**Critical Quotations on Modernism**

*You should not approach these quotations from the point of view that they only have to be proved by your reading of texts; they can also be questioned by your reading of the texts.*

“…the dichotomy between the Victorians and the moderns is constructed around… the ‘false stability’ of the nineteenth century versus the ‘true instability’ of the modernists.”

Randy Malamud, *The Language of Modernism* (1989)

[Relates to Q1 in terms of ‘modern’ human behaviour being false; relates very directly to Q2 and the idea of modernist fragmentation; to Q3 on the “instability” of language; to Q4 in the sense that modernist writers use other, deeper structural patterns to impose an ‘artistic’ truth as a response to the falsity and complexity of society; relates to Q6 in the sense that continual journeying in trains, boats and cars could be seen as destabilising; relates to Q7 and the idea of cities being unstable, fast-moving and chaotic].

“…not only did the modernist see himself [sic] confronted by the infinite complexity of reality, he also saw his medium itself as part of the problem… [hence modernist art’s] unremitting self-consciousness.”

Peter Faulkener, *Modernism* (1977)

[Relates to Q2 and Q3 in the sense that modernist art presents problems with stability and meaning in life and language; relates very well to Q4 in the way it focusses on the way modernist art draws attention to its own form and structure more self-consciously; relates to Q6 in respect of frequent, rapid and sometimes very long journeys as part of modern complexity; obviously relates to Q7 in terms of modern cities being increasingly complex].

“In many respects, the literature of experimental modernism… was an art of cities.”

“…the modern artist… has been caught up in the spirit of the modern city, which is itself the spirit of a modern technological society.”

Malcolm Bradbury, *The Cities of Modernism* (1976)

[Obviously, this relates most closely to Q7 but also relates to Q6 in the sense that in modernist novels, journeys are technologised].

“Eliot’s *Waste Land*… consists of a variety of lyric fragments… the larger unities are not visible on the surface…”.

Graham Hough, *The Modernist Lyric* (1976)

[Relates to Q2; relates to Q4 in the sense that we need to look for ‘deeper’ structural patterns in modernist texts such as repetition beneath the ‘surface’ fragmentariness.]

“…a Homeric return… The events are cyclic, the analogues mythic: Bloom’s wanderings…”

Michael Hollington, *Svevo, Joyce and Modernist Time* (1976)

[Relates to James Joyce’s *Ulysses* which depict the ‘wanderings’ of Leopold Bloom around Dublin during one day which is made analogous to the ‘wanderings’ of Odysseus (Ulysses) in Homer’s *Odyssey*. Thus, in addressing Q6 you might consider the way that journeys can be read as giving symbolic structure to modernist novels. You could also consider in relation to Q4 in the way that modernist texts are given a deeper patterning by including patterns like ‘cyclic’ events.]