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More Than One Modernism: A Journey Through James Joyce, Virginia Woolf and Wyndham Lewis

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Abstract

Modernist movement in arts and fiction dates back to the end of the nineteenth century. However, it was attributed to different decades in different countries by various critics. Modernist fiction in England displayed various characteristics differing from one another. This study explores the characteristics of modernist fiction as practiced in the works of Virginia Woolf, James Joyce and Wydham Lewis. These three monumental modernist authors wrote in distinctively experimental styles all of which differed largely from one another despite the similarities in their modernist techniques. The experimental language uses and stream of consciousness by James Joyce stood out among the others while Virginia Woolf's language use and stream consciousness exhibited her own untraditional content. The purpose of this study is to argue that there are more than one modernism and these modernisms are not equal.

Keywords: Woolf, Joyce, Lewis, stream-of-consciousness, modernism, modernity.

Introduction

At the beginning of the twentieth century, when there were inarguably new developments in science, technology and art, something new in literature was rising as well. While the beginning of a new age was being announced, a new era full of novelties and rejections of the fictional techniques of the past in the world of literature was coming into being as well as the other innovations in all arts and sciences. However, it could never be classified as a homogeneous movement. In order to get into the depths of it, the works of each individual artist have been interpreted, analysed and discussed for decades. Despite the impossibility of reaching a proper agreement, many critics accept, at least, the richness of the fiction concerned. Although it is hard to describe it as a movement, modernism, as it was called, included a long period of time that contained a lot of artistic movements. From this point of view, one can scarcely say there is an accepted or agreed common style in modernist fiction. Inspired by Peter Brooker who asserted that there were plenty of modernisms within the era, what I aim to do in this essay is to approach Virginia Woolf's *The Waves*, James Joyce's *Ulysses* and Wyndham Lewis's *Tarr* from the view of inequality of modernisms by contrasting them.

The era of modernism is called "the revolution in literature" by Julian Symons who deploys this era between 1912 and 1939 (1987: 170). From Peter Faulkner's view, "ascription of dates to

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cultural movements is bound to be arbitrary", but "the two decades 1910-1930 constitute intelligible unity" (1993: 1). The period mentioned by Symons started two years later and finished nine years later than Faulkner's period of modernism. With a glance at the title of Malcolm Bradbury and James McFarlane's book (1991), the period extends: *Modernism: A Guide to European Literature 1890-1930*. Symons talks about "the American way of Modernism" that was "from the early twenties onwards" (1987: 170). On the other hand, "within the series *modern, modernism, modernite*" says Michel Decaudin, "we speak with good of a modern style, (...) of a Latin American "modernismo", and even of a religious modernism (1986: 25).

"There is plainly more than one modernism," says Peter Brooker, "and not all modernisms are equal" (1992: 1). This assertion may well be examined and commented according to either the era's variable length, or "the series *modern, modernism, modernite*", or in other words "variations on modern, modernism, modernité" (Decaudin 1986: 25). Although it could not be known whether Brooker have claimed it in terms of period or movement or both, it does not seem to be easy to object his statement, since "strictly speaking, [it] cannot be described as a "movement" or reliably characterised by a uniform style" (Ousby 1995: 630). It embraces "a wide range of artistic movements, including symbolism, impressionism, post-impressionism, futurism, constructivism, imagism, vorticism, expressionism, dada and surrealism" (Ousby 1995: 630).

It is stated by Bradbury and McFarlane that "one of the more striking features of Modernism is its wide geographical spread, its multiple nationality", and they point "the variety of ferment of Modernism in a number of its cultural settings" (1991: 95). As well as its "variety of ferment" in its "cultural settings" (Bradbury & McFarlane 1991: 95), variations of modernism in style, language, theme, time and manner can be mentioned. The movement is "shaped as a narrative, which tells what happened, why it happened, how it happened, and it is "like democracy", it is "a word often used but rarely defined", as stated by Symons who also uses the term modernism "of work whose creators were attempting consciously to change the form, language, or subject matter of literature, sometimes all three" (1987: 9). These attempts of creators to change the form appears to have started the era of Modernism. Although different dates for the beginning of modernism are given by different scholars, dates referred to are of the same generation. "The opening and closing dates chosen are arbitrary" says Symons (1987: 11). "Anglo-American literary modernism could be said to have begun in 1906," and it was when "Joyce contemplated a short story called 'Ulysses'" (Symons 1987: 11). The beginning of the era is also thought to be 1911 when "Eliot wrote "The Love Song of J. Alfred Prufrock", and the year when the movement lost its [strength] has been placed by [other scholars] as early as 1930," but according to Symons, "1912, when *Poetry* (Chicago) was founded, and 1939, when *Finnegans Wake* was published and the *Criterion* closed down," are "reasonable dates for the beginning and end of modernism" which he considers "a revolutionary literary movement" (1987: 11).

The arts have "dissociated themselves from nineteenth-century assumptions" by modernism that is "part of the historical process" (Faulkner 1993: 1). Although the period was socially "the beginning of the economic depression" it was "culturally" a creative period since it produced James Joyce's *Ulysses* and *Finnegans Wake*, Virginia Woolf's *The Waves*, Wyndham Lewis's *Tarr*, T.S. Eliot's *The Waste Land*, and Ezra Pound"s *Cantos* (Faulkner 1993: 1). Frank Kermode and John Hollander state that "the first decade of the century saw several crucial developments in the field of ideas" (1973: 4). They are "so new" and "so far-reaching" that

> we may think the new world was born after all in 1901. In December of the previous year the foundations of quantum theory were laid; in 1905 Einstein published his Special Theory of Relativity. Freud"s *Interpretation of Dreams*, in some ways his fundamental work, appeared in 1900, and *The Psychopatology of Everyday Life* in 1901. Edmund Husserl was preparing one revolution in philosophy, (...) and Bertrand Russell was preparing another. (Kermode & Hollander 1973: 4).

Among these new ideas, new developments and forms of the new century, there was a natural change in cultural and intellectual life. "The cultural and Intellectual Climate of Modernism" was born as well as "A Geography of Modernism" (Bradbury & McFarlane 1991: 57, 95).

Therefore, there were different variations of modernism in all arts in various geographical and cultural environments that were formed by the new circumstances of the twentieth century.

In literary modernism, which we are concerned with, "the "revolution" of the Modern did occur" although "there is a danger of making "Modernism" too inclusive" (Kermode & Hollander 1973: 4-5). It is the "demand for an open breach with the past, or even the abolition of [it]," and the modern was "so different from the past that one could fairly easily think it discontinuous with the past" (Kermode & Hollander 1973: 4-5). Modernist fiction was therefore an opposition to the past. It was a difference, a novelty. It is usually defined, in Randall Stevenson's words, "on the grounds of its rejection of techniques and conventions apparently inappropriate or 'too clumsy' for new interests at the time" (1992: 2). Yet, on the other hand, from Robert Wohl's viewpoint, "the modern does not replace the traditional; it joins it with the past" (1986: 67).

Enlightened by many different critiques about the innovations of the era, the idea of more than one modernism can be approached from the point of view of a scholar of post-modern age by commenting on the latter question of equality. It is, then, possible in this essay to compare and contrast certain modernist texts on the bases of style, language, and theme. Differences between writings of modernist writers may be explored by such a contrastive approach.

As seen here from the very beginning of this essay, different dates are given for "the birth of Modernism: 1857, Baudelaire's *Le Fleurs du mal (Flowers of Evil)* and Flaubert's *Madame Bovary*; 1859, Darwin's *Origin of Species*" (Kermode & Hollander 1973: 5-6). Yet the fact that the era was deployed between 1850s and 1930s cannot be disregarded. More strictly, the beginning of the twentieth century and the circumstances of the time were the cradle of the era. As mentioned above, there were rapid developments and changes in the first decade of the century. There were technological developments as well as the developments in the field of ideas. "In some degree" say Kermode and Hollander while trying to find a definition of modernism, "the arts imitated the technology", but it was not "with the same rapidity of obsolescence that obtains in our time" and they also state that "even classical artists do not exactly repeat the performances of their classical predecessors" (1973: 5). However, modernism has variations and it cannot be "described as a 'movement'" as mentioned before (Ousby 1995: 630). Bradbury and McFarlane use the term "historically to locate a distinct stylistic phase which is ceasing or has ceased" (1991: 22). They hence mention a "current circulation of counters like Proto-Modernism, Palaeo-Modernism, Neo-Modernism and Post-Modernism" (Bradbury & McFarlane 1991: 22). The "particular Modernism", that we are concerned with "has historical limits," and it is said "to have ended in the middle twenties" (Kermode & Hollander 1973: 6).

Even in this short period of time that is said to be the era of literary modernism, we cannot avoid coming across with different styles in fiction. From "The Lyric Poetry of Modernism" to "The Modernist Novel", (Bradbury & McFarlane 1991: 311, 393) classifications such as "The Prose Poem and Free Verse" (Scott 1991: 349) are introduced. Therefore, an inequality and even a dissimilarity between texts that were written in the same decade or decades may be said to have existed even though they were all considered modern. By the same token, literary texts of James Joyce, Wyndham Lewis and Virginia Woolf might be examined in terms of the idea of multiple modernisms. Having taken a glance at the different dates and definitions of modernism by different scholars concerned with "the era", who, indeed, all seem to agree with Brooker, works of modernists mentioned above are examined comparatively below.

The Modernist Novel

It might be said that modernists were not traditional in their lives, as in their works. James Joyce, who was born in Dublin in 1882, spent a year in Paris in 1902. He, then, lived in Zurich and Trieste. Wyndham Lewis was born on a yacht off the coast of Maine in 1882, but he was brought up in a number of London suburbs. He wondered about Europe for seven years most of which were spent in Paris and Munich, and then he returned to live in England when he was twenty-seven. Virginia Woolf, on the other hand, was born in London in 1882, and lived in London.

Throughout her life, she was subject to nervous illness which she suffered after her brother Thoby died of Typhoid fever in 1906 (Ousby 1995: 292, 493-94, 740, 886, 1021).

The three modernist writers mentioned above belonged to the same generation. Except Woolf, they lived in different places. They did not settle down in places where they had grown up. This may, at least, be the evidence of their unconventional lives. Bradbury and McFarlane claim that modernism was "an art that frequently began in sensation and outrage, or else displacement and exile" (1991: 11). In 1913, Joyce was in Trieste, "scraping along by teaching English and giving occasional lectures" (Symons 1987: 48). He was suffering from economic difficulties with his wife and two children. His extraordinary life was, somehow, reflected in his writings. Publishers rejected *Dubliners*. "In the context of the time" he used objectionable words such as "bloody", and in "An Encounter", "two boys meet a homosexual who talks to them about boys being whipped", or "'Grace', which begins with a drunk falling down the stairs of a pub lavatory so that his clothes are "smeared with filth and ooze of the floor on which he had lain" were outrageous for the common reader of the time (Symons 1987: 52).

However, as pointed out by Randall Stevenson, "Joyce's writing did not immediately display the modernist techniques so spectacularly and flexibly deployed in *Ulysses*" (1992: 45). Stevenson considers the stories in *Dubliners* fairly conventionally realistic, sometimes satiric," although they were "objectionable" by the publishers (1992: 45). *Stephen Hero is* a realistic and straightforward narrative. *A Portrait* might be thought to be more modern. Together with *Ulysses* and *Finnegans Wake*, *A Portrait* is considered as one of Joyce's major works in which he established the prerequisites of modernism. It is thought by Melvin J. Friedman that *Ulysses* and *A Portrait* are "at the centre of the Modernist experience in Fiction" (1991: 456). However, stream-of-consciousness, that is "often held to be the principal innovation and distinguishing achievement of modernist fiction," is acknowledged that it received its fullest and finest employment in *Ulysses* (Stevenson 1992: 5, 45).

In *Ulysses*, each chapter uses a different style, which is not natural for the nineteenth-century standards and literary forms. "The Modern" says Stephen Spender, "is acutely conscious of the contemporary scene, but he does not accept its values" (1963: 78). Joyce was conscious of the contemporary scene, too. *Ulysses* is a reference to *Odysses*, the Homeric poem of "wandering and return," (Kermode & Hollander 1973: 229) and he collides them with each other. This collision makes *Ulysses* a collage, because, a story has got nothing to do with the next one. The novel surrounds events of a single day in Dublin, which is "now known as 'Bloomsday'", and the characters, Bloom and Stephen, "wander separately around Dublin," (Ousby 1995: 952) and they meet in the end. Similarly, to *Odysses*, a "wandering and return" occurs. Spender suggests:

> The great fusions of present and past are works such as Joyce's *Ulysses* or Picasso's *Guernica*. In *Ulysses*, an attempted realisation of the whole of contemporary life at a particular time and place is brought into collision with the Homeric epic interpreted into terms of that present. In *Guernica*, by a process the opposite of this, the terror of a modern air raid is translated into the imagery of Greek or Mithraic tragedy - the satirical bull, the sword, the flaming torch. (1963: 78)

Whether it is created by this collision or not, in *Ulysses*, as mentioned above, one comes across with different styles. It might be claimed that only in Joyce's writing there is more than one modernism. If we are to have a look at the style of each chapter of *Ulysses*, distinguishing differences will be recognised. Narration is somewhere between third-person and stream of consciousness. In the beginning chapter of the book, the story is narrated by the third-person:

Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressing-gown, ungirdled, was sustained gently behind him by the mild morning air. *(Ulysses,* 1).

In the same chapter, first-person narrator is employed, as well as the stream of consciousness:

> The priest"s grey nimbus in a niche where he dressed discreetly. I will not sleep here tonight. Home also I cannot go. *(Ulysses,* 28).

Chapter 13, that Joyce referred to as Nausicaa, "parallels the Homeric scene in which the shipwrecked Odysses is washed up on the strand of Phaeacia, (...) and is discovered by Nausicaa, the king's daughter" (Kermode & Hollander 1973: 230). Joyce's style here is "pornographic", because it is "a parody of sentimental fiction" which, halfway through the chapter, is shifted to the stream-of-consciousness technique with which Bloom's thoughts have been presented to us all along" (Kermode & Hollander 1973: 230):

> She would fain have cried to him chokingly, held out her snowy slender arms to him to come, to feel his lips laid on her white brow the cry of a young girl"s love, a little strangled cry, wrung from her, the cry that has rung through the ages. And a rocket sprang and bang shot blind and O! then the Roman candle burst and it was like a sigh of O! and everyone cried O! O! in raptures and it gushed out of it a stream of rain gold hair threads and they shed and ah! they were all greeny dewy stars falling with golden, O so lively! O so soft, sweet, so soft!
> (...)
> Wait. Hm. Hm. Yes. That"s her perfume. Why she waved her hand. I leave you this to think of me when I"m far away on the pillow. What is it? Heliotrope? No, Hyacinth? Hm. Roses, I think. *(Ulysses,* 477,488).

According to Kermode and Hollander's interpretation, softness is "of the visionary lights of the fireworks, and of Gerty's own underclothing and flesh," and "the exploding Roman candle" is a "counterpart of Bloom's sexual climax" (1973: 289). Joyce's style, both contextually and stylistically, is unconventional. In terms of context, the wide range of settings in each chapter is distinguishable although the novel is set on one day. As for the style, it is not only a stream-of-consciousness novel. In the concluding chapter, punctuation is entirely missing which gives the text its pure sense of stream-of-consciousness:

> Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the *City Arms* hotel when he used to be pretending to be laid up *(Ulysses,* 871).

Each chapter is, as mentioned before, like an individual story, such as its first introduction of the central figure:

> Mr Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liver slices fried with crustcrumbs, fried hencod"s roes. Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scented urine.
> ...
> The cat walked stiffly round a leg of the table with tail on high.
> - Mkgnao!
> - O, there you are, Mr Bloom said, turning from the fire. *(Ulysses*, 65).

Stevenson suggests that "Bloom's first presentation to the reader is a parody of formal introduction" (1992: 51). It is "excessively polite", because he is referred to as "Mr Leopold Bloom" and this is followed by "likes and dislikes, which often appears in Victorian fiction," yet, his tastes are "comically insalubrious, undermining the formal tone of the passages opening" (Stevenson 1992: 51).

Again by Stevenson, the cat's cry is regarded as an "intrusion into Bloom's inner world" (1992: 51). "It is typical," Stevenson says, "that the cat moves beyond the conventional "miaow" to "mkgnao" (...) - probably in a feline attempt to demand "milk now"" (1992: 51). Therefore, *Ulysses* is modern and purely unconventional both in terms of theme and style. Joyce rejects conventional styles of fiction by transforming them into a parody. He even transforms the cat's traditional cry to "mkgnao". Joyce's modernism is not only in his themes and styles that are different in each chapter. The construction of *Ulysses*, as well, appears to be another rejection to story-telling in the conventional sense, as Faulkner suggests:

> *Ulysses* recounts a portion of history and in doing so must fail to tell a story in the conventional sense, the "story" which supplies a form and finality to existence. *Ulysses*, as we have seen, "ends" twice, once for Bloom and this day (one story, one history), once for his wife (and hers is the story of a lifetime). It begins too, once for Stephen (and the reader) and once again, at the beginning of the fourth chapter, for Bloom. Potentially it

> might begin and end an infinite number of times, as many times as there are individual stories. (1993: 51).

In Woolf's fiction, it is seen that she "may have benefited from the example of *Ulysses*" (Stevenson 1992: 53). *The Waves* is one of her major works. It consists of monologues of six people. She brings the language of prose to that of poetry, according to most critics. Because it consists of monologues, it is more like a first-person narration although it is, in fact, a third person narration. There are similarities of Woolf's style to that of Joyce as well as differences. In *The Waves*, the monologues seem "closer to the subjective methods of Joyce," because "thought and feelings are presented in the first person", and they are "largely uninterrupted by an authorial voice" (Stevenson 1992: 54). However, Woolf's presentation of thought does not have anarchy of *Ulysses*. It does not have the syntactic fragmentation of Leopold Bloom's mind, either. It is far from a stream of consciousness, according to Stevenson, and it is so well-constructed that it is "as close as any novel to the condition of poetry" (1992: 54-55). Stevenson compares it with stream of consciousness and states that "interior monologue appears a relatively conventional form" in *The Waves* (1992: 55).

The significant units of Woolf's style are gentle records of the external landscape that presents the mood of characters. The description of the movements of sun and tides is italicised passages. The Author reveals incidentally each character's life story. In the face of change and death, *The Waves* "explores the continuity of memory and celebrates the potential for communion and love between individuals" (Ousby 1995: 984-85).

Woolf's modernism, despite her use of stream of consciousness and her experimental style particularly in *The Waves*, is more thematic, for it does not exhibit the linguistic experiments of *Ulysses*. Her characters are strictly unconventional. Woolf organises their thoughts very carefully. They are "clearly expressed and show a sophisticated capacity to find metaphors for states of mind" (Stevenson 1992: 54). In the last monologue of the book, Bernard explains what he thinks life means for an "ordinary man in good health":

> Life is pleasant. Life is good. The mere process of life is satisfactory. Take the ordinary man in good health. He likes eating and sleeping. He likes the snuff of fresh air and walking at a brisk pace down the strand. Or in the country there"s a cock crowing on a gate; there"s a foal galloping round a field. Something always has to be done next. Tuesday follows Monday; Wednesday Tuesday. Each spreads the same ripple of well-being, repeats the same curve of rhythm; covers fresh sand with a chill or ebbs a little slackly without. So the being grows rings; identity becomes robust. What was fiery and furtive like a fling of grain cast into the air and blown hither and thither by wild gusts of life from every quarter is now methodical and orderly and flung with a purpose -so it seems. *(The Waves,* 206-207).

Bernard is the "chief" of the six characters of the novel, as Dennis Brown calls him (1990: 163). His monologue, a part of which is quoted above, is the last monologue of the book and he sums-up and "ends the book" (Brown 1990: 163). From dawn to dusk, the monologues are all about their individual lives and relationships from childhood to adulthood. They grow up as the day, or the time which is the main concern of Bernard's "summing-up" goes by. "The stare of clocks" is "one of the thing which most upsets the sensitive Bernard" (Stevenson 1992: 84). In Woolf's writing, there is always sadness, deep thoughts about life and existence:

> Lord, how unutterably disgusting life is! What dirty tricks it plays us, one moment free; the next, this. Here we are among the breadcrumbs and stained napkins again. That knife is already congealing with grease. Disorder, sordidity and corruption surround us. *(The Waves,* 231).

In *The Waves*, each of the six character's inner lives is presented "almost as if written in a letter" (Stevenson 1992: 54). Thus, it may be said that although in terms of traditional fiction "Woolf does not comment directly," she "writes [Bernard] saying" the words quoted above. In the end, he gives up his "book-writing project" (Brown 1990: 164). At the end of the novel "he leaves the uncompleted book on the floor," because he abandons phrases, which is called by Brown "the perception of the inauthenticity of language" (1990: 164). It is Mrs Woolf who "herself finishes her project" since her "perception has moved on a whole stage" (Brown 1990: 165). She uses, in *The Waves*, "enough experimental devices" such as "double time scale, dramatic voices, poetic

phraseology, musical repetition and variation on theme" to express, in a way, *herself* through her characters, and she admits through Bernard, "the limitations in her own attempt to speak selfhood" (Brown 1990: 165):

> My book, stuffed with phrases, has dropped to the floor. It lies under the table, to be swept up by the chaswoman when she comes wearily at dawn looking for scraps of paper, old tram tickets, and here and there a note screwed into a ball up. What is the phrase for the moon? And the phrase for love? By what name are we to call death? I do not know.
> ...
> None of those resonances and lovely echoes that break as chime from nerve to nerve in our breasts, making wild music, false phrases. I have done with phrases. *(The Waves* 232-233).

Woolf was briefly influenced by Joyce and therefore she, too, fluttered away from describing things she did not want to do so in fiction (Symons 1987: 117). That is why she may have chosen to make reader understand her through her stories and her characters. She has so many, stories to tell. So does Bernard, who established himself "as story teller" from childhood, as Brown suggests (1990: 163):

> But in order to make you understand, to give you my life, I must tell you a story - and there are so many, and so many - stories of childhood, stories of school, love, marriage, death, and so on; and none of them are true. *(The Waves,* 188).

As it is claimed by Bradbury and McFarlane that Woolf's modernism "can seem in some respects a domesticated Modernism, but it contains shrill undertones of disturbance and terror, dark insights undoubtedly related to her suicide in 1941" (1991: 639). It may be lucidly said that in fiction, the writer's individual life is reflected. In modern fiction, which is an apparent rejection of conventional techniques of fiction, the writers, as it seems to me, are already unconventional in their lives. Woolf's nervous breakdown always had influences on her writing. In *The Waves*, twilight of dawn and dusk is spread through the day the novel is set. If sunrise is to be regarded as the symbol of birth and sunset the symbol of death, in Woolf's style they are the same colour that gives the same sense. Woolf's own sadness in her life, her rejection of the joy of "the mere process of life" is noticed by reader through her characters. The experimental style in *The Waves* is her opposition to "the mere process" of traditional fiction.

Wyndham Lewis is yet another one of the most talked about writers of the era. He "rejected many of the techniques of modernism practised by his contemporaries" that are at the same time his opponents bringing 'a painter's eye to his writing" (Ousby 1995: 543). *Tarr*, with which Lewis's novels began, is set in pre-war Paris and is "an intellectual comedy of art" which is a comedy of "Teutonic romanticism embodied in Kreisler, a would-be artist with no talent," too (Ousby 1995: 543). Lewis was "regarded as one of the 'men of 1914"' twenty-three years after his death, and people, as Bernard Bergonzi states, "find it difficult to speak well of Lewis" (1991: 31). He is thought of "as a fascist, a racist, a sexist" and Bergonzi thinks that on our present day, young readers may "comfortably" respond to *A Portrait* or [*Dubliners*], but "it is difficult to imagine them feeling the same way about the hard, aggressive, seemingly inhuman comedy of *Tarr*", although it was written at the same time as those novels (1991: 31). From Bergonzi"s point of view *Tarr* is much more unapproachable than *The Revenge for Love* (1991: 31). His life, like in Virginia Woolf"s fiction, is clearly seen in his writings. He was an art student in Europe from 1901 to 1908 and as Bergonzi points out it was "based in Paris where he lived the kind of life later rendered in *Tarr*" (1991: 32).

Bernard Bergonzi refers to Lewis's early life when his childhood was disturbed by his father's running off with a housemaid and in those early experiences, "much of Lewis's later behaviour originated" (1991: 33). Yet he read Nietzsche and Dostoyevsky, and gained ideas and interests that were uncommon in his generation. He grew up to be "an unpleasant human being," Although this is a hard statement, Bergonzi puts forward the evidence:

> He was bullying, arrogant, ferociously selfish, paranoid, evasive, hyper-sensitive. The other men of 1914 were difficult personalities, certainly, but they had attractive qualities: Pound was celebrated for his generosity to fellow artists, (...) Joyce was monomaniac in the pursuit of his art, but an affectionate family man. There is no point in being moralistic,

> but Lewis was evidently a man with many, many problems. "They fuck you up, your mum and dad. / They may not mean to, but they do (1991: 33).

In 1918, Lewis met Anne Hoskyns whom he called "Froanna", and he lived with her for the rest of his life. He refused to have any children by her, "despite his earlier illegitimate progeny" (Bergonzi 1991: 34). This is undoubtedly placed in the end of *Tarr*:

> Tarr and Anastasya did not marry. They had no children.
> Tarr, however, had three children by a lady of the name of Rose Fawcett, who consoled him eventually for the splendours of his "perfect woman". *(Tarr,* 351).

It is regarded by Bergonzi as "a largely Nietzschean novel" which ends with a Nietzschean manner: "a perfect woman" (1991: 42). Lewis was a man of revolutionary potential. The First World War destroyed the society and he turned to proto-Fascism although he could have been on the left with that kind of revolutionary potential only if his "petty bourgeois insecurity [had not] made him anti-Marxist and deflected him to proto-Fascism" (Bergonzi 1991: 43). Lewis did not have this "humanitarianism". His "self-image", as Bergonzi asserts, was a "hard, cold, armoured figure" and he was "unhealthily dominated by Jews, primitivists, homosexuals and women" and the nasty side of Lewis has to be put up with "in a conventional reading of his early career," which is unarguably true that he was "a major modernist innovator" who in fact "disliked modern civilisation because it reduced men to the status of puppets and machines" (1991: 45). He depicted this in *Tarr*:

> Inconceivably generous and naive faces haunt the Vitelotte Quarter.
> - We are not, however, in a Hollywood camp of pseudo - cowpunchers (though "guns tap rhythmically the buttocks). *(Tarr,* 1).

But in the 1918 version it was "...naive faces haunt the Knackfus Quarter.= We are not however in a Selim or Vitagraph camp..."

Lewis frequently draws the picture of the "social effect" of the age humorously since "bringing a painter's eye to his writing" was one of his innovations:

> Kreisler pressed the bell. A hoarse low Z-like blast, braying softly into the crowded room, announced him. Kreisler stood safely outside the door.
> ...
> The social effect had been instantaneous. The disordered hair, dusty boots, the white patch on the jacket had been registered by the super-bourgeois eye that they had had the good luck at the outset to encounter. *(Tarr.* 131).
> Lewis's sexism is represented by Tarr, who meets Anastasya on the same day of his marriage to Bertha:
> "Yes, but what does that mean? I married Bertha this afternoon: here I am punctually and as usual at your side this evening-."
> "But the fact of your having married Bertha this afternoon will prevent your making anyone else your wife in the future."
> "You don't want to be my wife." *(Tarr,* 351).

His sexism and concern about women makes him more objectionable in the "context of the time" when Joyce, being a family man, is taken into consideration. Among all of the men of 1914 who, even before becoming grouped together, were "both self-consciously and unconsciously men of the new century", only Woolf turned "some aspects of Joyce's technique to her own politer purposes" (Brown 1990: 9). Lewis's stylistic example was wholly framed for his artistic and social uses (Symons 1987: 190).

Collage, which was used to print *BLAST*, is a technique that allows for "an interpretative dislocation" in literature (Butler 1994: 168). While it is displayed by Joyce in *Ulysses* where each chapter seems to be in a discontinuity, and different styles of chapters present a linguistic collage; in Woolf's style, same collage as intense as in Joyce is not seen. Although the six characters' monologues, that are rarely interrupted by the author and include different stories, constitute collage in *The Waves*, they do not have different styles. Moreover, styles of the monologues are very similar indeed. Therefore, Joyce's linguistic virtuosity, his play of words, his morphological creativity seen particularly in "mrkgnao!" *(Ulysses 65)* cannot be observed in Woolf's style. Lewis, on the other hand, created his own style rejecting the styles and techniques of both of his

contemporaries. His efforts to bring a painter's eye to writing was regarded as novelty, but it could not protect him from being accused of being a sexist, a racist, "a man whose opinions, delivered with brutal provocativeness, were repugnant to the liberal consensus" showing men as puppets and machines in his fiction although he did not like modern civilisation since it reduced men into the status of them (Bergonzi 1991: 45). His modernism was mostly in his themes, his objectionable characteristics due to his unacceptability.

In stylistic terms, *Tarr*, with its heavy punctuation, stands, according to Stevenson, as a contrast to "the unpunctuated stream" of Molly's monologue at the end of *Ulysses* (1992: 132). Modernism developed "new prose styles" in, for example, the issue of time's reflection of different conclusions about the divisibility or its "stream-like" continuity (Stevenson 1992: 132). However, opening paragraphs of *Tarr* and the closing chapter of *Ulysses* stand at "opposite ends of the spectrum" of these new prose styles and the continuity of time or plot, on the other hand, in Woolf's construction of *The Waves* changes "between characters" freely associated thoughts or memories" (Stevenson 1992: 133).

It is seen that the inequality of the three writers' styles discussed so far is a matter of concern. They are all regarded as modernist writers, though. Inequality of modernisms caused by different styles and techniques offers a difficulty to find an answer to the question of modernism. Wohl sees modernism as a response "by clusters of intellectuals and artists to the converging process of modernisation" (1986: 68). This response is "many faceted and stylistically heterogeneous," because "in all human societies, the population consists of a mix of people of different ages", therefore, "people of different ages" experience different segments of time. And growing up under "the triple sign of technology, revolution, and war" was the destiny of the generation of 1914 (Wohl 1986: 71). Under the circumstances of the time, the mixed consistence of the population caused this heterogeneity of the response mentioned by Wohl. Undoubtedly, a multiform fiction was the result, because art became more independent and each individual artist behaved independently. Within modernism combining a wide range of movements, each artist was the creator of a new form. Modernism is of a marginal importance, because it was more than an aesthetic event. It was a search in the style rather than a style in an individualistic sense. As a consequence, each of the three writers discussed so far in this essay has their own styles. That is, they each seem to belong to a different era or movement. If Joyce's works only are taken into consideration, it will be seen that "the *Portrait* is the story of an attempt at the modern," and even it comes before, "*Dubliners* is more modern than *Portrait*," whereas, "*Ulysses* is on the borderline" as suggested by Umberto Eco who considers *Finnegans Wake* "already post-modern" (1992: 227). Within Joyce's works there are different styles. Controversially, each of Joyce's works mentioned above was a movement.

Conclusion

"There have been so many modernisms," says Hugh Kenner, "*that* period, we feel sure, played itself out (...), its energies separated, some were cancelled by lead, its synergies faded amid the roar of field guns." Kenner resembles "what we feel so used to in retrospect" to "the memory of a TV program we cannot be bothered to interrogate" (1973: 246). Therefore, in the course of literary history, that the literary world has so far seen as many modernisms as the modernist writers may not be wrong to claim, because each writer is "involved in a concerted project to create new literature for the new age" (Brown 1990: 1).

Consequently, I have, in this essay, attempted to compare Woolf's *The Waves*, Joyce's *Ulysses* and Lewis's *Tarr* in terms of style and technique. With a contrastive approach, the question of equality has been sought intertextually. It has been observed that there are distinguishing inequalities between the three writers. These inequalities exist mostly in their individual styles. Joyce is regarded as outrageous both stylistically and thematically whereas Lewis is usually thematically unconventional. However, he created his new literary techniques that are not similar to those of Joyce; "a painter's eye in literature". Woolf's writing in *The Waves*, on the other hand, is poetical.

She is unconventionally experimental like all other modernists who are not depended on each other, although she does not have Joyce's linguistic style.

Despite the fact that there is not a general category of modernism and while one is modern in 1885, the other is "new" in 1900 or "young" in 1930; the term modern is used to talk of those who belonged to the era (Decaudin 1986: 28). Yet, the uncertainty of the beginning and ending dates of the era remains unsolved. It is for certain that it was the obsolescence of the past by individual creativity. And it was that individual creativity that brought more than one modernisms into being, because each individual writer brought her or his own techniques into literature. They created modernism which cannot be described as a movement. Each literary work is said to be a new form that carries fictional innovations. Those innovations were always outside social convention, because creative individual is against the traditional.

Therefore, since individuals are not equal, an equality of modernisms cannot be talked about. Might inequality of modernisms be said to be because of the inequality of individual creativity of those involved in the era of modernism, then? If that is so, after today's rapid obsolescence of almost every single day, what will be worth reading in the post-postmodern age is a matter of interest. So are the inequality within possible movements as subjects of studies.

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