΗ ΥΠΗΡΕΣΙΑ ΔΙΑΧΕΙΡΙΣΗΣ

Με τη συγχρηματοδότηση της Ελλάδας και της Ευρωπαϊκής Ένωσης



ΕΥΡΩΠΑΪΚΟ ΚΟΙΝΩΝΙΚΟ ΤΑΜΕΙΟ



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