

Twentieth-Century Fiction I

October 14. Joyce, concluded. Sayers, *Whose Body?*

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review

How to look for structural patterns

reduce plot to kernels

track narrative variation: chronology, temporality

suspend attention to themes

BIN GO!	Chapter I	II	III	IV	V
i	5 Youngest Stephen; early sensations	50 Uncle Charles; no school; adventures	86 Nighttown routine; S as prefect	124 Daily pieties	146 Sordid home life; thinking of poetry
ii	6 Clongowes: school episodes; illness; dream of death	54 family; writing a poem & memory of earlier writing; Conmee: <i>Ha! Ha! Ha!</i>	91 Arnall's at the retreat; first sermon on hell (free indirect); marriage in heaven of S & Emma		[155] Davin's story; the dean: "tundish"
iii	22 Xmas dinner; family arguing	61 Whitsuntide play; memory of earlier at Belvedere ("Admit!")	[98] sermon on Hell (direct discourse): composition of place	129 Director of Belvedere: priesthood?	[160] U. students; S's lecture on aesthetics
					182 the villanelle
iv	33 "Smuggling"; the playground	72 Cork; <i>Foetus</i>	[107] sermon: pains of the damned (dir. disc.)	[136] No; back home to the family	188 S and Cranly: religion; "I will not serve"
v	[39] Pandying; going to the rector	80 Spending the prize money; the prostitute	114 Goatish creatures; confession	138 Out to the beach; the boys; the girl in the water	209 the diary

filled in by AG

symmetry

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routines/failures

interiority/fantasy/epiphany

the din of voices; climaxes

sexuality—male bonds?

moments of triumph

Reversal

review

The nature of Joyce's literary project

“our failure is to form habits”

imposing artistic order (“mythic method”)

Is Joyce's artistry in *Portrait* like Stephen's in the villanelle?

Joyce/Stephen

—I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use—silence, exile, and cunning. (208)

Mother is putting my new secondhand clothes in order.

(213)

to **forge** in the smithy of my soul (213)

indeterminacy

Nothing is more revelatory of the point of view of Flaubert than *the very ambiguity of point of view*.

Pierre Bourdieu, *The Rules of Art* (1998)

The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails.

—Trying to refine them also out of existence, said Lynch. (180)

going popular

1890—: emerging structural opposition between

field of restricted production (late James, Conrad, Stein, Joyce)
“for a public of producers of cultural goods”

and

field of large-scale cultural production

“for non-producers of cultural goods, ‘the public at large’”

(Pierre Bourdieu, “The Market of Symbolic Goods”)

A novel received with unqualified enthusiasm in a lowbrow paper will be coolly treated by the middlebrow and contemptuously dismissed if mentioned at all by the highbrow Press; the kind of book that the middlebrow Press will admire wholeheartedly the highbrow reviewer will diagnose as pernicious; each has a following that forms a different level of public.

Q.D. Leavis, *Fiction and the Reading Public* (1932)

The bestsellers of the twentieth century do not change their courses because D. H. Lawrence, Virginia Woolf, or James Joyce has written; indeed they have probably never heard of these novelists, and as we have seen, their readers certainly have not.

The sudden opening of the fiction market to the general public was a blow to serious reading.

Leavis

large-scale

restricted

Entertainment

Ease

Escape/pleasure

repetition/genre

Ephemerality?

Popularity (sales, readers)

Realism

Renown
(general)

Seriousness

Difficulty

Experiment

Singularity

Permanence?

Renown
(specialist)

Autonomy?

[symbolic capital]

The fifty years of modern class consolidation between the late 1880s and the 1930s brought a corresponding solidification of literary genres, a solidification that (with variation) still exists. This stratification of the system also created a corresponding internal set of divisions and hierarchy of genres. At the end of the twentieth century the two leading popular genres were the same as at its beginning and still commanded the greatest sales: detective fiction and women's romance.

Clive Bloom, *Bestsellers: Popular Fiction Since 1900*
(rev. ed., 2008)

Under the head of 'mental relaxation' may be included detective stories, the enormous popularity of which (like the passion for solving cross-word puzzles) seems to show that for the reader of to-day a not unpleasurable way of relaxing is to exercise the ratiocinative faculties on a minor non-personal problem.

Leavis

“Writers have to consider their readers, if any, y’see.”

Lord Peter Wimsey

I do hope something will come of Lord Peter! I really feel that if an agent is really keen upon him it must mean that he HAS monetary possibilities...I'm sure writing is much more my job than office work or teaching.

Dorothy Sayers, letter of 1922

Lor Peter proves disappointing. He looked like really booming at one time in America, but he hasn't—so I must stick to the mustard for a few years more at any rate. However, LP has done better than most first novels. So I can't complain...I wish I could write a good detective play—that's where the money is!

letter of 1923

Dorothy L. Sayers

1893 b. Oxford

1909 boarding school in Salisbury

1915 1st-class honors in French at Oxford, but no degree

1920 BA, MA (Oxon; among 1st)

1922–1931 ad writer in London

1923 *Whose Body?*

1925–1936 more Wimsey mysteries

1938 friends w/ Charles Williams, C.S. Lewis (the Inklings)

1944–57† Dante trans. for Penguin



wikipedia

discussion



National Portrait Gallery, London

“Bringing his monocle into play with the air of the late Joseph Chamberlain approving a rare orchid”

“Joe” Chamberlain, colonial secretary, 1836–1914

Consider the revelation of the body (8). Discuss the way Sayers handles detail, language, tone, plot by making contrasts with our other readings so far. What makes this a detective story?

(Literary) status

“Worse things happen in war. This is only a blink’ old shillin’ shocker. But I’ll tell you what, Parker, we’re up against a criminal—*the* criminal—the real artist and blighter with imagination—real, artistic, finished stuff. I’m enjoyin’ this, Parker.” (20)

(Literary) status

“I don’t want to miss the Folio Dante* nor the de Voragine...” (3)

“Still, there *is* another copy of that—in the Vatican.* ...” (4)

discussion

What kind of book is this—again? Now talk about the *format* of the book. How is it different from that Oxford World's Classics? What do the footnotes say about what kind of book this is?

(Literary) status

“People are opinionated about side-issues, you know. I see red if anybody questions my judgment about a book....It isn't the girl Freke would bother about—it's having his aristocratic nose put out of joint by a little Jewish nobody.” (113)

“Of course we're all Jews nowadays.” (27)

detection

When you have eliminated the impossible, whatever remains, however improbable, must be the truth.

Holmes in Arthur Conan Doyle's *The Sign of Four* (1890)

“Following the methods inculcated at that University of which I have the honour to be a member...” (51)

COSSSSRI

...

SCISSORS (91)

detection

When you have eliminated the impossible, whatever remains, however improbable, must be the truth.

Holmes in Arthur Conan Doyle's *The Sign of Four* (1890)

“It’s impossible,” said his reason, feebly; “*credo quia impossibile*,” said his interior certainty with impervious self-satisfaction. (92)

Tertullian (2nd/3rd centuries CE)

next time

bring Sayers

Hemingway, *In Our Time*

* all the interchapters (in italics)

“On the Quai at Smyrna”

“Indian Camp”

“Soldier’s Home”

* “Big Two-Hearted River” (both parts)

rest of the book: optional