

Modernist Text in Literary of England in the 1920s

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Abstract: Experimentation in the field of literary text by the authors of modernist literature is explained by the rethinking of the canonical status of the established components of the former artistic paradigm, which stimulated the renewal of artistic forms of the early twentieth century. Taking into account the heterogeneity of the system of modernism, our work notes that modernist innovation was not so much the purposeful destruction of established forms, but also reconstruction, building new connections between elements of the artistic system. Literary experiments of modernism concerned primarily the form of a work of art. The defining principles of the poetics of modernist writers were the original modeling of the temporality of their works, the interaction of different types of art and genre decanonization. English modernism appeared against the background of Victorian literature, and, accordingly, rethought its traditional forms (style, genre, composition, pictorial and expressive means, etc.), and, despite the anti-Victorian performances of modernist artists, in comparison with other national models modernism remained the least radical.

The modernist text as a kind of literary text itself must be considered in the context of the historical era that gave birth to it. This era attributed to him certain features, characteristics, signs. During the development of this historical and artistic era, an invariant was formed, that is, an example of a modernist text, which has a number of certain fixed artistic features. Let us first consider modernism as an artistic movement and a historical era, and then the formation of the basic principles of a modernist text in the context of the development of modernist literature.

Key Words: modernism, a stream of consciousness, English modernist text, an internal monologue.

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I. INTRODUCTION

General characteristics and origins of literary modernism

Realism, as a large extent the exponent of the aesthetic ideas of European positivism of the mid-19th century, at the end of the century and at the beginning of the 20th century, begins to gradually be replaced by new artistic phenomena and trends. Those significant changes that occur at this time in European art and literature, as mentioned above, are usually called the term "modernism". Modernism is, first of all, understood as a set of trends in art, trends and schools that opposed themselves to the traditional aesthetics of realism and naturalism. We agree with the position of scientists who define modernism as a complex and multi-layered phenomenon, in which it is customary to distinguish several chronological stages. The first stage, the so-called decadence or early modernism, covers the last third of the 19th century. The next stage, which begins at the end of the 19th century and lasts almost until the middle of the 20th century, is called mature modernism. The third stage is associated with the development of a specific, artistic display of modernism, which was called avantgarde and spread in European literature around the 10s of the 20th century. Etymologically, the term "modernism" comes from the word modern - "new, modern", and is often used in the meaning of "new art". However, it would be wrong to reduce the content of the concept to the etymology of the word. Denying outdated ideas and art forms, modernists found new ways and means of artistic expression, looked for new art forms, trying radically to renew all types of art, including literature. Therefore, modernism may be considered a real artistic revolution, which made epochmaking discoveries in literature. There is the portrayal of the human psyche in the form of "a stream of consciousness", appeal to distant associations and allusions, narrative polyphony, universalization of a specific artistic technique and its transformation into a general aesthetic principle, expansion the content of literary texts by addressing the hidden meaning of life phenomena, to the unreal and unknowable. Modern scholars do not adhere to a common opinion regarding the time of the emergence of modernism and its periodization in the European cultural space. For a long time, it was believed that modernism originated in France in the 70s of the 20th century, the first manifestations of which were artistic

impressionism and poetic symbolism. In the last decade, the opinion has spread among scientists that the beginning of modernism is associated with the first decade of the 20th century.

Some scholars generally consider the concept of "modernism" inappropriate, and insist that one should only talk about individual literary and artistic directions and not combine them under a single name. The relevance of this position is emphasized by the thought that not all European writers, who by tradition are classified as modernists (J. Joyce and V. Woolf, F. Dürrenmatt and R. Musil, G. E. Nossak and others), belonged to one or another other modernist schools.

But it should be noted that "independent" modernists and representatives of artistic trends use common techniques, and their work is characterized by common features, including linguistic priorities.

Seeking to distance themselves from reality and focusing on human psychology, modernists draw on themes, plots, images from folklore, mythology, cultural history in their work, and also actualize the latest philosophical ideas in literary texts. Thus, the idealistic philosophy of Henri Bergson, which asserted the impossibility of rational cognition of reality, proclaimed the primacy of intuition over reason, and opened the way to mysticism. Sigmund Freud's theory explained everything complex in the social life of people by the manifestation of biological instincts, "displaced" into the subconscious, but which actively influence the psyche of the individual. The artistic paradigm of modernism resolutely denies the artistic principles and methods of realism and naturalism, rejects their interest in reality, lifelikeness, demythologization and metaphysics. But at the same time, modernism does not accept a romantic escape from reality. Art has no "dubious vocation" to save people from reality. If earlier there were disputes over the right to express the essence of artistic activity - "imitation or transformation of reality" (that is, as we see, the dispute between realists and romantics), then modernism in place of these traditional two principles puts forward its own, the third - "creating a new reality". Modernist writers sought to find a new perspective, in particular through the prism of the inner world of the individual. Based on the same ideological, philosophical and artistic principles, modernism as an artistic direction was an internally heterogeneous conglomeration of diverse artistic phenomena. At the end of the 19th century, neo-romanticism, impressionism, symbolism and aestheticism emerged. At the turn of the century, expressionism, futurism, cubism were added to them, and during and after the World War I - dadaism, surrealism, the school of "stream of consciousness", the theater of the absurd. The modernist text as a kind of the text itself must be considered in the context of the historical era that gave birth to it. This era attributed to him certain features, characteristics, signs. During the development of this historical and artistic era, an invariant was formed, that is, an example of a modernist text, which has a number of certain fixed artistic features. So, we define the main features of the modernist text:

- a fundamentally new understanding of tradition: denial of cultural stability, the search for new means in art (metalanguage, symbolism, myth-making, etc.);
- announcement of the "stream of consciousness" method as a means of individual cognition;
- rejection of determinism in a literary work;
- recognition of the artist's consciousness as the only creative center, and his intuition as the main driving potential of art;
- the perception of fiction as the highest knowledge, is able to penetrate into the most intimate depths of the individual and spiritualize the world;
- search for new ideas that transform the world according to the laws of beauty and art; art is proclaimed self-valuable and self-sufficient;
- the acquisition of new features by epicity: impressions, associations, allusions are considered events;
- focus on the process of reproduction, language, individual consciousness;
- openness of finals, ambiguity of symbols, appeal to the inner "I" of the reader.

Thus, the modernist literary text became a mouthpiece not only for revolutionary shifts in the field of artistic form, but also, to a certain extent, a social rebellion against the rigidity and absurdity of the world, defending the human right to be a free, self-sufficient person. Modernism protested against the worship of the power of money, against spiritual degeneration and poverty, proclaiming the cult of art and the will of the artist.

II. DISCUSSION

The originality of the English modernist text

This section presents the national version of the modernist text - the English modernist text, which, having inherited all the features of European modernism, added its own artistic colors and stylistic spectrum.

Let us summarize all the stages of the development of modernism in the context of the development of English literature. The English literature of the 1920s, engendered by deep discontent and confusion, was riddled with skepticism and bitterness.

The most consistent writers of the "lost generation", abandoning the desire to show life in all its complexity and completeness, closing in on their personal world, came to the destruction of their art. Proceeding from the position that life, as such, is meaningless and hopeless, and any social transformations, any social

struggle are useless, they objectively presented a person as a being not only powerless, but also fatally doomed in this powerlessness. In the realized this contradiction is the key to the work of many writers of the 20s. The sentiments of most of the Lost Generation artists are beautifully summed up in the opening lines of D.H. Lawrence's latest novel, *Lady Chatterley's Lover*: "Our century is essentially tragic, and therefore we do not perceive it as tragic. The cataclysm has already taken place, and among the ruins we are starting to build some houses again, again cherish some hopes. This work is hard - in the future there is no smooth road, and we go around or push through obstacles. We must live, no matter how many heavens fall" (Lawrence, p. 3). The author reflects that it would be best to wipe out the cause of all troubles - the hated machines; but since this is impossible, he concludes: "It remains only to calm down and live your life" (Lawrence, p. 46). In 1920s English literature, there was a tense struggle between two directions. Young innovative writers (J. Joyce, V. Woolf, D.H. Lawrence), who were called "modernists", were criticized by the writers who continued the literary tradition of the 19th century (J. Galsworthy, A. Bennett, H.G. Wells). The latter reproached them for subjectivist arbitrariness, randomness of works, escape from life and from responsibility to society. At the end of the 19th century, moods of despair and weariness appeared in European literature. "Writers - mainly lyricists who were the first to receive the name "decadents", called themselves in most cases "symbolists". No matter how they themselves understood it, their work, one way or another, usually came from a very vague, irrational striving for some otherworldly spiritual world, which in its "otherworldly" manifestations turned out to be as significant as it was indefinite, so that these manifestations of it received only allegorical symbolic expression" (Herman).

In England, such artistic thinking was inherent in the poetry of J. E. Flecker and J. B. Yeats. A few naturalistic and aesthetic trends (pre-Raphaelites, symbolism, aestheticism) became an expression of decadence in England. Thus, the Pre-Raphaelite movement was formed on basis of the romantic protest against reality, but their rebellion was of an aesthetic nature.

The former, in turn, criticized their literary opponents for copying life, obsessive factualness, which, in their opinion, kills the work (Davydenko, p. 95). One of the ideologists of the new trend, V. Woolf, accused the representatives of the opposite camp of "materialism", of excessive interest in the material, objective side of the heroes' existence, of being obsessed with "body" and not "soul." In his article "Modern Fiction" (1925) V. Woolf speaks of the excessive "sense of authenticity that embalms everything" in the works of realists, complains about their lack of desire to find new means to express the contradictory, so difficult to grasp, the spirit of modern life (Woolf). The crisis in literature and decadence as its manifestation were the result of a general crisis in the economic, political and cultural situation in Europe. After the crisis of 1878-1879, "the great empire over which the sun never sets" is losing its former power. These changes influenced the development of modern English literature, but they affected the work of writers in different ways. The World War I led to a real social shock, which shocked and frightened all sectors of society. Philosophers and publicists explained the emergence of war not by social, but by biological reasons - the primordial cruelty of human nature, the human tendency to destruction. They proclaimed the unknowability of the world, denied the idea of progress. After the war, works appeared that clarified the essence and nature of a new phenomenon in the spiritual life of the twentieth century - mature modernism is represented by the novels "Women in Love" by D. H. Lawrence (1920), "Ulysses" by J. Joyce (1922), "Mrs. Dalloway" by W. Woolf (1925). At the first experimental stage of the search for new themes and forms, modernist writers rejected the traditional narration, proclaiming the reception of the stream of consciousness as the only correct way to cognize a person, and the authors also presented the influence of myth as the structure-forming foundations of the unity of the text on the artistic image as an instrument of aesthetic communication ("Ulysses" Joyce, poetry of T. S. Eliot, T. Mann, J. Updike, Gabriel Garcia Marquez, W. Faulkner and others). Rejection of existing stereotypes and systems, pessimism, the course of life and thought, the priority of the personal over the public, an energetic search for new forms of expression, the synthesis of various types of art, focusing on the inner world of the individual, a tendency to mysticism and the subconscious, orientation to the laws of philosophy of being and art, the rejection of the one-line dependence of cause and effect, the separation of things, which previously seemed indivisible - these are the clear signs of modernism. All these features were inherent in the English modernist text (Davydenko, p.169). In the twenties of the twentieth century in English literature there was a fairly clear distinction between directions and forces (in the 30s it will become sharper and more emphasized). Most of the artists of the word acutely felt the doom of old forms of life, moral norms, ideas and values. Some sought to actively oppose the spirit of the revolution and its influence, while others sought an illusory salvation in flight from the most difficult problems that changing historical conditions presented to them. It is characteristic that it was during this period that the term "escapism" arose (from the English verb to escape), which meant a departure from the exciting and socially relevant most often into the world of private life, intimate experiences. Skepticism in the work of writers of the post-war period took various forms and led to different creative results. So all kinds of formal searches became widespread. One of the most widespread types of experimental art in prose is the novel of the so-called stream of consciousness. The term "stream of consciousness" itself was introduced by the famous American psychologist William James in his book "Fundamentals of Psychology", which was first published as a series of articles from 1874 to 1890. Considering thought as a stream, James argued: "consciousness never depicts

himself as being shattered into pieces. Images like "chain" or "row" do not depict consciousness as it appears to itself. It has nothing to communicate - it flows. "Stream of thought", "stream of consciousness", "stream of subjective life." James argued that "the stream of consciousness is a kind of sense of the human" I ", its expression or even its equivalent, and, moreover," the integrity of the "I" - wrote James, - is something that internal gaps cannot interrupt. The integrity of the "I" is the reason why the understanding of the present moment, although it is not in the dark about the time gap, nevertheless feels inseparable with some selected parts of the past" (Cit. by: Belyaeva, p. 234). These theoretical positions of James have influenced the theory and practice of many American and English writers. The stream of consciousness is inherent in vivid examples of English modernist text. At the same time, American theorists distinguish between two sides of the stream of consciousness. They see in it, on the one hand, a literary genre, and on the other, a device, an expressive means. They often identify stream of consciousness as an internal monologue that existed in literature long before James. For the first time, the term "inner monologue", according to the observations of American researchers, was mentioned in the novel by A. Dumas "Twenty Years Later", although the desire to portray the inner world of the hero with the help of an inner monologue was encountered in literature much earlier. By itself, the technique of internal monologue is widespread in literature and helps to better reveal the inner world of the hero.

It was used very widely by L. Tolstoy and F. Dostoevsky, and by many American realist writers. In the work of English modernists, the inner monologue is presented in the works of Virginia Woolf and James Joyce. As a technique, the "stream of consciousness" is identified not only with an internal monologue, but also with an internal analysis, and with the so-called "sensory impression". Internal analysis was widely used by realist writers in the 19th and 20th centuries and, of course, is still an important component of the arsenal of methods of realistic literature. As for the "sensory impression", this term was introduced by American literary scholars to designate a technique very close to an internal monologue. The inner monologue is a direct quote from thinking in the process of creating thoughts or impressions and continues completely in an active state ... Sensory impression is also associated only with a small part of consciousness, but with the one that is further removed from the point of focus of attention. Unlike the internal monologue, it is almost always fragmentary, never used throughout the entire work as a whole. Perhaps this is because thinking, while remaining almost completely passive, registers only the least assimilated impressions, which are often conveyed as poetic images. The inner monologue in the works of realist writers serves as a way to convey the inner world, feelings, feelings, thoughts of a person. However, modernists, according to Sigmund Freud, saw in the stream of consciousness a way of expressing not only the feelings, feelings, thoughts of a person, but also his unconscious, that is, those aspects of the human psyche that, as they believe, cannot be conveyed through language. "A stream of consciousness novel should be considered as such, as the main subject of the depiction of consciousness, usually of one of the characters, that is, which plots, themes or general effects are not achieved in these novels, they are the result of the involvement of the character's consciousness as "a screen" or "film" on which they are depicted. The novel of the stream of consciousness flows continuously, easily, manifesting itself spontaneously, with reminiscences and forebodings" (Belyaeva, p. 234). Thus, the stream of consciousness, according to the definitions of the researchers, is "one of the artistic methods of penetrating the private, personal life of a character, the desire to most adequately reflect in a literary work the complex process of a person's mental activity, containing elements of rational-conscious, emotionally sensitive intuitive-subconscious activity. The stream of consciousness involves the direct focusing of thoughts, experiences, feelings, memories, conscious and unconscious desires, moods, intuitive sensations. For many writers of the twentieth century, the "stream of consciousness" has become one of the main methods of storytelling and penetration into the inner world of heroes. The novels "Portrait of an Artist in his Youth" and "Ulysses" by J. Joyce are classic examples of the use of the stream of consciousness in English modernist literature.

The English modernist text inherited all the characteristics of the text of European modernism, while, of course, adding its own characteristics. The main such feature is the variety of literary techniques. The artistic style of the English modernist text is represented mainly with epic genres, novels and stories.

English modernists asserted themselves as pan-European authors, so English gradually replaced French from the standpoint of a kind of lingua franca of the European intellectual elite. They decided to challenge the main myth of the insular consciousness - an unshakable faith in the identity of British culture. The result of the activities of modernist authors was the creation of a new type of novel, where the problem of freedom of creativity and such an artist who, in the conditions of the "decline of European civilization" by trial and error, tries to give his artistic language a standard, the status of a special reality, "words in a word".

Virginia Woolf, in her lecture "Mr. Bennett and Mrs. Brown" (1924), proclaimed the shocking truth that somewhere in December 1910, human nature changed, and already in 1919 she saw a new literature, which she called modernist, having adopted the word "modern" for the first time in a qualitative sense. The highest achievement of English modernist prose is the work of the Irishman J. Joyce, for whom attention to the inner world of man, his psychology, became his creative credo.

In his work, the "stream of consciousness" becomes a literary method. The originality and immensity of Joyce's novel lies in its versatility. The author depicts the tragedy of an educated creative personality of the

20th century, who, in her desire to get rid of dependence on religion, nationality, politics, society, the information shock of a big city, remains unbearably lonely. The main conclusion of Joyce's work is that a person, no matter how brilliant he may be, does not exist on his own; he finds happiness and balance only in the simple joys of life - communication, relationships of love and respect.

Another "pole" of English modernism is represented by David Herbert Lawrence, an ultra-romantic and subjectivist. His writer's creative credo is the call to return to nature. Lawrence resolutely denies modern civilization, with each of his works he tries to achieve that the reader asks the question: how true am I myself, and how true is my life? (Davydenko). An alternative point of view is given in some recent Lawrence studies. N. A. Kudrik argues that the very so-called "apology of anti-intellectualism" by Lawrence is a myth that the writer himself created. In fact, the intellectual potential of his prose is very high, and the "calls for a return to nature" are nothing more than a kind of philosophy of "ecological vision", the creation of which the English writer was far ahead of his time (Glinka, 2012). The same problem of "truth", only in a different - aesthetic - aspect found expression in the work of Virginia Woolf. The basis of V. Woolf's mature novels is the search for "life" - the beginning, which arises in three main guises, to which the writer refers in all her works: consciousness, death, time. For the poetics of the novels of the 1920s, the "texture" of the text is of particular importance - its saturation with associative connections, lyrical digressions; and a plot composition that unites diverse, often disparate impressionistic sketches into a single whole. Many British critics believe that these elements are most harmoniously combined in the novel "Mrs. Dalloway". The deep theme of the novel is the discovery of the wonders of life, which give creative efforts of consciousness, separate space from time, and wasted time from found.

III. CONCLUSION

So, the era of modernism in English literature is characterized by revolution in the perception of personality, its existence in society and beyond. Reality is being replaced by the ephemeral inner world of a person who is rebelling against the injustice of life. To depict the inner experiences of the hero, modernist writers began to use innovative techniques, in particular the inner monologue and the stream of consciousness. The avant-garde of English-speaking modernist authors is a kind of "triumvirate", which includes James Joyce, David Herbert Lawrence and Virginia Woolf. In our opinion, the origins of modernism should be seen in the desire of writers to create a new type of text, in which numerous experiments with form were used to influence readers, and in the sense intellectualism, violation of cultural taboos, elitism prevailed.

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