

DOWNLOAD PDF MODERNIST SEDUCTIONS : MATERIALIZING MASS CULTURE IN NATHANAEL WEST'S THE DAY OF THE LOCUST

Chapter 1 : 07 | December | | At the BookShelf

Chapter Seven - Modernist Seductions Materializing Mass Culture in Nathanael West's the Day of the Locust Postscript - From "Our Glass Lake" to "Hourglass Lake" Photo/Graphic Memory in Nabokov's Lolita

The New Yorker has a long profile on economist Paul Krugman and his wife. Turns out his wife is one of those light skinned black people [blue-eyed and long-haired], not unlike Rev. Wright, who are very angry. In fact, it seems that it was she who pushed him over the edge into becoming the crazy ass conservative hater he now is. Kind of helps explain why he is so obsessed theory that the electoral success of American conservatives since the 70s has been entirely due to racism. Ross Douthat has the best responses to all this. What also stands out from the profile is just how Aspergery the guy is. He was driven mad by Lester Thurow and Robert Reich in particular, both of whom had written books touting a theory that he believed to be nonsense: In fact, Krugman argued, in a series of contemptuous articles in Foreign Affairs and elsewhere, countries were not at all like corporations. Certainly until the Enron scandal, Krugman had no sense that there was any kind of problem in American corporate governance. He consulted briefly for Enron before he went to the Times. Occasionally, he received letters from people claiming that corporations were cooking the books, but he thought this sounded so implausible that he dismissed them. I just never really thought about it. It seemed like a pretty sunny world in , and, for all of my cynicism, I shared a lot of that. He said he was working on the perennial conundrum of why ticket prices for rock concerts tend to be set so low that they immediately sell out and then are resold at a sizable profit for market-clearing prices by brokers. By the way, I noticed in the New Yorker profile that ss rock music comes up a lot in his conversation, so this would be a natural topic for him to muse upon, and our experiences with rock concert tickets would come from similar periods. I pointed out to Krugman that maybe the insiders actually are reaping more profits than it might seem from the face value printed on the tickets. Why assume that all the tickets being resold for higher prices on the gray market were necessarily first sold to the public for face value? Friends who had camped out outside the box office and been first in line for Springsteen tickets in LA in or had been shocked to discover that the first ten or so rows were already gone before sales to the public i. There was even an LA Times article at the time about how the skimming of low face value Springsteen tickets for resale to Hollywood bigshots had gotten out of hand. They told me that their usual experience with hockey rink concerts was that insiders glommed on to the best seats before public sales began, and then resold them on the gray market for big profits. So a substantial bit of the profit from being in the impresario and ticket sale business came from cheating the public on promises of first come-first serve sales. A lot of tickets "fell off the back of a truck" before any were offered to the poor schmoes who had been camped on the sidewalk. This provided a source of unreported tax-free compensation for insiders from promoters down to ticket clerks. Of course, you could then pay them lower wages because of this perk, and lower payroll taxes, too. In contrast, if the promoter boosted the face value of the tickets to the market clearing prices, the band and the taxman would get most of the benefit. Hence, the net behavior of the insiders was more profit-maximizing than it would seem on the surface. Maybe I was right, maybe I was wrong, but this seemed to me to at least be an idea worth considering. Krugman, however, angrily rejected my suggestion. He was offended by it. We have this beautiful theory of economic actors -- individuals, firms, governments -- and the notion that individuals within firms, whether concert promotion firms or Enron, might be playing a double game just complicates this beautiful picture too much. Granted, some of the non-math thinkers Krugman used to denounce, such as Stephen Jay Gould, deserved denouncing. Last August, Krugman decided that before he and Wells departed for a bicycle tour of Scotland he would take a couple of days to speak at the sixty-seventh world science-fiction convention, to be held in Montreal. Krugman has been a science-fiction fan since he was a boy.

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The Eye's Mind significantly alters our understanding of modernist literature by showing how changing visual discourses, techniques, and technologies affected the novels of that period.

Colonial literature[edit] Because of the large immigration to Boston in the s, the articulation of Puritan ideals, and the early establishment of a college and a printing press in Cambridge , the New England colonies have often been regarded as the center of early American literature. However, the first European settlements in North America had been founded elsewhere many years earlier. During the colonial period, the printing press was active in many areas, from Cambridge and Boston to New York , Philadelphia , and Annapolis. The dominance of the English language was not inevitable. Moreover, we are now aware of the wealth of oral literary traditions already existing on the continent among the numerous different Native American groups. Political events, however, would eventually make English the lingua franca for the colonies at large as well as the literary language of choice. For instance, when the English conquered New Amsterdam in , they renamed it New York and changed the administrative language from Dutch to English. From to , only about separate items were issued from the major printing presses in the American colonies. This is a small number compared to the output of the printers in London at the time. London printers published materials written by New England authors, so the body of American literature was larger than what was published in North America. However, printing was established in the American colonies before it was allowed in most of England. In England, restrictive laws had long confined printing to four locations, where the government could monitor what was published: London, York, Oxford, and Cambridge. Because of this, the colonies ventured into the modern world earlier than their provincial English counterparts. Captain John Smith could be considered the first American author with his works: Topics of early writing[edit] The religious disputes that prompted settlement in America were important topics of early American literature. This work outlined the ideal society that he and the other Separatists would build in an attempt to realize a "Puritan utopia". Other religious writers included Increase Mather and William Bradford , author of the journal published as a History of Plymouth Plantation, " Others like Roger Williams and Nathaniel Ward more fiercely argued state and church separation. Nicholas Noyes was also known for his doggerel verse. John Eliot translated the Bible into the Algonquin language. Jonathan Edwards and George Whitefield represented the Great Awakening , a religious revival in the early 18th century that emphasized Calvinism. Less strict and serious writers included Samuel Sewall who wrote a diary revealing the daily life of the late 17th century , [2] and Sarah Kemble Knight. New England was not the only area in the colonies with a literature: The diary of William Byrd and The History of the Dividing Line described the expedition to survey the swamp between Virginia and North Carolina but also comments on the differences between American Indians and the white settlers in the area. At this time American Indian literature also began to flourish. Two key figures were Benjamin Franklin and Thomas Paine. Major satirists included John Trumbull and Francis Hopkinson. Philip Morin Freneau also wrote poems about the War. During the 18th century, writing shifted from the Puritanism of Winthrop and Bradford to Enlightenment ideas of reason. The belief that human and natural occurrences were messages from God no longer fit with the new human-centered world. Many intellectuals believed that the human mind could comprehend the universe through the laws of physics as described by Isaac Newton. One of these was Cotton Mather. The enormous scientific, economic, social, and philosophical, changes of the 18th century, called the Enlightenment , impacted the authority of clergyman and scripture, making way for democratic principles. The increase in population helped account for the greater diversity of opinion in religious and political life as seen in the literature of this time. In , the population of the colonies numbered approximately , Thirty years later it was more than , By , it reached 1,, Even earlier than Franklin was Cadwallader Colden - , whose book The History of the Five Indian Nations, published in was one of the first texts critical of the treatment of the Iroquois in upstate New York by the English. Colden also wrote a book on botany, which attracted the

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attention of Linnaeus, and he maintained a long term correspondence with Benjamin Franklin. In the post-war period, Thomas Jefferson established his place in American literature through his authorship of the United States Declaration of Independence , his influence on the United States Constitution , his autobiography, his Notes on the State of Virginia , and his many letters. The Federalist essays by Alexander Hamilton , James Madison , and John Jay presented a significant historical discussion of American government organization and republican values. Fisher Ames , James Otis , and Patrick Henry are also valued for their political writings and orations. Early American literature struggled to find a unique voice in existing literary genre, and this tendency was reflected in novels. European styles were frequently imitated, but critics usually considered the imitations inferior. The First American Novel[edit] In the late 18th and early 19th centuries, the first American novels were published. These fictions were too lengthy to be printed as manuscript or public reading. Publishers took a chance on these works in hopes they would become steady sellers and need to be reprinted. This scheme was ultimately successful because male and female literacy rates were increasing at the time. In the next decade important women writers also published novels. Susanna Rowson is best known for her novel, Charlotte: A Tale of Truth, published in London in Charlotte Temple is a seduction tale, written in the third person, which warns against listening to the voice of love and counsels resistance. She also wrote nine novels, six theatrical works, two collections of poetry, six textbooks, and countless songs. Although Rowson was extremely popular in her time and is often acknowledged in accounts of the development of the early American novel, Charlotte Temple is often criticized as a sentimental novel of seduction. Or, the History of Eliza Wharton was published in and was also extremely popular. Eliza is a "coquette" who is courted by two very different men: Unable to choose between them, she finds herself single when both men get married. She eventually yields to the artful libertine and gives birth to an illegitimate stillborn child at an inn. These novels are of the Sentimental genre, characterized by overindulgence in emotion, an invitation to listen to the voice of reason against misleading passions, as well as an optimistic overemphasis on the essential goodness of humanity. Sentimentalism is often thought to be a reaction against the Calvinistic belief in the depravity of human nature. These novels are of the Gothic genre. The first writer to be able to support himself through the income generated by his publications alone was Washington Irving. James Fenimore Cooper was also a notable author best known for his novel, The Last of the Mohicans written in Unique American style[edit] Edgar Allan Poe After the War of , there was an increasing desire to produce a uniquely American literature and culture, and a number of literary figures emerged, among them Washington Irving , William Cullen Bryant , and James Fenimore Cooper. Bryant wrote early romantic and nature-inspired poetry, which evolved away from their European origins.

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Chapter 3 : Miss Lonelyhearts & The Day of the Locust, by Nathanael West – The Driftless Area Review

Changing trends in literary criticism over the past several decades have prompted two sharp reversals in the reception of Nathanael West's Hollywood novel, The Day of the Locust.

Victorian Self and Society. The term "enlightenment" has been used to emphasize the power of reason in the development of intellectual freedom, democracy, capitalism, class mobility, and other aspects of 18th-century experience. This course considers how these contradictions come to a climax in the literature, art, and culture of the 18th and 19th centuries. Authors include William Wells, Olive Schreiner, George Egerton. Fiction from Dickens to James. An introduction to nineteenth-century fiction in English by eight major authors--four British and four American. Emphasis will be placed on the careful reading and interpretation of the novels and short stories in historical context. Issues to be addressed include the rise of the mass media, transatlantic literary relations, literature and ethics, and aestheticism. What are the stakes involved in defining African American literature through a racialized authorial framework? More broadly, this course seeks to question the lingering persistence of race as an ontological marker within the literary arts. This course examines major and lesser known writers of nineteenth-century America, emphasizing the works of Emerson, Melville, and Catharine Sedgwick. The focus is on Romantic literature and culture, with particular emphasis on the following subjects: Nature and transcendence; capitalism and its discontents; utopianism and reform; slavery and antislavery; the problem of history and national culture; and transatlantic relations. Readings include Transcendentalist essays, slave narratives, romance novels, autobiography, fiction, and lyric and epic poetry. Improved student writing is a main goal of the course. Good, Evil, and Inbetween. Are humans born naturally good, evil, neither, or all of the above? Does evil lurk deep within the heart of all that is good, or can the forces of good eradicate those of evil? Is evil an inextricable part of what it means to be human in the first place? The Literature of Courtship. This course examines the courtship plot in the Anglo-American literary tradition, concentrating on novels of the eighteenth and nineteenth centuries but extending forward to twentieth-century and contemporary novels, and explores how these fictions have constructed and challenged normative narratives of gender and sexuality. This course focuses on the fiction of nineteenth-century Britain, with particular attention to its exploration of gender and sexuality, class, national and imperial cultures, the familiar and the strange. Victorian Literature at Home and Abroad. The Novel and Society. This course rehabilitates Charles Dickens from his reputation as a mainstream writer paid by the word, most famous as the author of sentimental, implausible works for children, such as *A Christmas Carol*. The Nineteenth-Century British Novel. A study of major novelists of the period, through the question: How did the novel develop as a form of social understanding? We will be looking at novels as bearers of social values, especially around questions of property, class, marriage, work, bureaucracy and the state, and selfhood. Fantastic Places, Unhuman Humans. What can the grotesque, monstrous, and even alien creatures found lurking in an extraordinary range of literature across many centuries reveal about the different ways humans have imagined what it means to be human in the first place? Is the human a unified, single category of being at all? Authors may include Shakespeare, Mary Shelley, and Poe. Introduction to Native and Indigenous Literatures. This course will familiarize students with the study of Native and Indigenous literatures in North America. Focusing on a range of genres, geographic locations, and historical moments, students can expect to acquire both a working knowledge of the history of Native literatures in English and a critical methodological approach to the study of American literature. An introduction to the varied work of canonical and non-canonical writers often described as British second-generation or late Romantics: We will explore what lateness constitutes for these authors as a political, aesthetic, and ethical category, and consider how it informs the kind of distinctly "Romantic" work that characterizes their writings. Particular emphasis on close readings of poetry and theoretical texts, as well as excursions into late nineteenth-century authors.

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Chapter 4 : Project MUSE - Modern Taste and the Body Beautiful in Nathanael West's The Day of the Locust

A comparison between The Day of the Locust and Angel City, then, suggests the contours of the transformation of L.A. from its modernist to postmodernist form.

Any student who does not meet this requirement may be dropped from the course. If you must miss a class due to religious observances, contact the instructor or leave a message for the instructor with the department. After taking or placing out of Introductory Composition, students may elect either English or for further practice in the fundamentals of expository and argumentative prose. English offers the opportunity for work in argumentative and expository prose at a more advanced level. Several sections of English, the beginning course in creative writing, are available each term; the work is multi-generic, and two of the following will be covered in each section: A more advanced course for creative writers is English Fiction or Poetry, which is available by either permission of instructor or completing the prerequisite, English. More experienced writers may apply for admission to specialized sections of English Playwriting, English Fiction, English Playwriting, and English Poetry. Admission to these advanced courses is by permission of the instructor, who will require writing samples. Independent study in English must be elected under one of the following numbers: There is a limit to the total hours that may be taken under any one number 3 in ; 6 in , , and . All elections require permission of the professor, on an election authorization override form to be turned in at CRISP and also on a departmental approval form. Reading, Writing and Criticism in the Teaching of English. This is the equivalent of English plus English Teaching English-Methods and Practicum. This is the equivalent of Education D and Education. Concurrent election of English and English is required. The Professional Semester is not taught as a collection of separate courses, but rather as a coherent program with flexible scheduling arrangements and opportunities for large and small group projects and discussions, guest consultants and lecturers, and student planning of many segments or aspects of the program. As a hypothetical example, one might focus on the question of audience, taking up criticism on how literature reaches its audience and including poetry, a Shakespeare play, a modern novel, a film, to explore how the different genres affect an audience. In the same unit students might also examine the communications potential of language in a number of contexts and write brief papers addressed to various audiences. Discussion and observation of different local secondary schools will be arranged under Education D on a concentrated basis for a portion of the semester. The Professional Semester can accommodate up to 25 students and must be elected with a practicum, whose hours are to be arranged. Students should keep MW open for tutoring under Ed D Registration requires overrides, available in the English Department Office in Haven Hall or from the instructor for the program. Students interested in participating in this program can get more information from the instructor. The professor can also put you in touch with students who have participated in the program and who will be happy to tell you what it was like. A brochure with a general description of the teaching certificate program in English is available in the English Department Office. By connecting the two terms of its title, Writing and Literature aims to help prepare the student to produce the range and quality of expository prose expected in college courses. Works of literature will be considered for their effective use of language and argument. They will serve as reference points for thinking and writing strategies. Characteristically, sections of English will involve the writing of a minimum of six essays, with considerable attention given to the preparation of drafts and to revision. The literary works which will serve as points of reference will vary from section to section and from term to term. Course descriptions for individual sections are available in Angell Hall. Like English Writing and Literature, English College Writing prepares students for the various kinds of academic writing required of them as undergraduates at the University of Michigan. In addition to informal exercises or impromptu essays, students can expect to write about five formal papers exemplifying the various modes of discourse which comprise our academic community. Course descriptions for individual sections descriptions are available in Angell Hall. Completion of the Introductory Composition requirement. This exciting range of courses will give the student

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the opportunity to focus early in the College career on a sharply defined topic or body of literary works, and to do so in a seminar format, with much emphasis on discussion and writing. Whatever the topic of the seminar, students will be introduced to large questions of how one interprets and values the works one investigates, of the relation between those works and the cultural order of which they are a part, and of the functions of criticism at the present time. Descriptions for unlisted sections will be available in Angell Hall. The source of the word "fan" is no accident. For myriad reasons, from amusement and challenge through health and discipline to source of achievement and camaraderie, sport has vigorously engaged the human community at least since the time of the ancient Greeks. What is it about this arena of inherently minor human endeavor that makes it a source of so much gratification, even if only vicarious, for so many? Why does sport speak so especially to Americans, who by their own admission ascribe far more importance to it than it merits? Has sport indeed become a multi-faceted national metaphor for our ways and times? A common body of readings and screenings will be the basis for discussion, a short paper and a longer critical i. I will post the reading and viewing list outside my office Haven Hall before the end of the Fall Term. This course asks two fundamental questions: How are identities made? How are identities transformed, mediated, or negotiated? While we will be discussing identity within familiar categories such as gender, race, and class, we will also be looking at other categories such as professions e. Finally, we will wrap up the class by exploring the boundary between man and machine and examining what it means to be human. Readings will be chosen from the following: There will be two page papers and a final exam, as well as occasional informal in-class writing assignments. Are we, as Time magazine claims, the "lost generation"? What are the differences between those who are in their early twenties today and those who were in their twenties ten years ago? How has being "twenty-something" been represented within various cultural texts: Through exploring the exciting and often contradictory ways these texts respond to and produce cultural fantasies and anxieties about post-Vietnam, post-adolescence, we will consider how these ever-changing images have influenced our perceptions of history in general as well as our own personal histories. Some of the texts we will be considering are: A tentative list of films includes: These will be supplemented by course pack materials. In addition to two formal essays pages , each student will prepare an in-class presentation, and submit weekly journal entries. Conferences with the instructor, class attendance and attendance at all films are required. Open to junior and senior transfer students only. May be repeated for a total of four credits. Intensive Composition is a course designed especially to meet the needs of entering transfer students. Enrollment in English is limited to senior, junior, and sophomore transfer students. English will be offered only during the first half of the Winter Term. The work in English is intensive and the classes are small. This course meets the Introductory Composition requirement and students move from this course to the ECB-required junior-senior writing courses throughout the University. Students are advised against taking this course as an overload. If you have any questions, please contact the Composition Program, Angell Hall, May not be repeated for credit. All sections of teach the writing of two of the following three genres: Different sections will emphasize the individual genres to varying degrees. Classwork involves the discussion of the process of writing and the work of a few published authors. Students will do exercises meant to develop a sensitivity to language and a facility with evocative detail, voice, form, and so forth. Most classroom time, however, is devoted to reading and discussion of student writing. A final portfolio of revised finished work of manuscript pages may be required. The Uses of Language. The aim of this new second-year writing course is to help students improve the critical thinking and writing skills introduced in English or Each section of will focus on the ways a particular value system affects individuals, and will read, talk, and write, about that system. For example, students might consider the values that prompt ethical choices, or shape identity, or promote spirituality. Students will explore the way that language is used as a vehicle for urging specific beliefs in order to uncover rhetorical strategies at the heart of such modes of discourse. Classes will be conducted in workshop format and revision will form an integral part of the analytic process. If writing is thinking, and thinking about what we value helps us to know who we are, then this composition course is a course about self-discovery. We will conduct this exploration of the

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relationship between who we are and what we think as we discuss and analyze the ethical dilemmas through which other writers have imagined the discovery of personal values. Our aim will be to discover what we, individually, think and feel about the ethical choices these writers present and work out our own ethical positions through our writing. Class requirements include four papers pages , brief weekly written responses to the readings, regular attendance, and active participation in the class discussions. In effect, in this writing class, we will be asking questions that reveal how we go about "writing our own futures. We will grapple with problems of human conflict and value systems which affect the decisions we make both at personal and public levels. Although the reading list is still to be determined, we will select texts from both fiction and non-fiction writers who illuminate these struggles. The class format will be discussion and more discussion. We will always be concerned with how we think and how we write, consistently looking for the surprises of the unknown emotional sources of our decision-making. Each student will write approximately 50 pages of his or her own texts essays and responses to texts during the term. This course furthers the aims of English and in helping to analyze the various claims of a given issue and to develop ways of exploring and defending positions, ideas and beliefs in writing. Careful attention will be paid to process of reasoning, the testing of assumptions and claims, the questioning of beliefs, and the discovery of ideas and evidence through analysis and rigorous articulation in written discourse. The course will also focus on considerations of style, formal strategy techniques, and revision as integral to precision in making points and developing argumentative ideas both for purposes of individual reflection as well as for the purpose of persuading an audience. Course descriptions for individual sections can be found in the Composition Program, Angell Hall. A crash course immersion into the world of professional playwriting.

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Chapter 5 : List of years in literature - Wikipedia

Monstrous Modernism and The Day of the Locust MARTIN ROBERTS THE SOCIAL AND TECHNOLOGICAL UPHEAVALS AT THE END OF THE nineteenth century bred, in that tangled network of discourses comprising modernism, a pervasive anxiety toward collective activity and the collective body.

Dying penniless and alone, West bequeathed a literary legacy that has reverberated in the works of Alexander Theroux and Thomas Pynchon. In little over pages, the reader encounters ferocious black humor, hard-boiled surrealism, and apocalyptic visions. Nathanael West belongs to the family of innovative literary Modernists like T. Eliot, Samuel Beckett, and William Faulkner. The short story, for all its bleakness, ferocious satire, and visionary set pieces, runs only 58 pages in my New Directions paperback. Written in , the short story recreates the psychological depression crushing the nation. The desolate psychology mirrors the economic situation, the lack of money, options, and hope coloring the letters sent to Miss Lonelyhearts. He tries to deal with the problems of the writers in a genuine sincere way, but harassment by his boss, the crass editor named Shrike, undercuts his ability to his job. Shrike throws out different solutions: West writes with verve and power, pushing the reader closer and closer to the brink of despair. While the humor is black and vicious, it gives respite from the letters, each a tiny ingot of suffering and misspelling. The dark speakeasies and disreputable rags of New York City give way to sunny days and visions of apocalypse in *The Day of the Locust*. Written in , the title refers to the plague from the Book of Exodus. He pines for Faye Greener, a glamorous extra. Even though the novel is over seventy years old, the Hollywood of the Great Depression bears a striking resemblance to the Hollywood of the Great Recession. West, along with Thomas Pynchon in *The Crying of Lot 49* and *Vineland*, sees California as a place where paradise and the apocalypse mingle. Tod meets child stars and their crazy showbiz mothers. The mother Tod meets is a raw food advocate. There are hostesses of discrete prostitution rings and movie moguls living in mansions of kitschy architectural splendor. Reading Nathanael West makes one aware that apocalypse may be just around the corner, but it may also be darkly funny.

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Chapter 6 : The Day of the Locust - Wikipedia

The Day of the Locust is a novel by American author Nathanael West set in Hollywood, calendrierdelascience.com novel follows a young artist from the Yale School of Fine Arts named Tod Hackett, who has been hired by a Hollywood studio to do scenic design and painting.

Introduction Mary Shelley made an anonymous but powerful debut into the world of literature when *Frankenstein, or The Modern Prometheus* was published in March. She was only nineteen when she began writing her story. She and her husband, poet Percy Bysshe Shelley, were visiting poet Lord Byron at Lake Geneva in Switzerland when Byron challenged each of his guests to write a ghost story. A few nights later, Mary Shelley imagined the "hideous phantasm of man" who became the confused yet deeply sensitive creature in *Frankenstein*. She once said, "My dreams were at once more fantastic and agreeable than my writings. Its lasting power can be seen in the range of reactions explored by various literary critics and over ninety dramatizations. Although early critics greeted the novel with a combination of praise and disdain, readers were fascinated with and a bit horrified by the macabre aspects of the novel. Interestingly, the macabre has transformed into the possible as the world approaches the twenty-first century: Ultimately, the novel resonates with philosophical and moral ramifications: Author Biography Surrounded by some of the most famous authors in history, Mary Shelley struggled to find her own authorial voice in *Frankenstein*. Even though both Godwin and Wollstonecraft philosophically opposed the institution of marriage, they wanted to give Mary social respectability. Clairmont harbored jealous feelings towards the offspring of two of the most progressive thinkers of the time. Mary eventually transferred her affections to Percy Shelley, another prominent literary figure of the day. Mary Shelley met Percy for a second time, two years later, and the pair began spending almost every day with each other. Percy was twenty-two and his wife was pregnant with their second child when Mary declared her love for him. Initially, Mary agreed not to see Percy when Godwin condemned their relationship. The year revealed both tragedy and creativity for Shelley. Mary spent the remainder of her years in England with her only surviving son, Percy, writing five other novels and other critical and biographical writings. She died of complications from a brain tumor in Petersburg, Russia, to his sister in England. He encourages her to share his enthusiasm about his journey to the North Pole to discover both the secret of magnetism and a passage through the pole. In additional letters he wavers between his solitude and alienation on the one hand, and his determined heart and resolved will on the other. His last letter tells the startling story of his having seen a being of gigantic stature shaped like a man, fleeing across the ice which is threatening to enclose the ship. The next day another sled appears, carrying the wasted and maddened Victor Frankenstein, who is pursuing the giant. Walton takes Frankenstein aboard. When he tells Frankenstein his purpose, how he hopes to make great discoveries, Frankenstein cautions him to leave off his mad pursuit. He asks him to listen to his story of how once he began in earnest to know all that could be known. Victor develops a deep friendship with Henry Clerval, a fellow student. Where Clerval studies "the moral relations of things," Victor conceives a passion to discover the physical secrets of the world. At seventeen, as he is to leave for the University at Ingolstadt, Elizabeth contracts scarlet fever. On her deathbed, she begs Elizabeth and Victor to wed. After some delay, Victor departs for Ingolstadt, where his chemistry professor so encourages him in the study of science that Victor determines to discover the secret of life, perhaps even how to create life itself. He pursues his studies in the chemistry lab and in dissecting rooms and morgues, gathering the material for his experiment to make a creature from discarded corpses, perhaps one "like himself. Finally, on a dreary November night, Victor succeeds in animating a creature. Drained of all strength, he falls asleep, only to awaken from a nightmare to find the creature staring at him. He flees in horror at what he has done. Victor can not tell Clerval what he has done. He believes he can keep his secret, for, on his return to his room, he discovers that the creature has fled. The nervous exhaustion into which Victor then falls lasts for several months, during which Clerval nurses him by taking him away from the lab and into the mountains on long

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walks. On his frantic return journey, in an electrical storm in the mountains near Geneva, Victor sees the monster and thinks that the monster might have killed William. At home Victor learns that everyone believes Justine, a family servant, to be guilty, for the necklace missing from the corpse was found on her. Victor exclaims that she is innocent, that he knows who the killer is, but does not speak up at her trial. Justine gives a forced confession and is convicted and hung. Overcome with remorse at the deaths of William and Justine, convinced of his own guilt, Victor seeks solitude. He leaves the house to walk the Swiss Alps, journeying to the village of Chamounix. In a painful retreat amid the "solitary grandeur" of the mountains, he meets the monster crossing an ice field. When he learns that the cottagers are not so happy as he believes they should be, he gathers firewood at night to replenish their woodpile and lessen their labors. Meanwhile, in the course of several seasons, he studies them, learns their names Felix and Agatha and their father, and begins to study their language. One day another woman arrives on horseback. Felix seems especially happy in her presence. The monster listens as Felix instructs her from a history book. He learns of human law and government, of rank and wealth, of human greatness and vileness. Above all, he learns of his own lonely deformity. He later tells Frankenstein the story of this De Lacey family, a wealthy French family who suffered a reversal of fortunes, were imprisoned, and exiled to the poverty in which the monster finds them. And what was I? Of my creation and creator I was absolutely ignorant, but I knew that I possessed no money, no friends, no kind of property. I was, besides, endowed with a figure hideously deformed and loathsome; I was not even of the same nature as man. I was more agile than they and could subsist on a coarser diet; I bore the extremes of heat and cold with less injury to my frame; my stature far exceeded theirs. When I looked around I saw and heard of none like me. Was I, then, a monster, a blot upon the earth, from which all men fled and whom all men disowned? One day when only the old man is in the cottage, the monster enters, introducing himself as a weary traveler. He discovers that because the old man is blind, he is not repulsed by him. The monster then tells his tale of misery and loneliness; the old man responds sympathetically. When the others return, horrified at his monstrous appearance, they chase him. From seclusion in the forest, the next night he emerges to burn down the cottage. He then flees toward Ingolstadt, determined on vengeance. He comes upon young William Frankenstein out walking. Frankenstein agrees, but only on condition that the creatures flee to uninhabitable parts of the earth where they will do no harm to humans. Victor returns to his family, more downhearted than ever. His father proposes that the long-hoped-for marriage of Victor and Elizabeth might restore Victor to happiness. Victor wishes instead to travel to England to discover from philosophers there something he believes might complete his work. He promises to marry Elizabeth on his return. His father arranges to have Clerval meet him along the way in Strasbourg, France. They walk in the mountains, then travel by boat down the Rhine River and to England. In Edinburgh, Scotland, Victor asks Clerval to permit him to travel on alone for a time. Frankenstein, convinced that the monster has been following him, seeks solitude for his work on a remote island in the Scottish Orkneys. On a moonlit night his fears are realized when he looks up from his work on the new creature to discover the monster peering at him through the window. Victor then vows to destroy his new, half-finished creation. The monster threatens him: When he awakens hours later, he has drifted to Ireland. Several people on shore take him to a magistrate to answer for the death of a man found murdered the previous evening. On the wedding night, however, the monster breaks into their room and kills Elizabeth. After he sees the monster staring through the window, grinning, Victor vows to seek revenge. Closing Letters One week after his last letter to his sister, during which Frankenstein relates his story, Walton writes again to say that Frankenstein still intends to pursue the creature until he dies. Walton, too, is still determined to pursue his quest, although mountains of ice surround the ship and threaten to lock it in place. When his sailors ask to turn back, Walton consents to turn south. The monster tells Walton how his vengeance had never been joyful to him, how he was unjustly treated by the humanity which had created him. Thus, though born in innocence and goodness, he became malignant evil. He now lives in remorse, alone. After having said all this, he springs from the cabin window and disappears across the ice. He studies Oriental languages but passionately loves nature and life. Victor acknowledges that "[H]is wild and enthusiastic

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imagination was chastened by the sensibility of his heart. The creature eventually strangles and kills Clerval because Victor destroys his half-created mate. Victor then vows revenge upon the creature. Media Adaptations There have been so many plays, movies, and recordings of Frankenstein that it would be difficult to list all of the productions. Therefore, the list below represents the most popular, most controversial, and most influential recordings and dramatizations: The Bride of Frankenstein, the sequel to the film, starred Boris Karloff and Elsa Lanchester; it was released in by Universal. Son of Frankenstein, also a sequel to the above mentioned productions, starred Basil Rathbone, Karloff, and Bela Lugosi and was released in by Universal. Frankenstein Must Be Destroyed!

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Chapter 7 : American literature - Wikipedia

The Day of the Locust shares these concerns, but its immersion in popular culture veers the texts toward postmodernism. One quick example you could share with your students of the pop-culture sensibility of the text would be in the name of the theater where the climactic mob scene appears: Mr. Kahn's Pleasure Dome.

While Pinkertons violently discouraged collections of disenfranchised and migrant labor, the literati labored against what they referred to as the masses, the mob, or the crowd, that great beast indigenous to the expanding and machine-like life of the cities. In at least one case, fear of the collective sutured issues of nationalism and aesthetics into a surprising creature: David Skal describes the riot as a collection of disparate elements, which nonetheless achieved a semblance of form in its violent disorder: You dare them to see it! No wonder these films so often feature rioting crowds in their climactic chase scenes: Monsters and crowds threaten real social order, not only the symbolic social orders represented on screen in the imaginary world of the film narrative. Paul Wells, attempting to define the operative functions of the screen monster in The Horror Genre, asserts the need to: It comes to represent the disintegration or destabilization of any one dominant perception or understanding of what it means to be human. The literary ecosystem thrived on this perceived fragility, and literary modernism capitalized as well on the fear of the crowd. The crowd then surges forward and wholly consumes Homer. Although repressed, monstrosity—in the form of movie monsters who violate standing categories of order—nevertheless radiates throughout the pages of *Locust*. Stephanie Sarver has extrapolated this comparison into a litany of correlating characterizations and setting effects, concluding that: In commenting on the Hollywood community and employing a motif in his novel, West offers more than simple criticism of the superficial aspects of Hollywood culture: But it is easy to sigh. Few things are sadder than the truly monstrous. In , cinematic monstrosity had proven to be a deep reservoir in the cultural imagination. RKO produced *King Kong* , an enormously successful and influential blockbuster. From to , West wrote for Republic Productions. He began his work on *The Day of the Locust* in and and it was published by Random House in May , after which he began work for Universal—home of the most famous movie monsters—before his death in Martin . By the time of the composition of *Locust*, the image of Boris Karloff in full make-up, lurching toward the audience had been assimilated into the language of film itself. As Sarver notes, great similarities appear between the physical traits and behaviors of Homer and the Monster, including their stumbling gaits and their seemingly autonomous hands. Homer becomes the focus of consciousness in the middle section of the novel, as well as being the both the catalyst for and victim of the riot, and the characterizations of him should therefore be considered crucial to understanding the novel. The struggle was a hard one. His head trembled and his feet shot out. Noting this sequence, Sarver asserts: Legendre meanwhile has amassed a mob of former enemies into a pack of slow but resilient zombies whom he controls by performing a series of clenching gestures with his hands; he eventually turns on Beaumont, attempting to secure control of Madeleine for himself. In , however, the film was the subject of a massive publicity blitz in an attempt to capitalize on the success of films like *Frankenstein* and *Dracula*. When their stare was returned, their eyes filled with hatred. These automatons may seem different from the contemporary and now conventional representation of a zombie, but both versions articulate similar fears: West uses the word several times throughout the novel to describe both men as well as the mock soldiers of the Waterloo sequence. The descriptive association of Homer and his hands continues when he wakes from a nap: Every part was awake but his hands. He got out of the bed in sections, like a poorly made automaton, and carted his hands into the bathroom. He turned on the cold water. When the basin was full, he plunged his hands in up to the wrist. They lay Martin Rogers quietly on the bottom like a pair of strange aquatic animals. When they were thoroughly chilled and began to crawl about he lifted them out and hid them in a towel. The essential difference between these two characterizations is one of control. Nonetheless, a bit of *Freaks* returns in *Locust*. Great masses of broken bodies, be they the scarred and amputated bodies of the war veterans or the

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degenerating and malnourished migrant workers from the Dust Bowl, filled the streets in the s. The social movements that developed around these masses figured largely in the lives of the leftists, avowed communists, and intelligentsia of the West Coast. West himself cared deeply about social progress, though his work represses it entirely. Writing to Malcolm Cowley in , he confessed that: What I mean is that out here we have a strong progressive movement and I devote a great deal of time to it. Yet, although this new novel is about Hollywood, I found it impossible to include any of those activities in it. I made a desperate attempt before giving up. When not writing a novelâ€”say at a meeting of a committee we have out here to help the migrant workerâ€”I do believe it and try to act on that belief. Locust irritates the biological sensitivities of modernism eugenics, degeneration, etc. While eugenics initially gained power in Great Britain after the Boer War, America soon came to embrace its ideals. By , the International Commission of Eugenics listed fifteen member nations, including the United States and Great Britain; the US National Origins Act of limited immigration based on eugenic principles of Nordic superiority; perhaps most shocking to the contemporary reader is the enactment, by , of sterilization laws in thirty American states Bradshaw 35 â€” His critique of this ahistorical bricolage of architectural surfaces parallels the observations of eugenics proponent E. MacBride, a spokesmen for Lamarckian eugenics in the early twentieth century quoted infamously by Eliot: Atavism represents a further and perhaps more specific form of degeneration deployed in the modernist biological critique crowds. Nordeau again seems appropriate: Tod often perceives his fellow angelenos in terms bestial and atavistic. West describes Miguel as: His head was a mass of tight, ordered curls. His soiled duck trousers were held up by a red bandanna handkerchief. On his feet were a pair of tattered tennis sneakers. The invocation of screen monsters in Locust dramatizes, among other things, the desire to control or assimilate the massive influx of immigrants, cultures, and humanity into the Los Angeles of the s. Locust uses the thematic and allegorical currency of the monster as entry into the great anxiety over literary and artistic form that pathologically defines the modernist movement. West had been experimenting or perhaps struggling with form, and his most successful result according to the critical consensus appears to be his novel Miss Lonelyhearts , which he tellingly described as a novel in the form of a comic strip: The speeches Monstrous Modernism and The Day of the Locust contained in the conventional balloons. I abandoned the idea, but retained some of the comic strip technique: In a letter to Edmund Wilson in , West discussed this struggle with literary form: Perhaps then the novel could be revitalized through formal mediation, bricolage, or collageâ€”as Joyce had no doubt learned in his experience with Ulysses. West took representation as his subject. In the spring of , F. Locust was conceived amid the schlock with which creature films are often associated. It lumbers along at a queerly uneven pace, and one is never sure what West is up to. As West struggled with form and the peculiar challenge of incorporating political critique into his fiction, his own work was being transformed by the laborious process of scriptwriting as described in a letter to Josephine Herbst regarding his script work at Columbia: My hours are from ten in the morning until six at night with a full day on Saturday. They gave me a job to do five minutes after I sat down in my office. Dardis The monster is also a site of transformation: At the synthesis of script writing and novel writingâ€”a novel about Hollywoodâ€”Locust invoked the monster as a totem and familiar, an object of the unconscious with which his new form could identify. I have tried to use the horror or creature film here in just such an instance of generic and critical collage: Because the novel uses Hollywood monsters as a kind of narrative armature, one can logically turn to the critical discourse of the monster film in an attempt to study or understand the mechanizations and signifying practices of that armature. The repressed presence of disenfranchised and alienated laborâ€”and the automated forces of globalization and industrialization which profited by this alienationâ€” returns to the surface of the text in the eruptive and disruptive form of the monster. I am deeply indebted to Hugh Ruppersburg and Robin Wharton University of Georgia for editorial contributions to earlier versions of this essay. Works Cited Bradshaw, David, ed. A Concise Companion to Modernism. Canetti, Elias, and Carol Stewart. Farrar, Straus and Giroux, U of Washington P, Some Time in the Sun. Myths and Images of the Secret Self. Simon and Schuster, Universal Home Entertainment, Warner Home Video, Cultural Spectacles

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of the Extraordinary Body. New York UP, Twentieth Century Dialectical Theories of Literature. A Study of the Popular Mind. An Anthology of Sources and Documents. Southern Illinois UP, A Collection of Critical Essays. Engle- wood Cliffs, NJ: A Particular Kind of Joking. Anatomy of a Horror Film.

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Chapter 8 : Frankenstein | calendrierdelascience.com

1 Although the violence portrayed in American fiction often forms the base of dramatic action, or the conduit to tension and conflict, or the subversion of one's beliefs and attitudes, most critics are rightly dissatisfied with seeing violence as only a functional device in fiction.

Any student who does not meet this requirement may be dropped from the course. If you must miss a class due to religious observances, contact the instructor or leave a message for the instructor with the department. After taking or placing out of Introductory Composition, students may elect English or for further practice in the fundamentals of expository and argumentative prose. English offers the opportunity for work in argumentative and expository prose at a more advanced level. Several sections of English, the beginning course in creative writing, are available each term; the work is multi-generic, and two of the following will be covered in each section: Playwriting is also available. More experienced writers may apply for admission to specialized sections of English Fiction or Poetry, English Fiction, English Playwriting, and English Poetry. Admission to these advanced courses is by permission of the instructor, who will require writing samples. Independent study in English must be elected under one of the following numbers: There is a limit to the total hours that may be taken under any one number 3 in and, 6 in and No more than 6 upper level credits of independent study can count towards the English concentration. All elections require permission of the professor, on an election authorization override form to be turned in at CRISP and also on a departmental approval form. Introductory Composition English and The purpose of these courses is to develop student writing skills so that they are optimally flexible, powerful, and precise, answerable to the challenges of analysis, persuasion and self-expression characteristic of college writing. Sections of English and are limited to approximately 22 students each. In order to qualify for these courses, students must show readiness by appropriate achievement on the ECB writing assessment. By connecting the two terms of its title, Writing and Literature aims to help prepare the student to produce the range and quality of expository prose expected in college courses. Works of literature will be considered for their effective use of language and argument. They will serve as reference points for thinking and writing strategies. Characteristically, sections of English will involve the writing of a minimum of six essays, with considerable attention given to the preparation of drafts and to revision. The literary works which will serve as points of reference will vary from section to section and from term to term. Course descriptions for individual sections will be available after March 27 in Angell Hall. Like English Writing and Literature, English College Writing prepares students for the various kinds of academic writing required of them as undergraduates at the University of Michigan. In addition to informal exercises or impromptu essays, students can expect to write six or more formal papers exemplifying the various modes of discourse which comprise our academic community. Individual course descriptions will be available for reference in Angell Hall after March For all English classes, registered students must be present at each of the first two class meetings to claim their places. Completion of the Introductory Composition requirement. This exciting range of courses will give the student the opportunity to focus early in the College career on a sharply defined topic or body of literary works, and to do so in a seminar format, with much emphasis on discussion and writing. Whatever the topic of the seminar, students will be introduced to large questions of how one interprets and values the works one investigates, of the relation between those works and the cultural order of which they are a part, and of the functions of criticism at the present time. Descriptions for unlisted sections will be available in Angell Hall after March The English Language in America. Nowhere are these two facts more apparent than in the English language, and our usage identifies us by a whole variety of demographics: In English we will explore these differences both historically and in our own times. Course readings supplemented by frequent writing about American English will form the basis of this seminar. Literature and the Law. Modern fiction and drama seem irresistably drawn to the law, particularly criminal law, as a theme. We will read works that treat the legal process as an object of analytical interest in and of

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itself, as an example of a procedurally and ethically complex social phenomenon, as a metaphor for truth-finding and truth-telling, and even as a testing ground for propositions of morality. A common body of intensive and representative reading will form the basis for class discussion in this seminar of limited size. We learn together and from each other. If class size permits, each student will have a chance to lead discussion and present a brief report. Each student will write a short paper and a long critical i. Reading to be chosen from works by most not all of the following: We might include a film or two. In novels of initiation characters encounter fundamental experiences in the process of moving toward adulthood. Work will include two papers, a mid-term, and a final. Most of the class work will be done through discussion. The grading will take into account the norm mechanics and style as well as the contents of the papers. Participation in discussion, like regular attendance, will also figure in the grading. Short quizzes will be added if necessary to insure keeping up with the reading. Style and Pattern in Fiction and Film. This course will compare prose fiction styles with film styles and discuss how each medium shapes and determines what can be done in telling a story. No technical knowledge of film is required, but attendance at the showing of the films and discussions of texts and films is crucial. In order to allow time for viewing the films, the class will meet four hours a week and may occasionally require another hour on one of those days. There will be frequent writing of short pieces and a final exam. Films and written texts will be chosen from the following: May not be repeated for credit. All sections of teach the writing of two of the following three genres: Different sections will emphasize the individual genres to varying degrees. Classwork involves the discussion of the process of writing and the work of a few published authors. Students will do exercises meant to develop a sensitivity to language and a facility with evocative detail, voice, form, and so forth. Most classroom time, however, is devoted to reading and discussion of student writing. A final portfolio of revised finished work of manuscript pages may be required. All sections of English will have course descriptions available for reference in Angell Hall after March The Uses of Language. The aim of the second-year writing courses, English and , is to help students improve the critical thinking and writing skills introduced in English or This balance is achieved by analyzing the various claims at issue, probing different modes of reasoning, testing assumptions, questioning beliefs, and working to discover new ideas through written discourse. As with and , revision will form an integral part of the analytic process. Sections of English will focus upon a single theme, as outlined in the individual descriptions. Course descriptions available in Angell Hall after March 27th. Like English , English is centered upon practice in argumentative writing, but with topics drawn from a wide range of issues and problems. As in , students in will work at structuring their written language to probe various aspects of the problem at hand. They will also explore the way language can be used as a vehicle for urging particular value systems, in order to learn to uncover the rhetorical strategies at the heart of such modes of discourse. Classes will be conducted in workshop format, and revision will form an integral part of the analytic process. Students will learn the fundamentals of constructing a play through numerous writing exercises, reading and discussing dramatic literature, and writing a one act play of pages. Students will be expected to participate in class discussions and see logically produced plays that are assigned. Introduction to Short Story and Novel. Rather than a comprehensive survey of the short story and novel, this course offers an introduction to the basic techniques of analyzing prose fiction. Beginning with short stories, students learn to define questions of narrative construction, voice, characterization, theme, and style. As critical facility increases, the course will consider more challenging and in some cases experimental fiction. At least three novels will be read in addition to numerous short stories. Students should expect to read substantial amounts of fiction, to participate in class discussions, and to write several short literary analyses. Descriptions of all sections will be available after March 27 in Angell Hall. This course will survey a wide variety of styles and strategies in fiction, in the short story, the novella and the novel. We will read a score or so of short stories, three or four novellas, and three or four novels. If the class size allows, the format will be mostly discussion. Regular attendance is expected, active participation will be rewarded. To read a substantial number of short stories and two novels by well-established writers of the past and of the present in order to develop strategies of interpretation beyond

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mere "plot" and "characterization. Among the writers covered: There will be no mid-term. In its place there will be frequent in-class writing exercises based upon materials read for that week. Toward the end of the term there will be a longer out-of-class paper based upon materials read during this course. In addition, students will keep a special notebook in which they log their reactions to each story assigned. There will also be a final exam. Prerequisite for concentrators in the Regular Program. To address the question of "What is Literature," this section will focus on the dynamics of literary relationships. We will talk about relationships between reader and writer, considering how the narrative voice of a text speaks to us, shaping our responses; how we, as readers, also push against that narrative voice, composing our own sense of what a text means; and how matters of gender, of race, of belief cause us to read the same texts differently. To keep us centered as we weave all these perspectives together, the chosen readings will be ones that treat a common theme: As we ask the questions prompted by different critical perspectives, as we read the fiction of authors such as Hemingway, Toni Morrison, Hawthorne, John Fowles, Doctorow, Mary Shelley, and David Lodge, we will have as our goal your "becoming" more savvy readers of literary texts. Class requirements include two papers pp , brief weekly written responses to the readings, a final exam, regular attendance, and active participation in class discussions.

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Chapter 9 : Department of English | Undergraduate Courses, Spring

Miss Lonelyhearts & The Day of the Locust, by Nathanael West The short tragic life of Nathanael West produced four novels. Dying penniless and alone, West bequeathed a literary legacy that has reverberated in the works of Alexander Theroux and Thomas Pynchon.

By and large violence is described or witnessed, and thus it consists of the depictive energies of style: Equally, I am concerned about how the reader appraises his or her moment by moment participation in verbal violence; and how this participation might be measured by powers of rendition rather than by efforts of understanding. For West, to articulate the violence is to falsify it, which is why he constantly presents it as a metaphoric or iconic meditation, self-consciously conceived. Language is its maker. As part of his vernacular of violence, West tries to grasp the world with the help of such negations: He entered the park at the North Gate and swallowed mouthfuls of the heavy shade that curtained its arch. He walked into the shadow of a lamp-post that lay on the path like a spear. It pierced him like a spear. When he touched something, it spilled or rolled to the floor. The collar buttons disappeared under the bed, the point of the pencil broke, the handle of the razor fell off, the window shade refused to stay down. He fought back, but with too much violence and was decisively defeated by the spring of the alarm clock. Both laws are negated, and their alternatives, West implies, can only be found in textuality. Instead of explication, or justification, or repulsion, West calls for a new subjectivity that issues from the text as a response to the old subjectivity displayed in the text. For West, the task of a narrative structure begins with the explosion of the conventional claim to transparency, teleological linearity, and subjective agency, that is, with the creation of violence and the concomitant destruction of the notion of cultural progress. Its task is to induce a particular kind of emotional response. Like the narrative itself, the ideas generated by the narrative are offered as facts, as events for the reader to perceive. Many episodes end in a literal violence. To make the world speak, we must, for West, make its violence audible: The selection disassembles their given order, thereby turning them into objects for observation. The literary text, therefore, does not copy the referential field to which it relates; instead it is a reaction to the extratextual systems whose elements have been incorporated into the text. In this way, he pushes the modern intellect, as he pushes any kind of understanding of violence, into cognitive dissonance, polyvalent definitions, contingency, and equivocal allocation. And yet he does try to control his own performance, adopting, for example, a theatrical image to express the fantasy of regeneration: He was a magician who did tricks with doorknobs. His success in doing so, however, becomes more tenuous and problematic as the novel progresses. When, for example, he gets angry at Betty, his stage mannerisms subvert his anger: Moments later he underscores the artificiality of his own words: Harried by one, they are hurried by the other. The pain that only a great spiritual liniment can relieve. To note a few examples: The tropes resonate with mechanical artifice and hysterical masquerade. At the experiential center of these scenes, Miss Lonelyhearts cannot fail but to participate; he is the violent victim or instrument, uninterpretable to himself, uncontrollable to others. Crowds of people moved through the street with a dream-like violence. As he looked at their broken hands and torn mouths he was overwhelmed by the desire to help them, and because this desire was sincere, he was happy despite the feeling of guilt which accompanied it. The problem is that the sources of his spiritual inspiration seem too literary for the audience they are designed to convert. But this is of little concern to Miss Lonelyhearts, for his dream life obviates public involvement and acknowledgement while creating yet more discomfort and more danger—and new, less calculable, less curable risks. In the case of the characters, violence is the precursor of some kind of revelation, though this may be experienced as terror, inexpressible suffering, or death itself. In the case of the reader, West almost appears to take delight in turning on his audiences a mocking vindictiveness. And then, the man, the man Miss Lonelyhearts—straggling valiantly to realize a high ideal, his course shaped by a proud aim. The reader is constantly surprised, and kept off balance, by the violence in the text, a violence that in West is the alter-ego of language, its permanent companion—indeed its normal condition. For West,

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knowledge is not possible as a simple reproduction of its object, for he does not conceive the faithfulness of reproduction as the criterion for knowledge itself. This type of violence, for all the major characters, is the most impulsive, the most humiliating, the least controllable. Or again involving Shrike, this time envisioned through his descriptions of his wife, Mary: She was a virgin when I married her and has been fighting ever since to remain one. After doing a few obscene steps in front of him, she sat down in his lap. He tried to fend her off, but she kept pressing her open mouth against his and when he turned away, she nuzzled his cheek. He felt like an empty bottle that is being slowly filled with warm, dirty water. He struck out blindly and hit her in the face. But violence in the novel goes far beyond technique and content. It implies a wider notion of a modernist aesthetic, one that situates artistic practices within a larger history and economy of sensory perception that forms the battleground for the meaning and fate of modernity itself. What he brought into consciousness on a narrative-cognitive level was how, when a text performs, it can open up hitherto unperceived modes of sensory perception and experience and suggest a different organization of the daily world. Whether this new aesthetic took the shape of dreams or nightmares, it marked a new direction in American literature of imagined violence as metaphor for a sensory idiom and vernacular. Haut de page Bibliographie Bolton, B. *Waiting for the End*. Stein and Day, Publication of the Modern Language Association, Vol. Sanford Budick and Wolfgang Iser. Chicago, U of Chicago P, Rather, modernism encompasses a whole range of cultural and artistic practices that register, respond to, and reflect upon processes of modernization and the experience of modernity, including a paradigmatic transformation of the conditions under which art is produced, transmitted, and consumed. In a culture of materiality, everything, even words, become materialized: