

CONFLICT IN LITERATURE

CLASSICAL



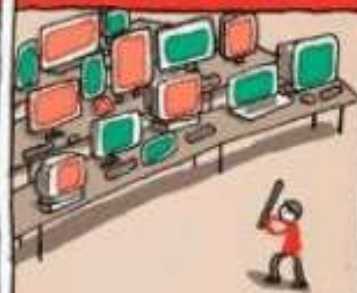
MAN vs. NATURE

MODERN



MAN vs. SOCIETY

POSTMODERN



MAN vs. TECHNOLOGY



MAN vs. MAN



MAN vs. SELF



MAN vs. REALITY



MAN vs. GOD



MAN vs. NO GOD

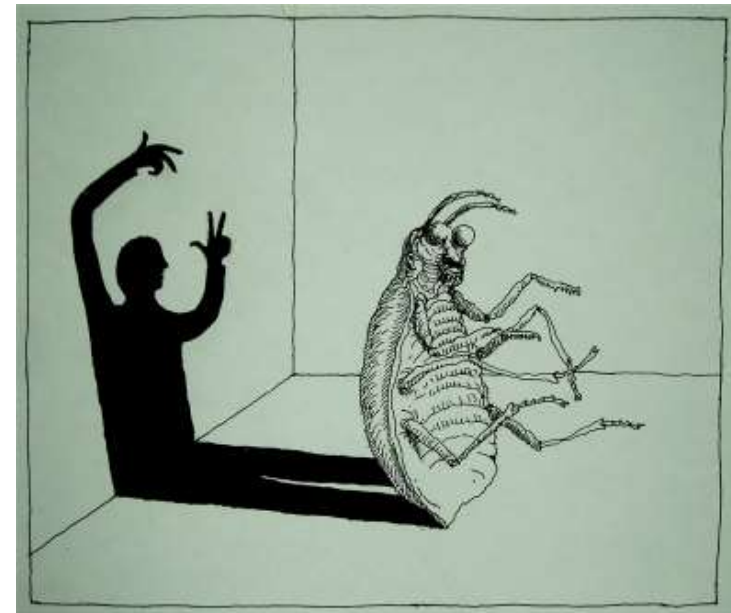


MAN vs. AUTHOR

GRANT SNIDER

LITERARY MODERNISM

- Late 19th century-early 20th century (phil, cult trend)
- Break away from traditional modes of writing
- express the new sensibilities of their time: shock of Great War, cultural trauma
- loss of faith, disenchantment –Marx, Freud, Darwin, Nietzsche
- New notion of temporality: Bergson: inner/outer time
- Question power of human reason –subjective exp of vulnerability
- Urbanization: alienation: lure/fear of masses
- Stream of consciousness, unreliable narrators
- The absurd, existential nihilism, cynicism (dada)
- Formal experimentation



Franz Kafka, *Metamorphosis*, 1916

- Lapse from human to inhuman: transformation from man to beetle, from self to other:
- without a cause (NO magic, no scientific explanation)
- loss of identity, Unheimlich/uncanny
- slipstream (sci-fi, fantasy), absurd, speculative fiction

„One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. "What's happened to me?" he thought. It wasn't a dream. (...) Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad. "How about if I sleep a little bit longer and forget all this nonsense", he thought, but that was something he was unable to do because he was used to sleeping on his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before.

- Strangeness as an inevitable condition of being: Everyman (a travelling salesman)
- Semantic emptiness, language slides away from things: „the words he uttered were no longer understandable” forgetfulness: he sees only „a desert waste where grey sky and grey land blend indistinguishably into each other”
- A world hollowed out by a Nothingness that demands to speak „a strange ardent wheel deprived of a center”
- Lived, tragic nonsense (The Trial, The Castle) ↔ playful literary nonsense (Carroll. Wonderland)

The Fly, 1986. dir. David Cronenberg
arthropod horror, sci-fi body horror
vs. Mr Hyde, mad scientist, monstrous metamorphosis



FANTASY FEATURES OF MODERNIST CLASSICS

TS Eliot: *The Waste Land*, 1922

- IT: Thomas Gray. „Elegy written in a country churchyard”+ legend of Holy Grail: wounded Fisher King + Dante: Purgatorio+ Buddhism+ Dickens
- Parts: 1. Burial of the Dead 2. A game of chess 3. The Fire Sermon 4. Death by Water 5.What the Thunder Said (Themes: disillusionment, despair, death, final judgment)
- Shock of Great War + nervous breakdown
- Prophecy + Satire
- Mixture of diff voices, renew lgg to narrate trauma (experimental narrative)
- post-religious world, devastated land –thinning of world, barrenness of kingdom
- *April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.*



FANTASY FEATURES OF MODERNIST CLASSICS

James Joyce: *Ulysses* , 1922

- ☐ Odysseus, Homer's hero, mythological parallels (Penelope, Calypso, Lotus Eaters, Hades..)
- ☐ 1 day of Leopold Bloom in Dublin on 16 June 1904
- ☐ The Everyman of democratic 20th c: advertising salesman for a newspaper, Jewish by race, Christian by baptism, and atheist by inclination, a believer in reason and science
- ☐ „Calmly he goes about his business on this sunny day in June—cooking breakfast, attending a funeral, having lunch, negotiating with a client, sitting on the beach—wandering in Dublin, just as Ulysses once wandered in the Mediterranean during his long journey home.”
→demythologization or new myth for new times? --no grand events
- ☐ Bergson: inner time /outer time
- ☐ “Life for the most part does not happen in neat little diagrams and nothing is more tiresome than the continual pretence that it does.”
- ☐ Fantastification of mundane reality
- ☐ Experimental prose: puns, parodies, allusions, lgg games, neologisms, Biblical jargon, Irish myth
- ☐ obscenity trial -- confuse highbrow+lowly ling. registers, pornographic
- ☐ Interior monologue: avant-garde style

A kidney oozed bloodgouts on the willowpatterned dish: the last. He stood by the nextdoor girl at the counter. Would she buy it too, calling the items from a slip in her hand. Chapped: washing soda. And a pound and a half of Denny's sausages. His eyes rested on her vigorous hips. Woods his name is. Wonder what he does. Wife is oldish. New blood. No followers allowed.

- ☐ Gigantic proportions: he called it a „fucking novelosaurus”

FANTASY FEATURES OF MODERNIST CLASSICS

Virginia Woolf: Mrs Dalloway (1925)

- Aftermath of World War 1
- show life through eyes of sane + insane
- high society lady Clarissa Dalloway's double=war veteran, Septimus Smith, dies in her place
- *"the mind, exposed to the ordinary course of life, receives upon its surface a myriad impressions . . . From all sides they come, an incessant shower of innumerable atoms, composing in their sum what we might venture to call life itself." Novelists should "record the atom as they fall upon the mind in the order in which they come . . . however disconnected and incoherent."*
- Omniscient narrator → embrace fragmentation, impressionism, stream of consciousness
- Ordinary/ Epiphany: blur boundary bw real/dream, present/pst, CS/UCS
- Theme: desire to connect, difficulty of communication, unreliability of memory, solitude, trauma

➤ Virginia Woolf: Orlando. A Biography, 1928

- Shape shifting: adventures of poet who changes sex from man to woman&lives for centuries
- Time travel: from Elizabethan era for 300 years
- Historiographic metafiction: meets key figures of English literary history (Pope)
- Dream/Real: Transgender transformation waking from a dream, love letter to Vita Sackville West
- Metafiction: poem about *The Oak Tree*, creativity
- „What matters is precisely this: the unspoken at the edge of spoken”

A film by
SALLY POTTER
ORLANDO
 based on the book by Virginia Woolf
TILDA SWINTON BILLY ZANE



ADVENTURE PICTURES
 A FILM PRODUCTION
 LUNEFILM MIRADO FILM
 SIGMA FILM PRODUCTIONS

WITH THE PARTICIPATION OF
 BRITISH SCREEN
 DEVELOPMENTED THE SCRIPT BY THE
 EUROPEAN SCRIPT FUND

A FILM BY
SALLY POTTER

BASED ON THE BOOK BY
VIRGINIA WOOLF

"ORLANDO"

TILDA SWINTON

BILLY ZANE

CHARLOTTE HARTMAN

HEATH LEDGER

AND QUINN CRISP

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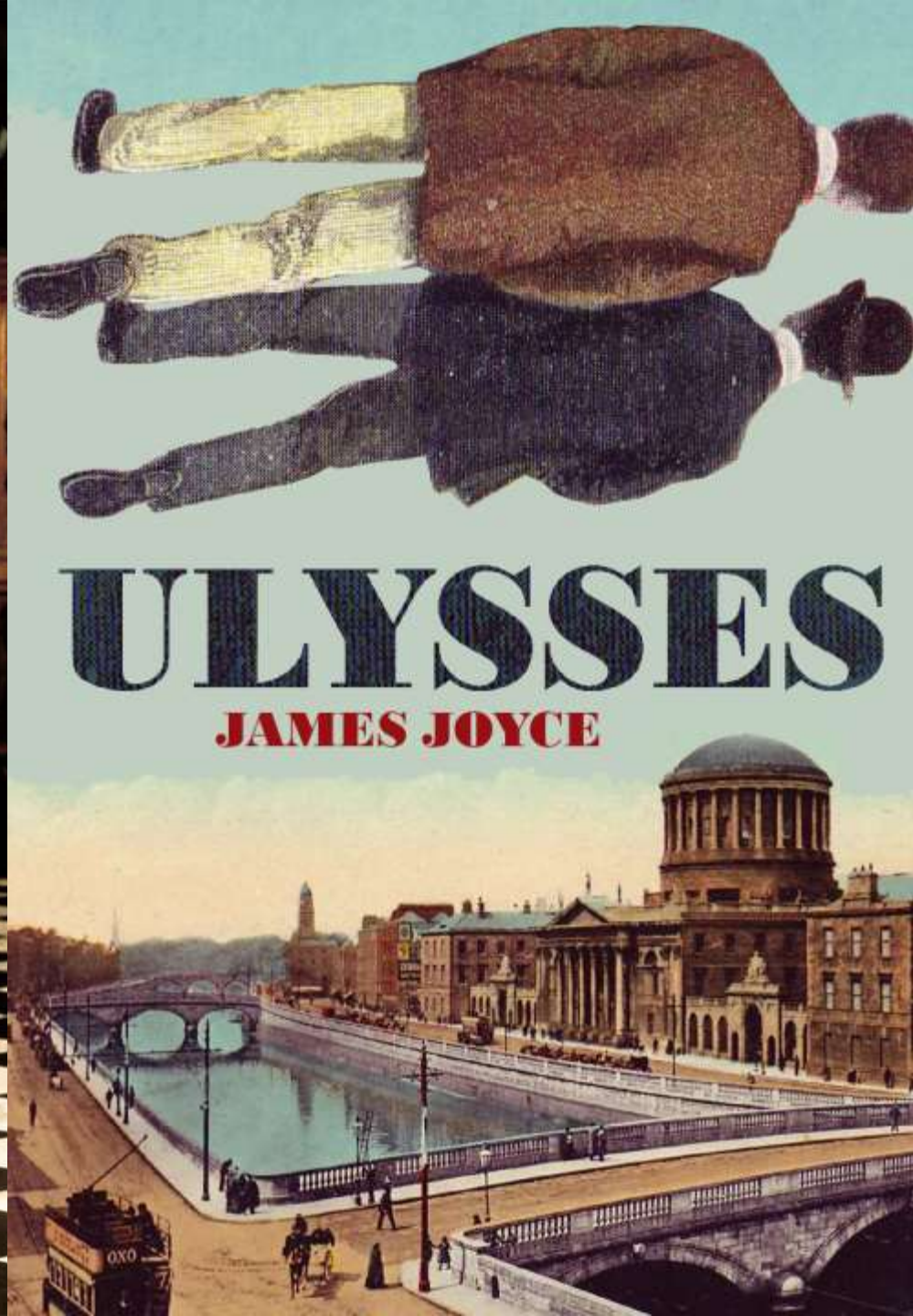
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ULYSSES
JAMES JOYCE

FANTASY FEATURES OF MODERNIST CLASSICS

- ✓ **Samuel Beckett. *Waiting for Godot*, 1953**
- ✓ Nonmimetic, unrealistic, absurd
- ✓ Wait for impossible epiphany, unredeemable matter
(↔ Joyce. revelations, Woolf. moments of being)
- ✓ Uncovers absence but continues quest for absolute
- ✓ Hopelessness: God is dead. (Nietzsche) --cynicism: impossible redemption of mankind
- ✓ Move from demonology to psychology (self-generated ghosts)



MODERNISM→POSTMODERNISM

- Q of representationability: non-mimetic nature of fantasy: necessary fictionalization of real
- reality (presence) → experience (perception/cognition) → re/presentation → mis/interpretation
- Impossibility of meaninglessness + inevitability of miscomprehension
- Signifier/Signified=sign (Saussure) → floating chain of signifiers, denotation ≤ connotations, Ser → Ser → Ser → Ser → ... (Sed)
dissemination, proliferation of meanings (only delimited by interpretive community)
- open text, writerly text, pleasure text, Author's → readers' meanings
- Structuralism → deconstruction (Derrida)
- Intertextuality, metafiction, transmedia storytelling
- José Luis Borges: *On Exactitude in Science*, 1946 17th c Sp traveller's account + L. Carroll: Sylvie & Bruno concluded *The map takes over the territory but insufficiency of representation: the desert of the real*
- Baudrillard: simulacra, simulation (cyberpunk: hyperreal, likeness of real interchangeable w real, Matrix)
- Self-reflectivity: human being's struggle to make his way in maelstrom of world
- New Historicism: the textuality of historicity + the historicity of textuality
- Question Grand Master narratives
- (Auto)biography → self/life-writing, autofiction, Q capacity of truth telling, remember + forget
- Heroic quest → quest for meaning
- Introspection → stream of consciousness
- Open-ended texts, endless wandering, „writing beyond the ending“, waiting (Godot)

. . In that Empire, the Art of Cartography attained such Perfection that the map of a single Province occupied the entirety of a City, and the map of the Empire, the entirety of a Province. In time, those Unconscionable Maps no longer satisfied, and the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it. The following Generations, who were not so fond of the Study of Cartography as their Forebears had been, saw that that vast map was Useless, and not without some Pitilessness was it, that they delivered it up to the Inclemencies of Sun and Winters. In the Deserts of the West, still today, there are Tattered Ruins of that Map, inhabited by Animals and Beggars; in all the Land there is no other Relic of the Disciplines of Geography.

- Neil Gaiman ties hyperreal and Borges' map to storytelling

The tale is the map that is the territory.

One describes a tale best by telling a tale.

- I'm telling you stories, trust me. (Winterson)—relativize truth, Q grand narratives
- History → oral histories, herstories
- Partial perspectives, fractured visions, fictionalized real
- Role of stories in cultural memory

compulsion to tell unspeakable traumas

„This is not a story to pass on. This is a story to pass on.” (Toni Morrison)

- Decentralization / destabilization → confusion of dream and real
- Endless search for meanings
- Q. what is real? → what is real in a fictional reality? (how is reality constructed w lgg – technologies of truth production)



- The map is (not) the image.
René Magritte. The treachery of images
"perception always intercedes between reality and ourselves"
Marshall McLuhan. The Medium is the Message



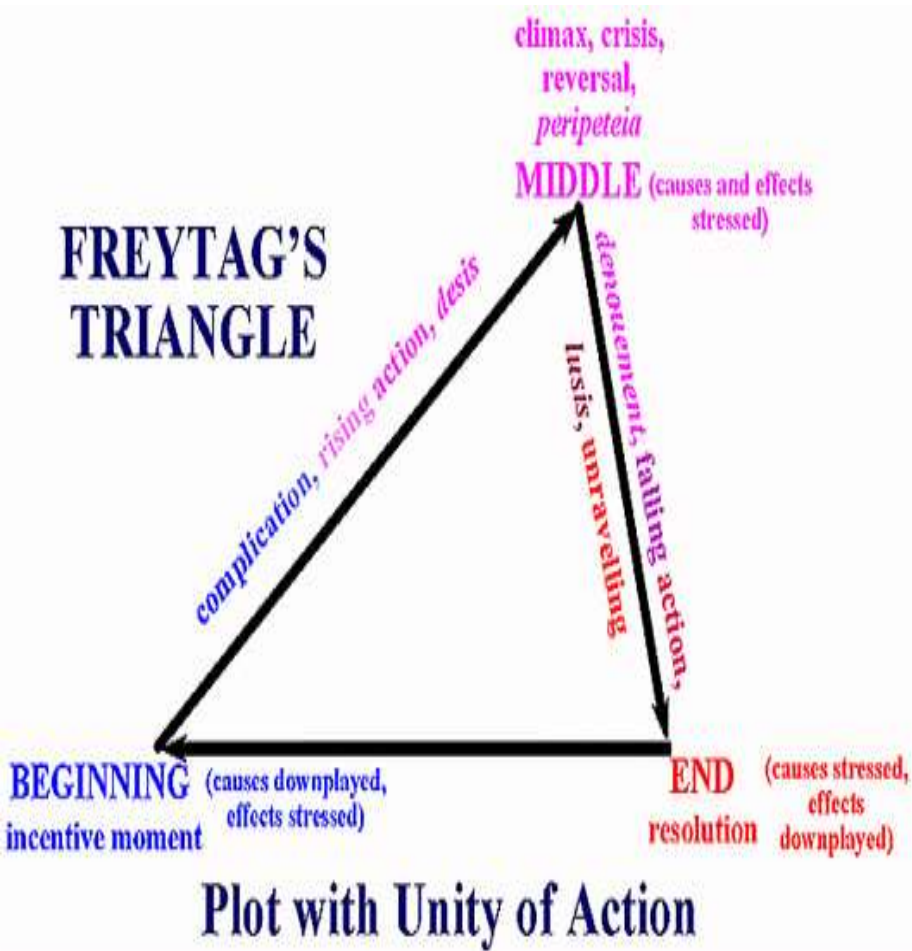
Terry Pratchett. Discworld Saga: Postmodern Pastiche of world-making

“See... Great A'Tuin the turtle comes, swimming slowly through the interstellar gulf, hydrogen frost on his ponderous limbs, his huge and ancient shell pocked with meteor craters. Through sea-sized eyes that are crusted with rheum and asteroid dust He stares fixedly at the Destination. In a brain bigger than a city, with geological slowness, He thinks only of the Weight. Most of the weight is of course accounted for by Berilia, Tubul, Great T'Phon and Jerakeen, the four giant elephants upon whose broad and star-tanned shoulders the disc of the World rests, garlanded by the long waterfall at its vast circumference and domed by the baby-blue vault of Heaven. Astropsychology has been, as yet, **unable to establish what they think about...**”



• Aristotle's ideal plot structure

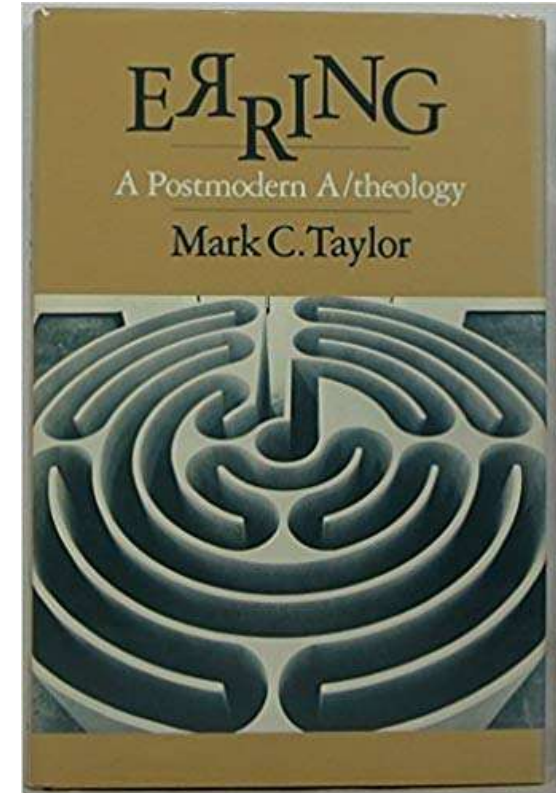
* Campbell: heroic journey's plot



James Joyce. Ulysses

Text as labyrinthine structure w multiple points of entries

Title	Scene	Hour	Organ	Colour	Symbol	Art	Technic
Telemachus	The Tower	8am	-	White / gold	Heir	Theology	Narrative (young)
Nestor	The School	10am	-	Brown	Horse	History	Catechism (personal)
Proteus	The Strand	11am	-	Green	Tide	Philology	Monologue (male)
Calypso	The House	8am	Kidney	Orange	Nymph	Economics	Narrative (mature)
Lotus Eaters	The Bath	10am	Genitals	-	Eucharist	Botany / chemistry	Narcissism
Hades	The Graveyard	11am	Heart	White / black	Caretaker	Religion	Incubism
Aeolus	The Newspaper	12pm	Lungs	Red	Editor	Rhetoric	Enthymemic
Lestrygonians	The Lunch	1pm	Oesophagus	-	Constables	Architecture	Peristaltic
Scylla and Charybdis	The Library	2pm	Brain	-	Stratford / London	Literature	Dialectic
Wandering Rocks	The Streets	3pm	Blood	-	Citizens	Mechanics	Labyrinth
Sirens	The <u>Concert</u> Room	4pm	Ear	-	Barmaids	Music	Fuga per canonem
Cyclops	The Tavern	5pm	Muscle	-	Fenian	Politics	Gigantism
Nausicaa	The Rocks	8pm	Eye, nose	Grey / blue	Virgin	Painting	Tumescence / detumescence
Oxen of the Sun	The Hospital	10pm	Womb	White	Mothers	Medicine	Embryonic development
Circe	The Brothel	12am	Locomotor apparatus	-	Whore	Magic	Hallucination
Eumaeus	The Shelter	1am	Nerves	-	Sailors	Navigation	Narrative (old)
Ithaca	The House	2am	Skeleton	-	Comets	Science	Catechism (impersonal)
Penelope	The Bed	-	Flesh	-	Earth	-	Monologue (female)



MODERNISM AND FANTASY SIMILARITIES

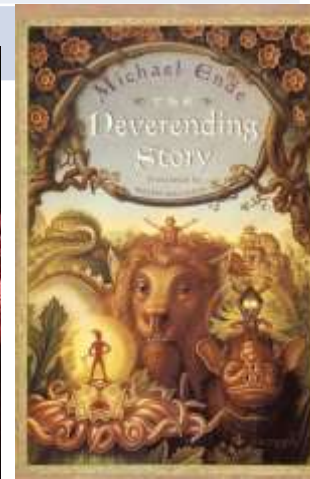
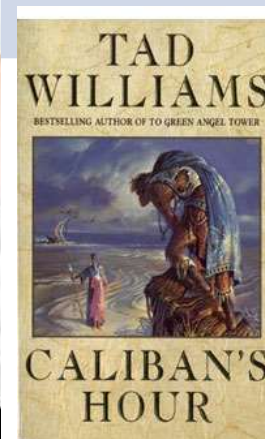
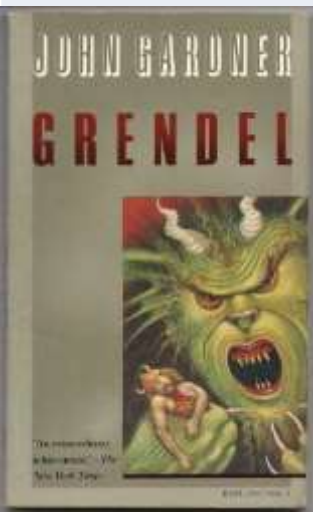
Thematize human being's struggle to make his way in maelstrom of world

Reject realism

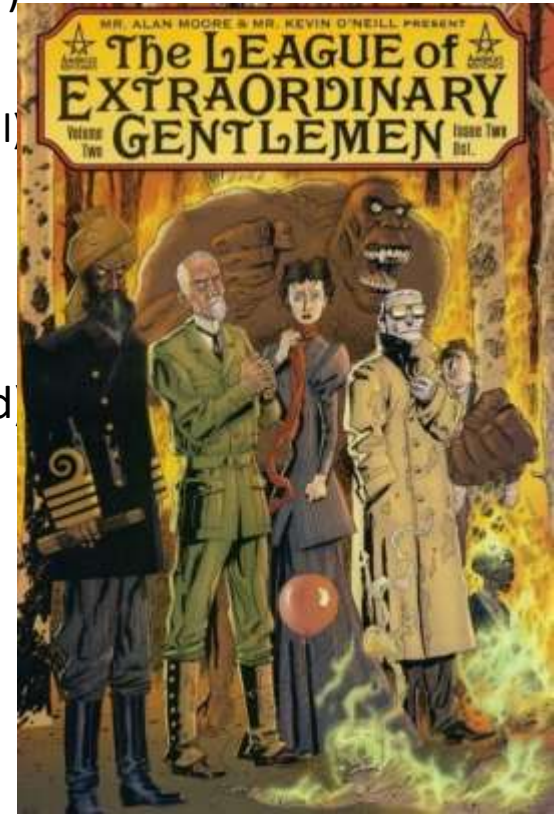
Innovative narrative techniques: metafiction, stream of consciousness, shifting point of view

Rewritings, fragmented micronarratives, oral histories, make audible othered voices*

MODERNISM	FANTASY
	Keeps romantic subject of experience
Freedom of expression, radicalism, experimentation	Keeps respecting tradition, history, myth
elitist	popular
M: focus on form, design PoMo: focus on antiform, self-deconstructing, open text	Recycles grand masternarratives, monomyths, archetypes, mythemes
Confrontation with nothingness in Godless, secularized world, nihilism, disillusion	significance of enchantment in disenchanting universe: wonder, eucatastrophe
Depthlessness, formal experimentation, mindgames	Even anti-hero fights w passion for deeply dvped land, faith, fantasy world more real than real world



- Brian McHale: postmodernism shifts from epistemology to ontology (problems of knowing→problems of being) (eg. Sci-fi)
- Ubiquitous indeterminacy (TODOROV: UNCERTAINTY)
- The likeness of the real becomes interchangeable w the real (3D CGI cinema)
- Primary, secondary reality (Tolkien), (non)acknowledgement of being in story
- Narrative subversion in postmodern fiction:
- -- metanarrativity: “You are about to begin reading Italo Calvino's new novel, If on a winter's night a traveler.”
- --confusion of author and character (Paul Auster. New York Trilogy)
- --fictitious preface
- --extensive footnotes Susanna Clarke: Jonathan Strange and Mrs Norrell
- transcending limits of the page: postcard book
- --pastiche (stylistic mimicry), bricolage, crossover fantasy
- --rhizomatic narrative, intertexts, ergodic/ ludic lit.
- 19th c: supernaturalism→20th c: secularized, PSYCHOLOGY (Freud)
- conventional diabolism, internalized demon→
self-generated ghosts (H. James. *The Turn of the Screw*)



"I'm Jack. I'm the narrator of the story. I'm a very busy guy trying to put a book together. Now why don't you just disappear for a few pages. I'll call when I need you."

"But who will help me tell my story? Who will help me draw a picture of the wheat? Who will help me spell 'the wheat'?"

"Listen Hen— forget the wheat. Here comes the Title Page!"



"I'LL GRIND YOUR BONES TO MAKE MY BREAD."

"I knew you'd understand. And there's another little thing that's been bugging me. Could you please stop talking in uppercase letters? It really messes up the page."

"I WILL READ MY STORY NOW."



THE STINKY CHEESE MAN and other FAIRLY STUPID TALES

BY JON SCIESZKA & LANE SMITH

SCHOLASTIC

Well, as it turned out, he was just a really ugly duckling. And he grew up to be just a really ugly duck. **The End.**



JACK'S STORY

Once upon a time there was a Giant. The Giant squeezed Jack and said, "TELL ME A BETTER STORY OR I WILL GRIND YOUR BONES TO MAKE MY BREAD. AND WHEN YOUR STORY IS FINISHED, I WILL GRIND YOUR BONES TO MAKE MY BREAD ANYWAY! HO, HO, HO." The Giant laughed an ugly laugh. Jack thought, "He'll kill me if I do. He'll kill me if I don't. There's only one way to get out of this."

Jack cleared his throat, and then began his story. Once upon a time there was a Giant. The Giant squeezed Jack and said, "TELL ME A BETTER STORY OR I WILL GRIND YOUR BONES TO MAKE MY BREAD. AND WHEN YOUR STORY IS FINISHED, I WILL GRIND YOUR BONES TO MAKE MY BREAD ANYWAY! HO, HO, HO." The Giant laughed an ugly laugh. Jack thought, "He'll kill me if I do. He'll kill me if I don't. There's only one way to get out of this."



GIANT STORY

THE END

of the evil Stepmother

said "I'll HUFF and SNUFF and give you three wishes."

The beast changed into

SEVEN DWARVES

HAPPILY EVER AFTER

for a spell had been cast by a Wicked Witch

Once upon a time

"That's your story?" said Jack.

"You've got to be kidding. That's not a Fairly Stupid Tale. That's an Incredibly Stupid Tale. That's an Unbelievably Stupid Tale. That is the Most Stupid Tale I Ever—*awwwk!*"

The Giant grabbed Jack and dragged him to the next page.

the guardian

Big Bad Wolf boiled alive

• Cooking... in • Pigs claim they acted in self-defence • Family and friends emotional tribute • Police in urgent appeal for witnesses

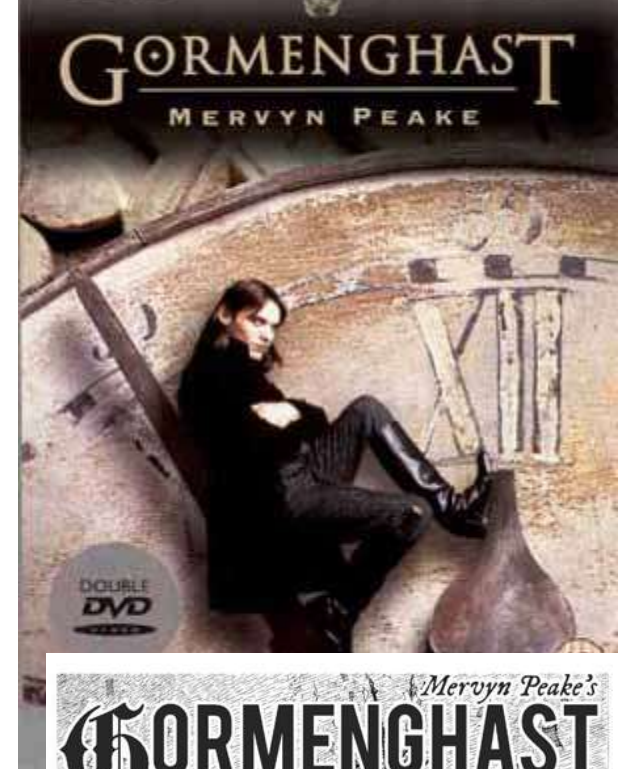


Guardian: Three Little Pigs

the whole picture

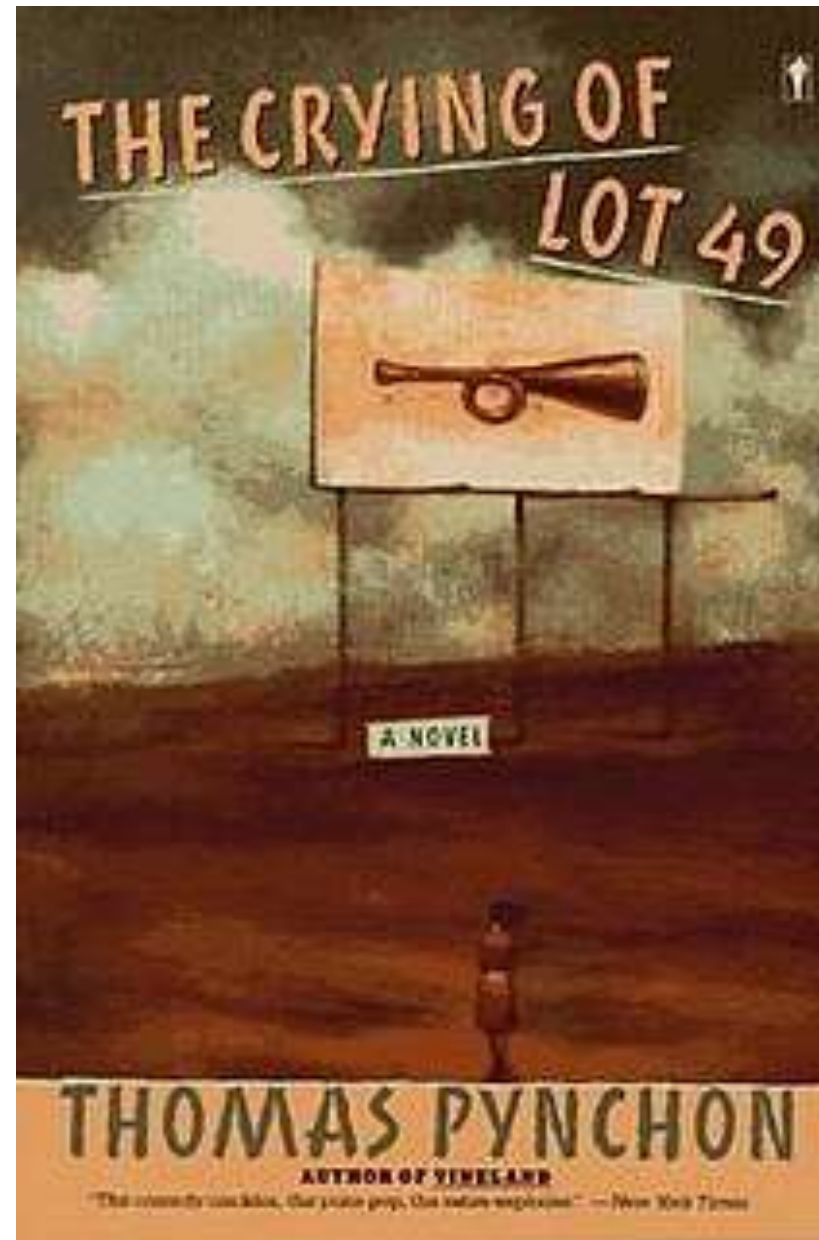


- ***Gormenghast Trilogy*** by Mervyn Peake (1946-59)
- +4th volume published by widow
- Titus Groan, Gormenghast, Titus Alone
- Gothic enclosure, claustrophobic/fallen world
- suffers deprivation of certainty, kaleidoscopic significations
- Endless quest, everything is futile, meaningless rituals
- Grotesques, doubles, disembodied selves
- Fantasy of manners
- Fight of good and evil
- Allegory of evils of World War II, Holocaust in library (official war)
- Freedom vs tradition, soc. duty vs rebellion
- Madness, hunger for power
- Fake story of coming-of-age
- Linear plot frustrated by endless, meaningless spirals, deadends
- https://www.youtube.com/watch?v=DcW3xbpSn_g



FANTASY FEATURES OF POST-MODERNIST CLASSICS

- ✓ **Thomas Pynchon. *The Crying of Lot 49*, 1966**
- ✓ California housewife Oedipa Maas entangled in historical mystery,
tries to unveil what may or may not be a world conspiracy
involves conflict of 2 mail distribution companies
inherits from deceased lover stamps that may have been used by secret underground postal delivery service, the Trystero
- ✓ aim: decipher signifying system, BUT she seeks meaning IN VAIN
- ✓ Unclear= conspiracy theory , paranoia, practical joke, hallucination?
- ✓ secret web of correspondences (W.A.S.T.E=We await silent Tristero's empire), silent post horn)
- ✓ unresolved hesitation
- ✓ Exemplary or pastiche POSTMODERN



- Visit to artmuseum: ekphrasis: Remedios Varos painting
- Maidens weaving a tapestry that flows out of the windows: constitutes the world outside of tower.
- Oedipa's reaction to the tapestry (=TEXT!): her difficulty in determining what is real+what is fiction
- *She had looked down at her feet and known, then, because of a painting, that what she stood on had only been woven together a couple thousand miles away in her own tower, was only by accident known as Mexico, and so Pierce had taken her away from nothing, there'd been no escape.*



Magical Realism

- *the name of the genre as a misnomer: oxymoron
- *a genre/ a mode of writing/ representational strategy/ lit. device/ attitude twds reality/ a modality of interpreting existence/ a way of seeing?
- * defamiliarization & fantastification
(magic revealed as real, real revealed as magical)

1.MAGIC REALISM (*MAGISCHER REALISMUS*, 1920, GERMAN PAINTING

2.MARVELLOUS REALISM (*LO REAL MARAVILLOSO*, 1940) LATIN AMERICA AS SOURCE OF WONDER

3.MAGICAL REALISM (*REALISMO MAGICO* 1950) LATAM FICTION

- „a simple matter of the most complicated sort”,*
- „a capacity to write about all dimensions of reality” (Allende)*
- „all narrative fiction that includes magical happenings in a realist matter-of-fact tone, the supernatural as an everyday occurrence, integrated into rationality and materiality of literary realism”,*
- * the realistic mingles with the unexpected and inexplicable, elements of dream, mythology, fairy-story combine with the everyday in a kaleidoscopic pattern of refraction+recurrence
- *” **A reality not of paper, but one that lives within us and determines each instant of our countless daily deaths, & that nourishes a source of insatiable creativity, full of sorrow and beauty”**

(Gabriel Garcia Marquez: Nobel lecture, 1982)

