

GENERATION M RESETTING MODERNIST TIME

INTERNATIONAL CONFERENCE

May 11-12, 2012

1.01 Bungehuis
Spuistraat 210
1012 VT Amsterdam

Keynote Speakers:
Prof. Chris Baldick
Goldsmiths College, London

Organizers:

Dr. Rudolph Glitz
Dr. Lois Cucullu
Prof. Aaron Jaffe

Torpedo Theater
Sint Pieterspoortsteeg 33
1012 HM Amsterdam

Prof. Siegfried Zielinski
Universität der Künste, Berlin

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Schedule and Panels

Thursday

19.00 – 21.00 **PRE-CONFERENCE DRINKS**

Venue: **to be announced**

Friday

Venue: **Bunghuis, room 101
Spuistraat 210
1012VT Amsterdam**

8.30 – 9.00 **REGISTRATION**

9.00 – 10.00 **Prof. Chris Baldick, Goldsmiths, University of London**

**‘Old Fools and Young Fools:
Literary Generations in Twenties Britain’**

This will be an overview of generational issues in the literary 1920s, concerning the 'war generation' and its obsession with the course of recent (1890-1918) history, anti-Edwardianism in Woolf and others, the myths of 'disillusionment', and the wisdom of such still-active ancients as Hardy and Housman.

10.00 – 10.30 **COFFEE**

All panels will be chaired by the organizers (Dr L. Cucullu, Prof. A. Jaffe, and Dr R. Glitz)

10.30 – 12.00 **First Panel Session**

Dr Claire Bowen, Dickinson College
‘Generation Lost’

Dr Caroline Pollentier, University Paris Diderot
‘Virginia Woolf’s Communal Poetics of Contemporaneity’

Prof. Leonard Diepeveen, Dalhousie University
‘Journalism’s Inchoate Modernism’

12.00 – 13.30 **LUNCH**

13.30 – 15.00

Second Panel Session

Dr Benjamin Kohlmann, University of Freiburg
'A Lost Generation: The Literature of the 1930s and Writing after
Modernism'

Dr Marius Hentea, Ghent University
'Henry Green (1905-1974) and H.E. Bates (1905-1974): Marketing One's
Generation, Dismissing One's Peers'

Dr Rod Rosenquist, Birkbeck College, University of London
'Recalling the Modernist Generation(s): Literary Memoir as Literary
History'

15.00 – 15.30

COFFEE

15.30 – 17.00

Third Panel Session

Prof. Sonita Sarker, Macalester College
'Native, Subaltern, Cosmopolitan: Modernist Time(s)'

Dr Johanna Sprondel, Humboldt University, Berlin
'Coining a Generation – James Joyce between Tradition and Autonomy'

Dr Carmen M. Méndez Garcia, Complutense University, Madrid
'Generaciones: A Trans-Hemispheric Analysis of Modernist Periodizing'

17.00 – 17.30

COFFEE

17.30 – 19.00

Fourth Panel Session

Prof. Judith Roof, Rice University
'Jazz Generation'

Ana Luísa Valdeira da Silva, University of Lisbon
'Encounter of generations: John Cage and Black Mountain College'

Dr Margo Natalie Crawford, Cornell University
'Rethinking Generation and Region: Comparing the Harlem Renaissance
and the Black Arts Movement'

19.00 – 19.15

TRANSIT TO DINNER VENUE

19.15 –

CONFERENCE DINNER

Venue:

kantjil & de tijger (Spuistraat 291-293)

Saturday

Venue: **Torpedo Theater**
Sint Pieterspoortsteeg 33
1012HM Amsterdam

9.00 – 10.30 **Fifth Panel Session**

Dr Nidesh Lawtoo, University of Lausanne
'The Modernist Unconscious'

Jennifer Kang, University of Minnesota
'Between Ingenuousness and Irony: Peripheral Modernism and Max Havelaar as Immanent Critique'

Seth Morton, Rice University
'Modernists out of time: a generational hauntology in Pound and McCarthy'

10.30 – 11.00 **COFFEE**

11.00 – 12.00 **Prof. Siegfried Zielinski, Universität der Künste, Berlin**

'Past and Future as a Potential Space'

From the perspective of deep time relations between arts, sciences, and technology, I understand a certain attitude toward the world as modern. This attitude is characterised by an experimental relationship to that which is all around an individual and in which the individual lives; it is not a relationship characterised by testing, appropriation, or exploitation. The world is understood as something that can be changed, in the same way that the individual is understood by all the 'other' that surrounds him as capable of being changed.

Ideally, both are changed to their advantage – the individual and the composite whole. The individual does not necessarily have to be located at the centre of everything that we know exists (the classic, sovereign subject); the individual can also act from the periphery, in cooperation or collaboration with other individuals, may perhaps pass through the centre on occasions, may act as a weak subject in the sense of Vattimo...

12.00 – 13.30 **LUNCH**

13.30 – 15.00 **Sixth Panel Session**

Dr Charles Tung, University of Seattle
'Modernist Heterochrony'

Derek Woods, Rice University
'Weismann's Generation Gap: Modernist Germ Plasm'

Prof. Aaron Jaffe, University of Louisville
'Modernist Knowledge at the Post-Literary Limit'

15.00 – 15.30 **COFFEE**

15.30 – 17.00 **Seventh Panel Session**

Sean Ward, Duke University
'Generation of Cannibals: On Category'

Dr Ipek Kismet Bell, Doğuş University, Istanbul
'Temporality and Modernism: A Contretemps'

Dr Jason Baskin, University of Wyoming
'Late Modernism and the Aesthetics of Embodiment'

17.00 – 17.30 **COFFEE**

17.30 – 18.30 **Eighth Panel Session**

Prof. Thomas B. Byers, University of Louisville
'Talkin' 'Bout My Generation: What the Postmodern Is, Why It's Different, and Why it's Not Over'

Prof. Patricia Rae, Queens University
'Anti Anti-modernism: Or, a movement's reactionary afterlife'

[[Bulatova, U of Manchester (participation depends on visa)
'The Timeless Genre: Gertrude Stein and Her 'epochal work']]

18.30 – 19.00 **COFFEE**

19.00 – 19.30 **CLOSING DISCUSSION AND FUTURE PLANS (moderated by Dr Lois Cucullu)**

Our keynote speakers according to Wikipedia:

Chris Baldick (born 1954) is a British academic currently teaching at Goldsmiths College, University of London, who has worked in the fields of literary criticism, literary theory, and literary terminology. He was previously Senior Lecturer in English at Edge Hill College of Higher Education in Ormskirk. He is the son of Robert Baldick, scholar of French literature and translator.

Publications (selected):

- *The Decadence Reader*, ed. with Jane Desmarais (forthcoming, 2010)
- *The Oxford Dictionary of Literary Terms*
- *The Concise Oxford Dictionary of Literary Terms*
- *The Oxford English Literary History*, volume 10 (1910–1940): The Modern Movement
- *Criticism and Literary Theory 1890 to the Present*
- *The Oxford Book of Gothic Tales* (ed)
- *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing*
- *The Social Mission of English Criticism 1848-1932*

Siegfried Zielinski is a German media theorist. In 1989 he took up his first full professorship in audiovisual studies at the University of Salzburg in Austria, where he set up a department for teaching, research, and production of "Audiovisions". "Audiovisions" was also the title of his first book translated into English. In 1993, Zielinski was appointed Professor of Communication and Audiovisual Studies at the Academy of Media Arts, Cologne; where, in 1994, he became its Founding Director. In mid-2001, he returned to teaching and research, concentrating on history and theory, developing his multi-dimensional (or non-linear) approach to diverse genealogies of media he would call *an-archaeology* or variantology of media.

In 2007, Zielinski took the chair in media theory at Berlin University of the Arts. He also teaches techno-aesthetics and media archaeology at the European Graduate School in Saas Fee, Switzerland, where he holds the Michel Foucault professorship.

Publications (selected):

- 2010: Zielinski, Siegfried and Eckhard Fűrüs (Editors). *Variantology 4 – On Deep Time Relations of Arts, Sciences and Technologies in the Arabic-Islamic World and Beyond*
- 2009: Zielinski, Siegfried and Eckhard Fűrüs. "Ah Lord, love me passionately": images of bodies and religion in the Lutz Teutloff collection: exposé for an imaginery exhibition / "Minne Mich Gewaltig!"
- 2008: Zielinski, Siegfried and Eckhard Fűrüs (Editors). *Variantology 3 – On Deep Time Relations Of Arts, Sciences and Technologies in China and Elsewhere*
- 2007: Zielinski, Siegfried and David Link (Editors). *Variantology 2 – On Deep Time Relations Of Arts, Sciences and Technologies*
- 2007: Zielinski, Siegfried and Silvia M. Wagnermaier (Editors). *Variantology – On Deep Time Relations Of Arts, Sciences and Technologies*

- 2002: Zielinski, Siegfried. *Archäologie der Medien: Zur Tiefenzeit des technischen Hörens und Sehens*
 - ENGLISH TRANSLATION: 2006: *Deep Time of the Media: Toward an Archaeology of Hearing and Seeing by Technical Means* (The MIT Press).
- 1992: Zielinski, Siegfried. *Video – Apparat, Medium, Kunst, Kultur: Ein internationaler Reader*
- 1989: Zielinski, Siegfried. *Audiovisionen: Kino und Fernsehen als Zwischenspiele* (Reinbek: Rowohlt's Enzyklopädie).
 - ENGLISH TRANSLATION: 1999: *Audiovisions: Cinema and Television as Entr'actes in History* (Amsterdam University Press)

Speakers' Abstracts in Alphabetical Order

Baskin, Jason (University of Wyoming)

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'Late Modernism and the Aesthetics of Embodiment'

Taking up the suggestion that the concept of a human generation is necessary to thinking through the problems and possibilities of periodization in modernist studies, this paper seeks to extend and complicate the notion of a modernist generation in two related ways. First, I explore the critical implications of the disruptive periodizing concept of "late modernism." Second, I highlight a specific, and overlooked, late modernist mode of aesthetic agency predicated on the temporal—and thus pointedly finite—element of human experience: mere physical embodiment. My paper ultimately suggests that it is necessary, and critically productive, to avoid both the older, universalizing concept of modernism, and the critical nominalism apparent in much new modernist studies, by thinking temporally about modernism across twentieth century history.

The object of increasing attention in the field of modernist studies, late modernism refers to the lingering presence of modernist writers, as well as the persistence of modernist aesthetic and social commitments, within a new, and seemingly inhospitable, post-WWII historical landscape. Including the aesthetic production of both aging high modernists like Pound and Eliot as well as "second-generation" modernists from Elizabeth Bishop and W. H. Auden to Ralph Ellison, late modernism certainly would seem not merely to disrupt critical attempts at periodization but even highlight their inevitable futility. In turn, late modernism may necessitate a critical move central to the new modernist studies: namely, the dispersal of a univocal concept of modernism into a series of discrete—if perhaps temporally linked—cultural projects. I would suggest, however, that late modernism offers an opportunity to theorize with welcome historical nuance the differential terrain of modernism across the twentieth century—not returning to a putatively universal modernist aesthetic, but rather "provincializing" high modernism without giving way to a critical nominalism. To do so would necessitate foregoing the assumption of generational obsolescence and decline endemic to theorizations of late modernism (eg. Fredric Jameson) and attempt instead to consider alternative ways of conceiving generational shift.

The rest of my paper pursues, in a necessarily schematic fashion, one critical possibility that emerges from seeing the mid-twentieth century as the moment not only (or even primarily) in terms of generational obsolescence or decline but also as a moment of aesthetic

and social reconfiguration (belated to be sure). I do so by highlighting a critically overlooked form of late modernist aesthetic agency predicated on the minimal requirement of subjective experience—mere physical embodiment. I show that late modernist figures as otherwise different as—to take the two examples I will briefly consider here—the poets Elizabeth Bishop and Ezra Pound (in his late *Cantos*), both come to view the temporal, and pointedly finite, character of physical human embodiment not as a limit to be overcome but as the ground for both aesthetic production and the re-imagination of social life. Shared by a surprising and disparate number of late modernist figures, this phenomenological insight into the sociality of (even) a necessarily finite subjective experience opens a space for the articulation of community.

Bell, Ipek Kismet (Doğuş University, Istanbul)

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‘Temporality and Modernism: A Contretemps’

This paper will offer a critical reading of Turkish modernist writer Ahmet Hamdi Tanpınar’s (1901-1962) novel *The Time Regulation Institute* (1954) and explore the problematic relationship among Modernism, time, and temporal (dis)continuity. Using the Bergsonian theory of duration as a starting point, I will argue that time—historico-temporal and generational continuity—within the diegesis of *The Time Regulation Institute* is depicted as chronic and pathological, and the characters in the novel symptomatically embody what could best be called a temporal epidemic. It is the pathological sense of historical continuity personified through these characters that is the target of criticism in Tanpınar’s novel.

As a modernist writer, Tanpınar instead advocates a healthy and constructive bridging of the past and the present, of the traditional with the modern. It is not only in Tanpınar’s novel, but in most modernist texts that we observe this complex relationship between modernity—thereby its artistic expression, Modernism—and temporality. Even though the word Modernism etymologically derives from Latin roots that mean “just now” and “today,” which connote ephemerality and transitoriness, Modernism is perpetual. Perhaps it is in certain ways similar in nature to Henri Bergson’s *durée*, “a continuous progress of the past which gnaws into the future and which swells as it advances.” Generationalizing and/or periodizing Modernism, then, would be contradictory to its very nature.

Bowen, Claire (Dickinson College)

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‘Generation Lost’

“Generation Lost” aims to posit Wilfred Owen’s concept of the generation as a signal change in the history of lyric; to confront the undervaluing of Owen’s and other modernist poets’ generational thinking in the criticism of their poetics; and to locate the militarized roots of generational thinking in contemporary literary discourse. Owen’s Preface to his projected book of war poems (1918) remains one of the most famous—and laconic—twentieth-century statements about poetics. Owen announces his priorities: “Above all I am not concerned with Poetry. My subject is war, and the pity of War. The poetry is in the pity. Yet these elegies are to this generation in no sense consolatory.”

As Owen forcibly replaces the lexicon of an outworn, illusory worldview (“glory,” “honor,” “majesty,” etc.) with a new, authentic vocabulary for war and poetry, the word

“generation” can go almost unnoticed. I argue, though, that the “generation” as Owen conceives of it in his Preface and poems inflects, even enables, one of the key gestures of modernist writing, namely, the ironic evacuation of meaning from grandiose language.

Next, I recover the historical strangeness of a lyric poet’s setting out to speak as the representative voice of a generation. As a counter-illustration: try to imagine that other famous poet of doomed youth, Keats, stressing his generational identity rather than the singularity of his lyric experience. The impact of Owen’s generational thinking on modernist (and subsequent) poetics might be understood to match that of Pound’s breaking the pentameter.

The final section of “Generation Lost” asks why the generational thinking that underwrites much modernist poetry has gone largely unexamined. I explore how the idea of the cultural generation gained critical and popular purchase only in the twentieth century and out of war, and why that purchase matters for criticism now. Here, as in the larger project from which I adapt “Generation Lost,” I take the keyword “generation” itself as problem for thought rather than assume the coherence of a modernist generation.

Bulatova, Asiya (U of Manchester)

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‘Timeless Genre: Gertrude Stein and Her “epochal work”’

Originally published in 1914, Gertrude Stein’s text *Tender Buttons* was reprinted over a decade later, in 1928, in an important ‘little magazine’ transition. This paper considers the implications of the reprint of Stein’s ‘epochal work,’ as transition labelled it in an accompanying footnote. In the footnote, *Tender Buttons* is described as a collectable epoch-making rarity and the layout of its re-appearance parallels the publication of Joyce’s *Work in Progress* in the consequent issue. The reprint of *Tender Buttons*, originally published long before both *Work in Progress* and *Ulysses*, which, in transition, indicates a break in the literary paradigm and launches a new type of writing, points to its anachronistic position of a text that ‘has been out of print for many years’, and yet is extremely modern. In this paper I argue that by reprinting *Tender Buttons*, transition establishes the ‘epochal’ cross-generational significance of both this piece and its author.

In her later writings, Stein often returns to *Tender Buttons* presenting it as a turning point in her creative method that signified her move away from pseudo-psychological descriptions of human subjects and towards literature concerned with the materiality of both its objects and the text. In 1926, Stein places her ‘portraits of things’ at the centre of her critique of the concept of ‘generation’ as a category of literary criticism: ‘Nothing changes from generation to generation except the thing seen and that makes a composition.’ By placing an object of literary representation as a catalyst of modernist innovation, Stein’s writings challenge the constructed character of literary temporality and categorization, focusing instead on the material aspect of literary production. Moreover, ‘the thing seen’ in Stein’s description is closely linked to literary composition, thus suggesting that genre is produced by material objects which, in turn, re-establish the materiality of a work of literature. The reprint of *Tender Buttons* in transition and its reappearance in Stein’s later theoretical works point to an intrinsic anachronism of Stein’s ‘things,’ which simultaneously defy and define their own epoch.

'Talkin' 'Bout My Generation: What the Postmodern Is, Why It's Different, and Why it's Not Over'

In July 2011, novelist Edward Docx, announced in Prospect Magazine that "Postmodernism is Dead." Designer Massimo Vignelli had said the same thing two months earlier on the Bigthink website, following the declaration with the comment "Thank God." Massimo in his turn had been anticipated by "Altermodern," the 2009 Tate Triennial. All of the above, however, had come quite late to the wake. In 2002 Linda Hutcheon, who made her reputation largely by writing about postmodernism, published her own retrospective, "Postmodern Afterthoughts," the first line of which refers to the question "What Was Postmodernism?" posed by "the prescient John Frow" as early as 1990 (first publication 1991).

Such obituaries are generally based on a common misconception or misdefinition, whereby postmodernism is identified in the singular, as a particular theory or style identified with a single generation. This paper argues unabashedly for a periodizing definition of postmodernity as the social and cultural situation and structure of feeling of a particular (continuing) era. Then, learning from recent Modernist Studies, the paper sees postmodernism(s) as a range of interacting and competing responses to postmodernity. By this definition, many of the various tendencies seen as successors to postmodernism ("the new authenticity," "altermodernism," etc.) become simply theoretical, aesthetic, or generational alternatives within that larger category. The paper then anatomizes three general tendencies of postmodernism: the postmodernism of play; the postmodernism of resistance, and the anti-postmodern.

The first of these might be termed High Postmodernism, both because it includes the styles most commonly identified as definitively postmodern, and because it is the postmodernism that most clearly develops in (adversarial) response to High Modernist ideas of order and form. This is the postmodernism of John Ashbery in poetry, John Barth and Steve Tomasula in fiction, Michael Graves in architecture, Baz Luhrman's *Moulin Rouge* on film, and Lyotard and Derrida in theory. The postmodernism of resistance characterizes many contemporary progressive and social justice movements, such as the "Occupy" movement. In the academy it criticizes universalizing humanism, official received history, and the traditional western canon of "dead white males," and includes work influenced by or compatible with feminism, post-colonialism, critical race studies, ethnic studies, queer theory, environmentalism. Exemplary figures include Adrienne Rich, Toni Morrison, Karen Tei Yamashita, Tony Kushner, Jean-Luc Godard and John Sayles on film, Judith Butler and Chantal Mouffe and Ernesto Laclau in theory. The anti-postmodern, frequently overlooked by literary and cultural critics in the academy, includes a very wide range of discourses that favor a return either to modernism or to traditional metanarratives as the proper response to postmodernity. Examples include the conservative modernism of architecture critic and journal editor Hilton Kramer; the more progressive modernism of Jürgen Habermas; the Marxist critique of postmodernism by Terry Eagleton; the literary critique of postmodernity from Philip Roth, Saul Bellow, Tom Wolfe, and others; the neo-conservatism of films such as *Terminator 2*, *Forrest Gump*, and the work of Mel Gibson; and contemporary Christian fundamentalism and Evangelicalism.

Both the postmodernism of play and that of resistance tend to reject traditional master narratives, and to see art as a discourse rather than an object, as a process more than a form, as part of an ongoing conversation rather than as a world apart or a safe haven from the world's

chaos. Both seem generally to emphasize and celebrate multiplicity, rather than coherence and unity. Much of the most interesting postmodern art and literature vibrates between resistance and play: think of Thomas Pynchon, Angela Carter, Suzan-Lori Parks, or Percival Everett. But to grasp these tendencies, as well as the contrary tendencies of the anti-postmodern, is to suggest a view of postmodernism(s) that I hope will be both more rigorous and more commodious than much of the received wisdom on the subject.

Crawford, Margo Natalie (Cornell University)

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'Rethinking Generation and Region: Comparing the Harlem Renaissance and the Black Arts Movement'

I have always wondered when Ginsberg writes, "I saw the best minds of my generation destroyed by madness, starving hysterical naked," if his sense of generational madness was also a way of extending the Beat movement into a style and flow that was much more than a literary aesthetic. In a similar sense, I'm drawn to Langston Hughes' reflections, in *The Big Sea*, that the "ordinary Negroes hadn't heard of the Negro Renaissance. And if they had, it hadn't raised their wages any."

When we move from the "high modernism" of the Harlem Renaissance, what do we see when we consider the African American modernism of the 1920s as a generational cultural pivot that cannot be entirely understood through the literary and cultural productions that we call the "Harlem Renaissance." I want to argue that African American literary and cultural movements shed light on the similarities and differences between generational consciousness (people's sense of the power of being part of a certain generation) and aesthetic consciousness (affiliations with other aesthetic kindred spirits). Alain Locke writes, "In the process of being transplanted, the Negro is becoming transformed." As he introduces the young poets and other writers, in *The New Negro* anthology, he makes the migration from the Southern United States to the North signal that this "generation M" is a generation rooted in movement and transformation. The depictions, in Jean Toomer's *Cane*, of the older generation tied to the South show the Black young Northerner's frustration with the older generation that the South begins to represent. Kabnis, in *Cane*, begs the old deaf man living in the underground, to "give us something new and up to date." Through a full focus on region and generation in *Cane*, I contrast the generational consciousness of the Harlem Renaissance with a very different generational and regional consciousness, during the 1960s Black Arts movement—one that pivoted on a psychological return to Africa.

Da Silva, Ana Luísa Valdeira (University of Lisbon)

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'Encounter of Generations: John Cage and Black Mountain College'

My presentation engages critically with two issues: how the coalescence of Modernism and experimental spirit of an interdisciplinary education gave rise to Black Mountain College and its lively learning community; and how this environment, propitious to the interaction between the arts and the artists (teachers and students), was particularly important and influential to John Cage's tendency toward an art form that should be experienced as everyday life, accomplished by a theatrical combination of different art expressions. From 1948 to 1952, some of the great Black Mountain events produced by John Cage brought together Willem and Elaine

de Kooning, Charles Olson, Richard and Louise Lippold, Arthur Penn, Mary Caroline Richards, Buckminster Fuller, Merce Cunningham, David Tudor, Nick Cernovich, Robert Rauschenberg, and others that were absent, but truly evoked through the performances, Antonin Artaud and Erik Satie. John Cage's artistic and social intersections found its closest concrete correlate in these gatherings of artists from different art forms: from visual arts to dance, architecture to poetry, music to theatre. This encounter of generations was not only significant to each art itself, claimed as an improved experience, but also for its capacity to inspire ways of thinking creatively about society and the world.

Diepeveen, Leonard (Dalhousie University)

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'Journalism's Inchoate Modernism'

This talk examines what journalists thought modernism looked like before modernism had a name. It considers the moment before modernism had a clear identity, when there was merely a sense, among a new generation of artists and writers, that something was happening. Attempting to interpret, for a larger public, modernism's initial conceptual inchoateness, journalists repeatedly turned to three strategies. First, their apparently indiscriminate uses of the terms "cubism" and "futurism" were more than instances of definitional fuzziness. These two terms not only generally characterized visual art, they created analogies to get at what literature was doing, and for that, the fuzziness was helpful. The typical uses of these terms also implicitly acknowledged modernism's ambition, being an attempt to reach a definition of a movement that reached across the arts. Modernism thus was thought of as inseparable from movements—and, consequently, from theory.

The second strategy was to assert that, whatever the shape of this new category might be, there was suddenly a large amount of it. Not only did this mass of new art create bewildering difficulties in discovering its characteristics, this sudden profusion was aesthetically and morally suspect: such a quick and dramatic increase could be possible only through the activities of fashion. Modernism, whatever it was, was too immersed in mass culture, too proficient at its procedures. Finally, journalism interpreted inchoate modernism through a frequent use of scare quotes: early on, it was "modernism," not modernism. The scare quotes indicate a contested term, a contestation about modernism's existence, its value, and the improperly assigning of value. Scare quotes suggested incipience, something coming to consciousness—and the dubiousness of those who used the term without quotation marks.

Each of these three strategies shows an uncertainty about how to generalize about the rise of a new generation. The generalization that was going on in each of these three strategies was an attempt to assign boundaries, to delineate the criteria for membership in a category. As modernism progressed, the argument would come to be about how hard the edges of that category should be—the early instinct was to create hard-edged boundaries, not categories with degrees of membership. This is no surprise: it's hard think of a generation without giving it hard edges, without clear and exclusive characteristics for membership.

'Generaciones: a Trans-Hemispheric Analysis of Modernist Periodizing'

When I started studying modernism as defined in Anglo-American literary history terms, I was struck by the differences in chronology if compared to modernism as studied in Spain and Latin American literature. Nicaraguan poet Ruben Darío started using the term modernismo as early as 1888, and authors belonging to what is traditionally considered to be the core of modernismo in Spain, the Generación del 98, were all writing before the turn of the century. In fact, when Anglo American modernism "explodes" in the 20s, many of the writers that are regarded in Hispanic literary studies to be modernistas are not even writing anymore, or are writing about something else, or in a different mode.

As Jameson points out, there has been a debate in the last decade within Spanish criticism, which "hesitates between the first, now archaic, and more strictly historicizing use of Darío, and an enlargement, by fiat, of the term's meaning to include everything which [...] has come to seem essentially modern" (100-101). The use of the term "modernism" as equivalent to "modernismo" has, indeed, been belligerently criticized by some Spanish scholars (for an update of this debate, see Santiáñez-Tiód). Meanwhile, outside Spain, scholars such as Butt, consider, rather simplistically in my opinion, that it all comes down to an "unfortunate and idiosyncratic use of the term modernismo for what in any other country would be called symbolism" (45). Mejías-López chronicles the shift in meaning in the entry on "modernism" in the Princeton Encyclopedia of Poetry and Poetics, which considers "modernism" (no final o) in its first, 1965 edition to be "a Hispanic literary movement spanning the last decades of the nineteenth and the early decades of the twentieth century" (1), but then in its second edition (1974) prefers to use the Spanish term "modernismo", and then describes, in its 90s new edition, "modernism" (the Spanish term is completely erased) as a Anglo-American phenomenon, with a different time frame, and no mention of any Hispanic poet.

My noticing this confusing and conflicting periodizing of modernismo vs. modernism coincided with my first understanding that generation could be a fuzzy concept in literary analysis. My previous experience in Hispanic literary analysis was that "generación" was applied to modernista authors who would identify themselves clearly and explicitly as part of the generation they belonged to. Furthermore, there was a very precise starting point (a specific year) for our best-known literary generations, so generation as a term or concept was not too problematic.

There is, in fact, in Spanish literary history, a preference for the use of generations as framing devices, if we enlarge the meaning of the term modernism in Spain, as suggested by Jameson. The Generación del 98 (Valle-Inclán, Machado, Juan Ramón Jiménez) takes its name from the loss of the last Spanish colonies in 1898, an event that produced a "sense of discontinuity and disempowerment and a questioning of self and other" (Poplawski, 392). The demise of Spain as a colonial power is similar then, in its existential effects, to the effect of World War I in most of Europe a few years later. The waste land for modernismo in Spain is not the result of the Great War, but the aftermath of the Spanish-American war and the loss of Cuba, the Philippines, and Puerto Rico.

The Generación del 98, the equivalent of Latin American modernismo in Spain if we follow a narrow and strict definition of the term, is then demarcated by a political event, and its authors, while considering themselves to be part of the same generation, are strongly individualistic. The Generación del 27, however (the one that would stand at the end of an enlarged view of modernismo in Spain) gets its name not from a historical, but from a literary

event, a celebration of 17th c. poet Luis de Góngora in Seville. Compared to the authors of the previous generation, those in the Generación del 27 (Guillén, García Lorca) are much more communal, frequenting the same places for debate and artistic exchanges (taking the Residencia de Estudiantes, a students' university hall, as their unofficial meeting place), writing in the same journals, and being willingly grouped together in an Anthology edited by one of its members, Gerardo Diego, as early as 1932. To further emphasize the importance of these "generations" in organizing and periodizing literary history in Spain, we could point out that writers such as Lorca are not usually studied as modernists, but always as part of this "Generación del 27", which is often, as we have seen, considered not to be part of modernismo itself, and not part of international modernism, either.

To sum up, there not only seems to exist a clear discordance in chronological framing between what modernism is in Anglo American literary history and what that same term means in Spanish and Latin American literature, but also, the term "generation" seems to be one that literary studies in Spain prefer to organize writers around that period, as opposed to Anglo American literary history (where, whenever the term is used, it seems to be much less connected to historical facts – "Lost generation" does not sound quite as specific as "Generación del 98" or "Generación del 27"). The term "generation" is then not problematic in Spanish literary studies when it comes to periodizing, while on the contrary the term "modernismo" or "modernism" is much more controversial. Why do we prefer to talk about very specific generations? And why would many scholars in Hispanic studies find the use of the term "modernism" (a very established term in Anglo American studies) so problematic?

These questions, I think, open up the study of modernism to both a transatlantic and a trans-hemispheric dimension, "globalizing" the movement (Spanish and Latin American literature are much more connected in those decades than Spanish and other European literary traditions are, hence my use of the term "trans-hemispheric" as applied to Spain). It would also be interesting to see modernismo as an early example of transatlantic literary movements where younger nations (just colonies a few decades or years before) revitalize what used to be the metropolis (Spain). This could produce, I think, an interesting debate about questions of literary center and periphery, subordination, and influence and derivation, and the obvious transatlantic dimension in Latin American and Spanish modernismo could be used to reflect on the transatlantic dimension of Anglo American modernism.

Moreover, where Mejías-López seems to see "a critical operation of exclusion" (2), and the "otherization" of modernismo by the Anglo American academy, I choose to recognize the opportunity to raise a series of questions about chronological framing and to detect, almost a century later and with the distance that time allows, a series of common sensibilities between literary movements that share a first name but that were separated not at, but by birth.

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'Henry Green (1905-1974) and H.E. Bates (1905-1974): Marketing One's Generation, Dismissing One's Peers'

This paper will examine the discursive use of generational thought in late modernism, examining the literary strategies available to those who came in the generation after high modernism. I more specifically compare the works of Henry Green and H.E. Bates. Throughout their lifetimes, the following events occurred in the same year for both Green and Bates: they were born (1905), had their first works appear (1926) due to the efforts of the same publisher's

reader (Edward Garnett), had their greatest moment in the literary sun (World War II and immediately afterwards), and, freakishly, died (1974) of the same cause (complications due to heavy drinking). If the generational concept has any utility, it should be able to map the similarities between these two British authors, either a shared generational language or common views of the status and aims of literature. Yet no matter which standard of comparison is brought forth, be it literary form, use of language, or the purpose of literature, there is little common ground. Part of the reason, I shall argue, is done to a question of class. There is, furthermore, a widely divergent self-understanding of generational belonging in the works of the two authors: Bates felt strongly the generational push and attempted to write himself within a literary generation, for largely marketing reasons, while Green resisted any identification with a specific generation and exposed, in his later novels, the emptiness of generational thought. My paper examines not only the perceived marketing strategies involved in Bates's self-promotion of inhering within a certain literary generation but also the reasons for Green's hostility to generational thought and its ability to explain personal identity in his later novels, with a focus on *Nothing*.

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'Modernist Knowledge at the Post-Literary Limit'

Aaron Jaffe's paper looks at how modernism affords special epistemological status to unforeseen circumstances beyond human control. His paper concerns the administration of literary knowledge in un-human time scales and the literary implications of scalar shifts in information in modernity. In particular, it explores H.G. Wells' interest in absurdly long timeframes, scales of the deep future that dwarf another modern literary standard: the epic. This talk examines the ways a conceivable end of human knowledge frameworks – the “death of the sun” – provides something like a new sublime: the cold return of the inert and the quiet, the background temperature of outer space, the unlit, unvoiced stone, the exhaustion of exhaustion. Here, we may find the non-human “happiness” that follows postmodern nihilism, and the recent consolations of the archive: never give up on a better past.

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'Between Ingenuousness and Irony: Peripheral Modernism and Max Havelaar as Immanent Critique'

In his caustic introduction to *Max Havelaar*, D. H. Lawrence dovetails with the ideology of Modernism from an unusual angle. This is one of the instances in which Lawrence, as a meta-modernist and even an anti-modernist, departs from other leading Modernists, disrupting the idea of Modernism as a consolidated entity. Among Lawrence's many attempts to traverse the boundaries of Modernist literature, this paper focuses on his introduction to *Max Havelaar* by Multatuli (pseudonym of the nineteenth century Dutch anti-colonial novelist and colonial official, Eduard Douwes Dekker). Written in 1927, this introduction implies, in a very curious way, Lawrence's own understanding of the aesthetics and sentiments prevalent in literary Modernism; moreover, Lawrence displays his awareness of Modernism as being entangled with the global logic of modernity and its business ventures in the occupied and re-ordered lands of the far east. Despite the seeming incommensurability, *Max Havelaar*, a highly experimental

narrative of a distant region away from the site of high Modernism, features many moments – both in form and in content – that mirror Lawrence’s concerns, including his resistance to intellectual solipsism, his philosophical undertaking of the relationship between art and truth, and his painful reconciliation with realism. Engaging with the (dis)connections between the two different literary dimensions represented by Multatuli and Lawrence, this paper investigates how Max Havelaar converses with and complicates (Lawrencian) modernism. This investigation hinges on the method of immanent critique, a core of critical theory associated with Frankfurt School. Prerequisite to such investigation is observing how Multatuli uses literary experimentation. Where do his aesthetics stand between Lawrence’s opposing criteria, the “tract-novel” and “satire”? In other words, how does Multatuli’s realism work in relation to the aesthetic of ingenuousness and romantic irony (in Hegel’s sense)? While primarily exploring peripheral Modernism through the lens of Max Havelaar and its formal-ideological operation, this paper seeks to highlight its intersection with Lawrence’s own conflicted modernism, ultimately unsettling the seeming uniformity of Modernism, both as a tempo-spatial designation and as an ideology.

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‘A Lost Generation: The Literature of the 1930s and Writing after Modernism’

Recent work in modernist studies has been focused on the literature of the 1930s and early 1940s. The enterprise of identifying this period with some form of ‘late modernism’ – led by critics such as Tyrus Miller, Jed Esty, and Marina MacKay – has been significant in defamiliarising the established critical narrative about modernism in which ‘origins’, ‘emergence’, and ‘rise’ are central terms. Yet despite this fresh attention to modernism’s transformations under the intense historical pressures of the 1930s, revisionist accounts have very much remained focused on the canonical first generation of modernist writers, most notably Virginia Woolf, James Joyce, Wyndham Lewis, and T.S. Eliot. My paper contributes to, but also crucially revises, current debates about the literature of the later interwar years. Instead of exploring the ‘long life’ of 1920s modernism, I ask how a second generation of modernists – the young politicized authors of the 1930s – struggled to come to terms with a paradigm of writing that appeared to challenge literature’s ability to promote political agendas. The structural opposition between apolitical and politicized modes of writing, I argue, while highly problematic, animates much left-wing theorizing and writing of the 1930s. As I point out, the foundational literary-critical myth of the modernist (or Modernist) ‘Ivory Tower’ was codified to a large part by those politicized writers who tried to revolt against it. The Ivory Tower, in other words, was important not just because it facilitated the creation of another myth – that of the political 1930s – but also because it exerted an anxiety of influence that affected a wide spectrum of young writers. This paper will focus on a cultural site where anxieties about modernism’s status as apolitical *écriture* were especially intense: the circle of students surrounding I.A. Richards at the Cambridge English Faculty in the mid- and late 1920s. The group of writers addressed in my paper included many key literary figures of the subsequent decade: William Empson, Charles Madge, Humphrey Jennings, Christopher Isherwood, and Edward Upward. I will pay particular attention to Empson (a neutral sympathizer with the left-wing cause) and Upward (a committed communist) to illustrate how Richards’s theories about the formal self-containment of modernist writing became a potent source of artistic anxiety. The young writers of the 1930s have long been a ‘lost generation’ in twentieth-century literary historiography and my paper

concludes by assessing their own aesthetic/critical legacy with a view to the immediate post-war years as well as to recent reassessments of 'modernism' as a category of critical evaluation and periodization.

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'The Modernist Unconscious'

For a long time, European modernism has been viewed through a distinctly Freudian lens. That slant has been enormously productive in many ways, unsurprisingly, since the 'fit' of Freud to both canonical and non-canonical modernist texts can be very close. And yet, since the publication of Henri Ellenberger's monumental *The Discovery of the Unconscious* (1970), historians of psychology have convincingly demonstrated that far from being a Freudian "discovery," the unconscious was a subject of intense critical attention in *fin de siècle* Europe, and that theories of pre-Freudian inspiration heavily informed the modernist generation. I take it to be a positive sign that the echoes of this theoretical and historical realization are now beginning to be registered in literary studies as well: from Judith Ryan's *The Vanishing Subject* (1991) to Mark Micale's *The Mind of Modernism* (2004) critics have now begun to open up modernist studies to a wider, and more inclusive, conception of the unconscious, a bodily, psycho-physiological unconscious that had hypnosis, rather than dreams, as its *via regia*.

Informed by these studies and drawing on a line of inquiry articulated in a forthcoming book, titled *The Phantom of the Ego: Modernism and the Mimetic Unconscious* (MSUP, 2013), I turn to Nietzsche rather than Freud as the father of modernism, and argue that key figures in the modernist generation of transnational and interdisciplinary orientation (from Joseph Conrad to D. H. Lawrence, Pierre Janet to Georges Bataille) followed Nietzsche in rooting their conception of the unconscious in the immanence of hypnotic reflexes, contagious, mimetic reflexes that are not under the volitional control of consciousness and are, in this sense, unconscious. The goal of this paper is to begin to show—via a selective reading of passages taken from key texts such as *Gay Science* (1882), *Heart of Darkness* (1899), and *Inner Experience* (1943)—that key figures in the modernist generation turned to the experience of behavioral *mimesis* in order to account for a *relational* conception of the unconscious, which recent developments in the empirical sciences—thanks to the discovery of "mirror neurons"—are barely beginning to investigate. My hypothesis is that these key figures of the modernist generation continue to be *modern* in the sense that they manage to make our understanding of the unconscious *new*, resetting it in line with our contemporary, hyper-mimetic times.

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'Modernists Out of Time: a Generational Hauntology in Pound and McCarthy'

Modernism is out of time. Let's understand this in two ways. The first has to do with the way that modernists often sit uncomfortably in relation to the cultural conditions of their present; in style and medium, modernism is constituted by a reflexive temporality that is always managing an escape of itself. Against this generational temporality of escape, the second way says, "time's up Modernism." In this more institutionally aware sense the need arises to think about the persistent scholarly engagement with understanding the category of modernism as a cultural logic of delay, or of preparing the conditions for a horizon of possibility that the present is

unable to understand. This second way dovetails with a recent turn in Modernist scholarship, as articulated in a 2009 lecture by Julian Murphet, that attempts to formalize the theoretical and cultural categories that are persistently modernist in an age that has all but forgotten the early century innovations in form, medium, and concept. The concept of a modernist generation frames the stakes in this temporalizing urgency by revealing the very way that modernism established its generational community vis-à-vis an attempt to escape or overcome its own generational moment. This paper picks up these threads by examining two modernist figures, Ezra Pound's Hugh Selwyn Mauberly (1920) and Tom McCarthy's Serge Carrefax (2012). Poetry may be Mauberly's sepulcher, but it functionalizes itself as a time machine in order to escape the tomb of the present: "The age demanded an image of its accelerated grimace." Behind this reading of Mauberly stand Jacques Derrida's proposed hauntology as a way to account for that generational revenant that fuels the drive to escape and quizzically returns us time and time again to the persistent modernist generation of writers and thinkers. Looking back on that moment from a different sort of crypt is Serge Carrefax, who offers a look at modernism that is equally confabulated with late century assumptions about transmission, communication, structural linguistics, and technology. Serge helps us see the idea of the generation as an unhinging of culture from itself in the very way that Serge emerges as a character when language and time become unhinged from an essential framework. Instead, to borrow a phrase from Michel Serres, Serge operates "under the sign of Hermes" and in doing so he opens up a rift whereby Gen: M starts to look less like a temporal construction and more like an apparatus of thinking the 20th century.

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'Young Readers, New Books, and Notebooks: Virginia Woolf's Communal Poetics of Contemporaneity'

This paper seeks to highlight the poetics and politics of Woolf's generational thinking, beyond her polemical mapping of the Edwardian/Georgian divide in "Character in Fiction". While Woolf's response to Arnold Bennett's attack on "the work of the young" constructs itself as an agonistic form of contemporaneity—or, to take up Pierre Bourdieu's theoretical framework, "a struggle that synchronizes discordant times"—, her optimistic and, as we shall demonstrate, utopian reference to a generational common ground ultimately revalues the communal potential of the present. Drawing on Paul Ricoeur, Alfred Shultz, and Jean-Luc Nancy, I would like to rethink Woolf's conception of contemporaneity as a communal experience, characterized by its continuity with the future. My argument will mainly bear on two essays, "Hours in a Library" (1916) and "How It Strikes a Contemporary" (1923). As can be seen in the many contradictory statements of these essays, Woolf does not build a consensual discourse on the contemporary but rather produces it through an essayistic "logic of non-contradiction" (Adorno). Within this tentative form of criticism, she elaborates a poetics of contemporaneity predicated on a phenomenological continuum between life, books and readers. By concentrating on Woolf's attention to young readers, new books, and real as well as metaphorical notebooks, I would like to emphasize the political underpinnings of her poetics, namely her representation of contemporaneity as an everyday, intersubjective, democratic and forward-looking condition. Written shortly after "The Function of Criticism", in which T. S. Eliot casts tradition as an "unconscious community", "How It Strikes a Contemporary" shows particularly well how Woolf

reposits a communal perspective at the level of the generation and thus reshapes tradition as a utopian historical process.

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'Anti Anti-modernism: Or, a Movement's Reactionary Afterlife'

This paper will introduce the term "anti anti-modernism" into critical discussion about modernism's cultural "afterlife" and try to make sense of it within a theory of modernist "generations." Inspired partly by a parallel coinage of Clifford Geertz's, the term's double suffix reflects my respect for Neil Levi's recent appeal for "a more dialectical understanding of the temporal situation of works of art and literature produced in fidelity to modernism" (Levi in Ross, 120; my italics). That is, it is meant to encourage reflection on the debates out of which many echoes, re-enactments, or re-deployments of modernist literary strategies arise. "Anti anti-modernism" is a pressing back against the pressures of what Marianne DeKoven has called "anti-modernist" arguments.

It is a "generational" phenomenon insofar as it is linked genealogically to modernism. We might even say it attempts to redress the "generation gap" between modernism and those "generations" that rejected it. To qualify as "anti anti-modernist," a text must re-embrace a modernist text or practice despite alternatives devised by those hostile to its methods and ideology. The "anti anti-modernist," then, is typically a contrarian, as well as a pragmatist and bricoleur, a resistor of orthodoxy who recognizes the efficacy of modernist innovations for furthering his or her cause.

I'll be proposing, too, that the term "anti anti-modernism" is a more useful formulation than DeKoven's simpler "pro-modernism," because it keeps in our view the reactive nature of certain defenses and emulations. A reactor often concedes something to the thing it reacts against, or incorporates something of the stimulus into its reaction. If we fail to bring this dynamic into view, we may miss the complexity of these later defenses and practices – the hybridity of their forms, for example, or their incorporation of certain checks against modernist excesses.

Incorporating the concept "anti anti-modernism" into the growing trend towards investigating modernism's legacy will encourage new sorts of conceptual organization for future scholarship. For example, it might inspire scholars to organize and examine texts according to the canonical modernist text whose methods or discourse they especially redeploy: Heart of Darkness, for instance, or The Waste Land, or Ulysses, or A Room of One's Own. Or it might inspire studies of groups of texts that respond to the same line of attack against modernism, or that redeploy the same modernist strategies for similar purposes. What is important and new (and what a properly conceived notion of anti-anti-modernist "generations" will acknowledge) is that the texts grouped together for examination along these lines may have emerged at different historical moments and in different nations. What is required for them to be grouped together as "anti anti-modernist" is that they have some shared sense of modernism as an historical phenomenon, a phenomenon that has come under attack but that deserves to be reinvigorated. Anti anti-modernists see modernism as part of the "usable past."

When was "anti anti-modernism"? It is possible to identify distinctive waves of literary and critical practice conforming to its specifications over the past century, but in general it is best to resist strict temporal definitions. Just as Susan Stanford Friedman, Laura Doyle, and Laura Winkiel have argued that we should reconceive the "genealogies" of modernism,

drastically expanding the temporal and spatial boundaries of the first waves of modernist experimentation, so, too, I shall recommend adopting a capacious view of the reactive defences of it. Thus, we might consider under its broad umbrella instances from the 1930s and 1940s, the 1990s and the present day, and from different parts of the globe, from Britain, continental Europe and the United States, to the Caribbean islands, to Mao's China. We might look to postcolonial writing that rejects the strategies of postmodernism, or to what Madelyn Detloff has called the "patched" and "persistent" (Detloff, 1-19) modernism permeating contemporary British culture, or to the unexpected places where Virginia Woolf has been lionized in contemporary America, against anti-feminist-modernist forces, for example, on the extreme right.

We might consider the case of Harlem Renaissance writers, such as Countee Cullen, Langston Hughes, or Zora Neale Hurston, who embraced some of the techniques of European modernism (such as Eliot's application of the "historical sense" and the "mythic method") even while invoking and establishing an alternative African-American cultural memory. Or we might look to a broad range of examples where modernism, with its emphasis on the category of "personal experience" and its idea of a transcendent human subject, became the aesthetics of choice for writers terrified of the consequences of totalitarianism for human liberty and historical memory: the writings of George Orwell, Bertholt Brecht and Theodor Adorno, Victor Havel and Aleksandr Solzhenitsyn, or of dissident Chinese poets reacting against official Party aesthetics and Mao's program of linguistic engineering. Viewed comparatively, these unexpected combinations of authors and texts might prove mutually illuminating. Together, they may contribute powerful arguments in support of the political efficacy of certain modernist methods, or of the more general point that they constitute a "usable past." They may contribute significantly to our understanding about why modernism is, as Detloff has put it, a "resistant," even "resilient" cultural formation (4).

My own chief interest amongst initiatives of this kind is the work of George Orwell, and, depending on the amount of time allotted, the latter part of my paper would illustrate how the concept of "anti anti-modernism" illuminates it. Of special interest here will be his remarkable (and controversial) 1940 essay "Inside the Whale," which offers a powerful "anti anti-modernist" argument in support of Henry Miller's application of modernist literary strategies in his novels of the late 1930s. The essay is a long and insightful overview of twentieth-century literary history drawing explicitly upon the concept of "generations" to make its aesthetic case. Orwell distinguishes his own generation, consisting of "people who were adolescent in the years 1910-25" (93) from two others: the one "whose ideas were formed in the 'eighties or earlier" (and who "carried them quite unmodified into the nineteen-twenties" (95)), and the much younger one that embraced Communism as a way of responding to economic and political problems of the nineteen-thirties. The "fight that always occurs between the generations," Orwell says, "was exceptionally bitter at the end of the Great War." While the 'eighties generation continued to "bellow[. . .] the slogans of 1914," for Orwell and his cohort all the "official" beliefs "were dissolving like sand castles" (95). His own cohort turned for inspiration, he points out, to modernism, defined as the movement including Joyce, Eliot, Pound, Lawrence, Wyndham Lewis, Aldous Huxley, Lytton Strachey and Somerset Maugham. Their initial infatuation with those writers was itself "anti anti-modernist," in being a reaction against "the big shots of literary journalism" who were dismissing them as elitist; "the despised highbrows," Orwell explains, "had captured the young" (96).

But the most notable "anti anti-modernist" move in "Inside the Whale" is new, a response to the "new generation" (99) that arose to repudiate Joyce and Eliot, the generation

of Auden and Spender and Louis Macneice. Orwell fiercely attacks both the critique of modernism in Macneice's (1938) book *Modern Poetry* and the values Macneice and company posit in its stead, coming back with a powerful anti-anti-modernist defence of some key attributes of modernist writing. His defence of modernism is, in essence, a refurbishment of its methods for a "totalitarian" world. "Literature as we know it," Orwell insists, "is an individual thing, demanding mental honesty and a minimum of censorship" (105).

In buckling to the Communist Party line, the Auden-Spender-Macneice generation have thrown away the conditions necessary for art: they've accepted "a form of socialism that makes mental honesty impossible" (102). Thus for Orwell the only way forward is to re-embrace the orientation of the Eliot-Joyce generation, to bring back writing that offers "[n]o sermons, [but] merely the subjective truth" (110). The writer needs to stop proselytizing, to give up "fighting against" what is happening in the world or "pretending [he] can control it" (111), and turn instead to making an accurate record of his own subjective experience.

Not unlike Wallace Stevens' argument in "The Noble Rider and the Sound of Words" (1941-42), or Virginia Woolf's in "The Leaning Tower" (1940), Orwell's recommendation that the author sink back "inside the whale" has been sharply criticized by critics who see it as inexcusably escapist at a time of great political crisis.

His position becomes more sympathetic, though, when read as an "anti anti-modernist" move. What he fears is that, with the help of anti-modernist arguments, and the sort of reflex-speech required by political orthodoxy, "[t]he autonomous individual is going to be stamped out of existence" (110). Re-embracing modernist literary values -- returning inward, recording the contents of personal experience and private memory -- is therefore a powerful form of political resistance. And this "anti anti-modernist" phenomenon retains traces of the powerful movement towards realism and documentary writing the anti-modernists had advocated in the 1930s. It does not preclude engagement with the external world altogether; it just locates the highest authority for "fact" in personal experiences of that world.

"Inside the Whale" is just one of many places where Orwell pushes back against leftist orthodoxy on aesthetics to defend and reinsert modernist literary values. His documentary writings on poverty and about fighting in the Spanish Civil War offer other intriguing anti-anti-modernist moves, deploying strategies borrowed from literary impressionism in order to expose the false consciousness of anti-modernist realism. We can even read *Nineteen Eighty-Four* as a parable about an "anti anti-modernist" writer turning to modernist literary strategies in a totalitarian world. All of these examples have the potential to illuminate other instances of "anti-anti-modernism," particularly those arising in "totalitarian" contexts.

My hope in participating in this conference would be to gain assistance in sharpening my definition of "anti-anti-modernism" and especially in hearing what others feel about whether or how it would be productive to think of it as a "generational" phenomenon. At first glance this would not seem advisable. We cannot justly think of "anti anti-modernism" as a "generation" in the popular sense of a single historical "cohort."

The idea of a single generation encompassing writers from the late 1930s and 1940s and those of, say, the past two decades, would seem to invite excessively crude historical, political and aesthetic generalizations. On the other hand, sociologists have long recognized "kinship descent" as a defining feature of a "generation," and we might see an analogue between the anti-anti-modernist reactor and the youngest person in a "descent-related triad"

(Kertzer 137). Other definitions of "generation" are even more promising. In his classic work on the sociology of generations, Karl Mannheim defines a "generation" as a spiritual community formed in response to specific works of art: works the community goes on to "re-

creat[e], rejuvenat[e], and reinterpret . . . in novel situations.” It is a shared passion for those works, Mannheim says, that makes a “generation” out of individuals who are “spatially separated,” who “may never come into personal contact at all” (98). Perhaps it is not too far fetched to say that a generation may stretch over considerable lengths of time as well as space – that “anti anti-modernist” writers may occupy a parallel position on the genealogical tree regardless of the widely varied moments at which their critical engagements with modernist aesthetics began. To use a phrase inspired by Alain Badiou (with gratitude, again, to Neil Levi) they are united, after all, in their “fidelity to the event of modernism” (Levi, 119; my italics) – in their willingness to push back against often fierce detractors to defend it. If we are prepared to follow Friedman, Doyle and Winkiel in being flexible about the task of defining the temporal parameters of modernism in its first incarnations, it would seem only logical that we remain as flexible in designing a category for its loyal defenders.

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‘Jazz Generation’

Dubbed the "Jazz Age," by Fitzgerald, the 1920s has long been associated with a generation of American high modernist writers. Although we might easily link modernist art with jazz and all of its cultural associations (nightclubs, alcohol, aesthetic innovation), or see jazz as one manifestation of a modernist *zeitgeist*, writing and jazz were associated mainly through the mythical co-implications of lifestyle. Although the stylistic experiments of some writers (Stein, but mostly later Beat writers) engage jazz's syncopations, rhythm changes, and improvisational feel, jazz as practiced by such artists as Sidney Bechet, Duke Ellington, Jelly Roll Morton, the Gershwins, and Hoagy Carmichael had very little to do with modernist literary innovation, except in so far as musicians and artists both pushed the limits of form and expression, or modernist writers made the nightlife associated with jazz a topic in such novels as *Home to Harlem* or *Tender Is the Night*.

The association of jazz and modernist literature does cohere, not simply as roughly contemporaneous and, hence, casually linked phenomena, nor within the broad analogy of familial generations, but in so far as both jazz and modernism are themselves generative, inciting aesthetic practices that push beyond traditional, formal—even didactic expression—towards concepts of art and the artist that expand the possibilities of aesthetic expression itself. In this association, the “jazz age” works less as a Gen M generation than as generation *per se*, in so far as it represents an extended urge to generate an art beyond itself.

But the incommensurability of "Jazz Age" and Modernism as chronological or familial generations may also signal a change in the concept of generation itself, splitting it into reproductive, commodity cultural, and stylistic concepts that inflect one another, overlap, but ultimately engage a conceptual catachresis. In other words, what exactly is the concept of generation during Gen M? And does Gen M somehow represent a change in that concept? This is not exactly the oedipal model of Harold Bloom, but more a sense that aesthetics themselves constitute generations (in both senses of the word) as pools of artists who develop, share, and ultimately pass through an artistic practice or philosophy. Hence Gen M transforms the concept of generation into an amalgam of production and practice communities instead of a familial battle.

'Recalling the Modernist Generation(s): Literary Memoir as Literary History'

Since my first book, *Modernism, the Market and the Institution of the New*, I've been interested in the question of generations, particularly in that volume aiming to assess the tensions between high modernists and late modernists on matters of innovation and cultural positioning from about 1926. Of particular interest to me was the question as to how far the high modernists had become institutionalized as a group and how far those who arrived in their wake (so-called second-generation modernists) had to deal with an institutionally- or popularly-established conception of the movement. My next project engages with similar questions of literary history and the established conceptions of the movement arising in the period – pursuing the question, as you ask in the CFP, 'Are Modernists aware of themselves as modernists?' – by examining in detail the literary memoirs written by modernist artists, writers, publishers, journalists and their friends published between 1929 and 1969. These books often aim to not only assert an individual's narrative within literary or art history, but to write the narrative of the movement itself – sometimes under the burden of significant personal agendas or ambitions.

I would like to present findings from this ongoing research into modernist memoirs at the 'Generation M' conference, particularly that arising from the literary historical formulations constructed by these authors as they relate to generations and age groups. Some of the more impressionable terms we continue to use in literary histories, including 'the men of 1914' and 'the lost generation', were proposed and elaborated in literary memoirs. In 1934, Malcolm Cowley writes about the role of a young writer reading from 'the Lives of the Saints', by which he means the older generation (including high modernists like Joyce and Eliot) – finding them, ultimately, insufficient as guides for the younger generation's problems. In 1937, Wyndham Lewis writes about this same 'Age Group' and its origins – as he aims to 'fix for an alien posterity' that which the previous generation called, in the words of Ford Madox Ford, a 'haughty and proud generation'. These two texts, alone, raise questions about where the lines can be drawn within and around modernist generations.

But later memoirs add context as well. Hemingway, in 1964, would exfoliate his own 1926 use of the phrase 'a lost generation' after it had built up a literary historical definition of its own (even Strauss and Howe use 'the lost generation' as signifier for an entire American age group in their influential *Generations*) – remembering the unfairness of the attack on his own generation by those of the older generation, and seeking to hold them accountable for their own failures. And in one of the last modernist memoirs to be published, John Glassco remembers visiting George Moore in London on his way to Paris, and confiding to the 87 year-old novelist that *The Confessions of a Young Man* (1886) is one of his favourites. Moore thinks readers must 'look on that as dated ... nowadays', but Glassco's companion asserts to the contrary, 'It will never date, it's a kind of statement of youth for all time' – and it is this which leads Glassco to focus on his own memoirs rather than poetry while in Paris.

In passages like these, it becomes clear just how far memoir is a tool for asserting a version of one's own modernity – for narrating one's belonging to one's period and establishing its place within literary traditions. Particularly the notion of creating a statement of youth (could we say 'modernity?') 'for all time' is a subject to be examined as the memoirists seek to place their own work and their own time both against the backdrop of a previous generation and as a legacy for the coming generations, establishing their own literary historical narratives and shaping its contours.

'Native, Subaltern, Cosmopolitan: Modernist Time(s)'

When does Time become asynonymous with History? In the writings of some well-known and other lesser-known 'modernists,' the awareness of various and often contradictory impulses of time trouble the imposition of hegemonic History. Their sense of being 'modern' is defined fundamentally by this consciousness and their contributions generate heterogeneous accounts in Modernism. For instance, W. B. Yeats' apprehensions of revolutionary time, Cornelia Sorabji's melding of subaltern and cosmopolitan time, Virginia Woolf's negotiations between native and universal time, and C.L.R. James's struggle to match revolutionary with cosmopolitan time crisscross in the early part of the 20th century. This discussion will explore how these intersections look back at Victorian imperial history and grasp at postmodernist disjunctures of Time and History.

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'Coining a Generation – James Joyce between Tradition and Autonomy'

When James Joyce's *Ulysses* was published in 1922, Joyce had already been staging his not yet finished book in a way that might make one imagine Harold Bloom slapping him on the back: "I am now writing a book [...] based on the wanderings of Ulysses. The Odyssey, that is to say, serves me as a ground plan. Only my time is recent time and all my hero's wanderings take no more than eighteen hours."

But besides this picture of a self-content author, we also get a picture of a method, one that T. S. Eliot would later describe as the "mythical method" as a "way controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history", by "manipulating a parallel between contemporaneity and antiquity", and that Joyce himself described as "transpos[ing] the myth sub *specie temporis nostri*".

This paper wants start out with Joyce and myth and plans to intervene on the idea of a modernist generation in two ways. First by addressing the idea of coining a generation, of the way that Joyce acts as an author of a generation, and second as a generation that is always being coined.

Starting with myth and Joyce's use of it, stating that Joyce is coining a generation by providing it with a "method" – making the generation "m" also the generation "myth". Here we have Joyce's understanding of modernity (which he terms stylistically as realism) as an opposition to everything that he regards to be "romanticism". Joyce understands himself entirely as an author of modernity. Modernism for Joyce is represented in language by the internal monologue, by portmanteau words, by onomatopoeic games etc. In the novel it is Dublin, with its typewriters, telegraphs, tram lines etc. But the foil against all this described is Homer's *Odyssey*. The myth illuminates this concept of modernism. The myth works as a code, when we follow Bloom writing a letter, surrounded by "Sirens". It gathers some sense from the vast detour the chariot takes through Dublin, traveling to the funeral in "Hades". At the same time, this myth is harshly attacked when we can go to "Hades" before having been to Circe, or when we find a Telemachus that fears nothing more than to become his father's "son and heir".

At the same time the vehicle "myth" Joyce uses to place his concept of modernity is more than ones torn between the idea of "ground plan" (tradition) and "sub specie temporis nostri" (modernity). And here we might see how the concept of modernism finds itself

described in the concept of myth that itself is a temporality of tradition, a representational idea of generation and generations. The using of myth is then no longer only a method that Joyce pursued and “which others must pursue after him” (T. S. Eliot) but can lead us to learn more about how the “generation m” itself can be seen as a piece of evidence in time and history.

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‘Modernist Heterochrony’

In what ways did modernism engage on the concept of generation without simply reinforcing a model of history and cultural life based on biological succession? This paper will argue that modernism not only complicated the metaphors of kinship at the heart of generational consciousness, but expanded the idea of generation and multiplied it. I will focus on modernist anachronism and the historical disjunctiveness and multiplicity produced by various kinds of time machines, from HG Wells’s device to Cubist primitivism. The stakes involve not only pluralization of modernisms within a “stepped” generation, but a vision of generation as a transverse cut across differently-paced histories that overlap, intersect, or simply parallel one another.

A generation is a distinct contextual matrix out of which flows kindred ideas and actions, a field created by the relations among people who share an array of formative institutional and cultural moments. Generations move forward with clock-like regularity both because these people yield to the young, just as their elders yielded to them (Raymond Williams calculated three shifts to a century), and because old formative events are followed by new formative events. By itself, the idea of a generation is like Perry Anderson’s characterization of modernism: “a portmanteau concept whose only referent is the blank passage of time itself” (1984, 113). However, for Generation M, many of the formative events were themselves contestations of older ways of conceptualizing time (such as the blank passage of a single line of moments)—think of warping accelerations, false synchronizations, and deep geological, biological, and astronomical timelines.

As a result, many of the modernisms from the late nineteenth century to the early twentieth expanded the idea of generation to include not just parents but ancient ancestors, and not just children, but far-off, increasingly-unrelated posterity. This kind of expansion is achieved by literal time machines but also formal ones like primitivism, which, I argue, juxtapose not moments in a series but different, coeval historical timelines. Thus, modernism’s understanding of generation involves the strange irregularization and multiplication of temporal lines and rates. This gets embodied quite literally in Wells’s interest in the evolutionary mechanism of heterochrony—the variation in the rate or timing of the biological development of an organism with morphological and phylogenetic consequences—and plays out in both cubist painting and literary fragmentation.

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‘Generation of Cannibals: On Category’

Famously, Bruno Latour contends that despite what we may believe, we have never been modern after all. Modernity falsely constitutes itself on a straightforward contradiction: It denies and even censures the existence of new, non-taxonomized objects, manners of thought,

or ways of being, while at the same time unwittingly producing and then proliferating these hybrid modes or “quasi-objects” into the world. Under this logic, moderns think time as progress, an irreversible arrow that shoots through a broader ecological or networked system and fastens species or forms of life, genres, and periods, into their appropriate, well-worn places. Moderns simply inherit, at best slightly refashion or rename, old categories; we have failed to establish new modes or methods of categorization for our products. In a word, the modern case can be characterized as that which cannot think what it does and does not do what it thinks. We understand new objects with old categories and therefore damage both the objects and the process of categorization itself, which too must have its paradoxical roots in change.

With his provocative critique, Latour thinks the modern as a paradigm case and, in so doing, extends to us the unintended courtesy of caution. For literary modernism, as a potentially countervailing movement to Latour’s modernity, begins to at once produce and think through new categories of being that, while not exactly divorced from the past, aren’t beholden to reified models of thought either. In certain instances, modernists inhabit and seek to represent, or better, to produce, networked, literary worlds that critically scrutinize (or think) while creating alternative modes of being. Both category and the act of categorization itself are examined, bemoaned, experimented with, reshaped, and eventually, with some-to-much chagrin, re-implemented. Narrative rendered and read across genres, across disciplines, and across paradigms, becomes a crucible for the category qua category, as the former seeks to generate new sites of convergence (and divergence).

Seeking to think through the spaces between generations, genres, and modes of generativity, my paper examines what Virginia Woolf calls the “cannibal” production of the modernist novel. As yet another marker of a distinctively modernist generation, Woolf notoriously claims that “on or around December 1910 human character changed,” a phrase that is so often spoken out of context that one might miss the deep irony behind and surrounding it. While Woolf’s novels often play with a discrete notion of periodicity, the latter is always a pliable, if not fluid, form of categorization that seeks expansiveness, mutability, and multiplicity without a view toward a clean or undamaged unity. From an unstable temporal position (which, she argues, is perhaps characteristic of her generation), Woolf produces a textual assemblage—the novel here as a “cannibalistic” genre that has eaten through but not yet digested so many others—that narrates the interconnectivity of various networks, from the trans-generational, to the multi-generic, to the ecological. Here, so many modern distinctions between old and new, self and world, civilized and savage, are laid bare in their reductive anthropological sense and requisitioned in the spirit of expansion. The seemingly contradictory relation between the cannibalistic genre and its seemingly imperial aspirations reconfigure Fredric Jameson’s account of modernism and imperialism, where the anxieties of the latter aren’t exactly disavowed or outsourced to near silence in the former, but rather given voice (both affirmatively and with severe critique, perhaps) through new modes of genre and generativity.

Woolf’s texts manifest the imminence of networked experience across time, space, and species in their sometimes violent, sometimes restorative, complexity. My paper will examine *The Waves* and “Poetry, Fiction, and the Future,” as two spaces where the uneasy ebb and flow of multi-focal generations are given voice. In *The Waves*, I argue, Woolf’s concern with the ecological co-dependence of human and non-human, living and no-longer-living actors, comes to a head. Natural time collides with clock time; the natural world is anthropomorphized and the human world is naturalized, to the extent that both actions are rendered almost moot.

Generativity becomes the work of multiple, if not all, generations, where “generation” is not limited to a biopolitical or human reproductive category. Woolf’s modernism becomes a space where interpenetrative ecological networks are represented, produced, and, crucially, thought. Woolf thinks from such nodal points, even when, as always, this thought is bound to run aground on the shoals of the individual’s confrontation with the societal and the ecological, which is to say, on the shoals of a violent but nonetheless necessary act of categorization.

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‘Weismann’s Generation Gap: Modernist Germ Plasm’

From a biological perspective, the ultimate modernist generation gap is August Weismann’s barrier between germ and somatic cells. Weismann’s *Germ Plasm: A Theory of Heredity* (1893) posits that hereditary information contained in the germ (i.e. sperm and egg) cells can only move one way: to the somatic cells. The somatic cells cannot affect the germ cells, which means nothing learned by the body is inherited by the next generation. Ernst Mayr called Weismann the most important nineteenth-century evolutionist, but the implications of his theory are rarely discussed. It was crucial to the “modern synthesis” of evolutionary theory, which ruled out Lamarckian inheritance of acquired characteristics. Exceptions have been found to Weismann’s barrier, but as a general principle it is still central to understanding heredity.

Weismann’s barrier had a marked influence on the modernist generations, from Emile Zola’s *Le Docteur Pascale* to Freud’s *Beyond the Pleasure Principle*. For philosopher Keith Pearson Weismann presented a challenge to a “whole generation” of writers and thinkers, including Hardy, Lawrence, Bergson, and Fitzgerald, the challenge of a biological nihilism grounded in the possibility that individual lives are epiphenomenal to the inhuman force of the ‘selfish plasm.’ If modernist generations have a vital undercarriage, then Weismann’s radical generation gap is crucial marker of their engagement with biological theory. My paper will explicate Weismann’s work and briefly outline his influence on modernist writing. It will focus in particular on two writers with an awkward relationship to modernist periodicity: Thomas Hardy and F. Scott Fitzgerald. Both have already been discussed in relation to evolutionary theory by Gilles Deleuze. I will continue this discussion in hopes of contributing both to modernist criticism and to recent discussions of literary vitalism and the concept of life.

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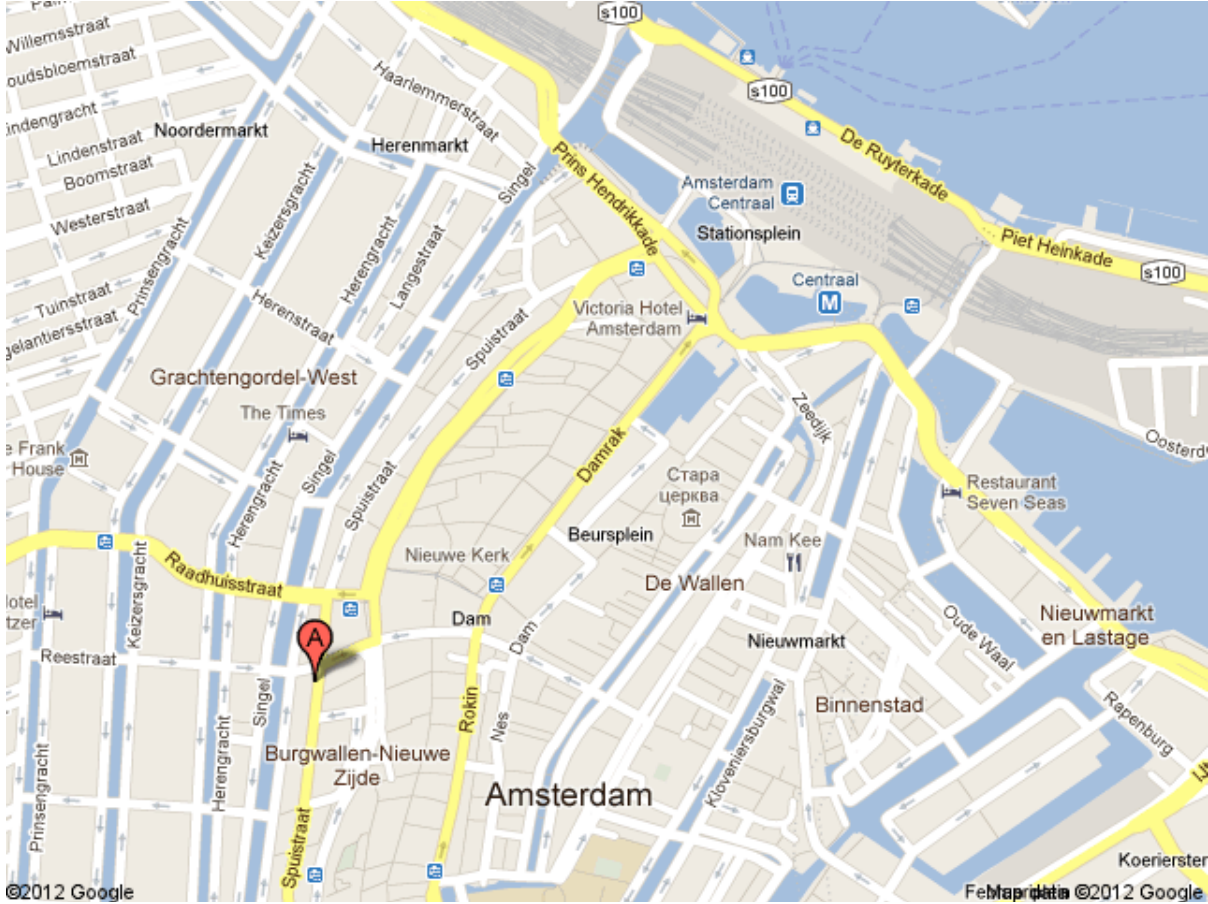
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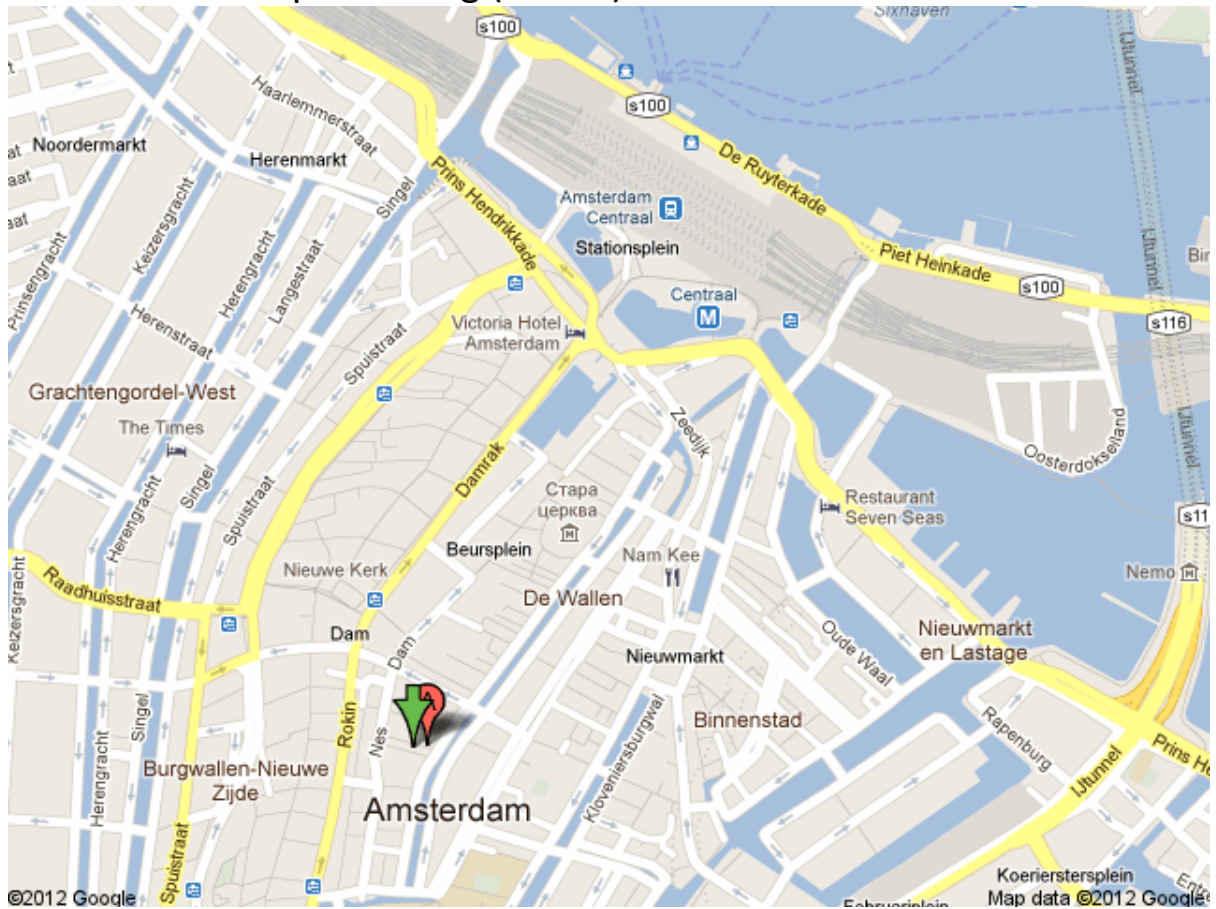
Our Main Venues:

The **Bunghuis** , our Friday venue, is a University building located in Spuistraat (no. 210).



The Bunghuis entrance

Our Saturday venue, the **Torpedo Centrum** (formerly Parool Theater), is located about ten minutes away from the Bungehuis in an alleyway called Sint Pieterspoortsteeg (no. 33).



The door to the Torpedo Centrum