

Week 10 Day 3

ENGL201: Introduction to Modernism

Class Schedule

- The Fitzgeralds and Edna St. Vincent Millay (5 mins)
- Literary Celebrity (10 mins)
- Literary Sophistication (10 mins)
- Readings (20 mins)
- Essay writing—any time that's left

Frances Scott Key Fitzgerald (1896-1940)

- American novelist, short story writer, essayist, sometimes playwright.
- Large portion of short stories published in the *Saturday Evening Post* and *College Humor*.
- Reputation as the “spokesperson for the Jazz Age.”
- Credited with popularizing the term “flapper” to refer to audacious, Jazz Age young women.
- *The Beautiful and Damned* (1922)
- *The Great Gatsby* (1925)
- *Tender Is the Night* (1934)
- *The Crack-Up Essays* (1935)





Zelda Sayre Fitzgerald (1900-1948)

- American novelist, short-story writer, playwright, dancer, and painter.
- Dubbed the “first flapper” and “Queen of the Jazz Age.”
- Much of the content of her diary, letters, and other personal writing make it into Scott’s literature.
- Celebrity image closely intertwined with her husband’s.
- “Girl” stories (published under joint byline with Scott)
- *Save Me the Waltz* (1932)



Edna St Vincent Millay (1892-1950)

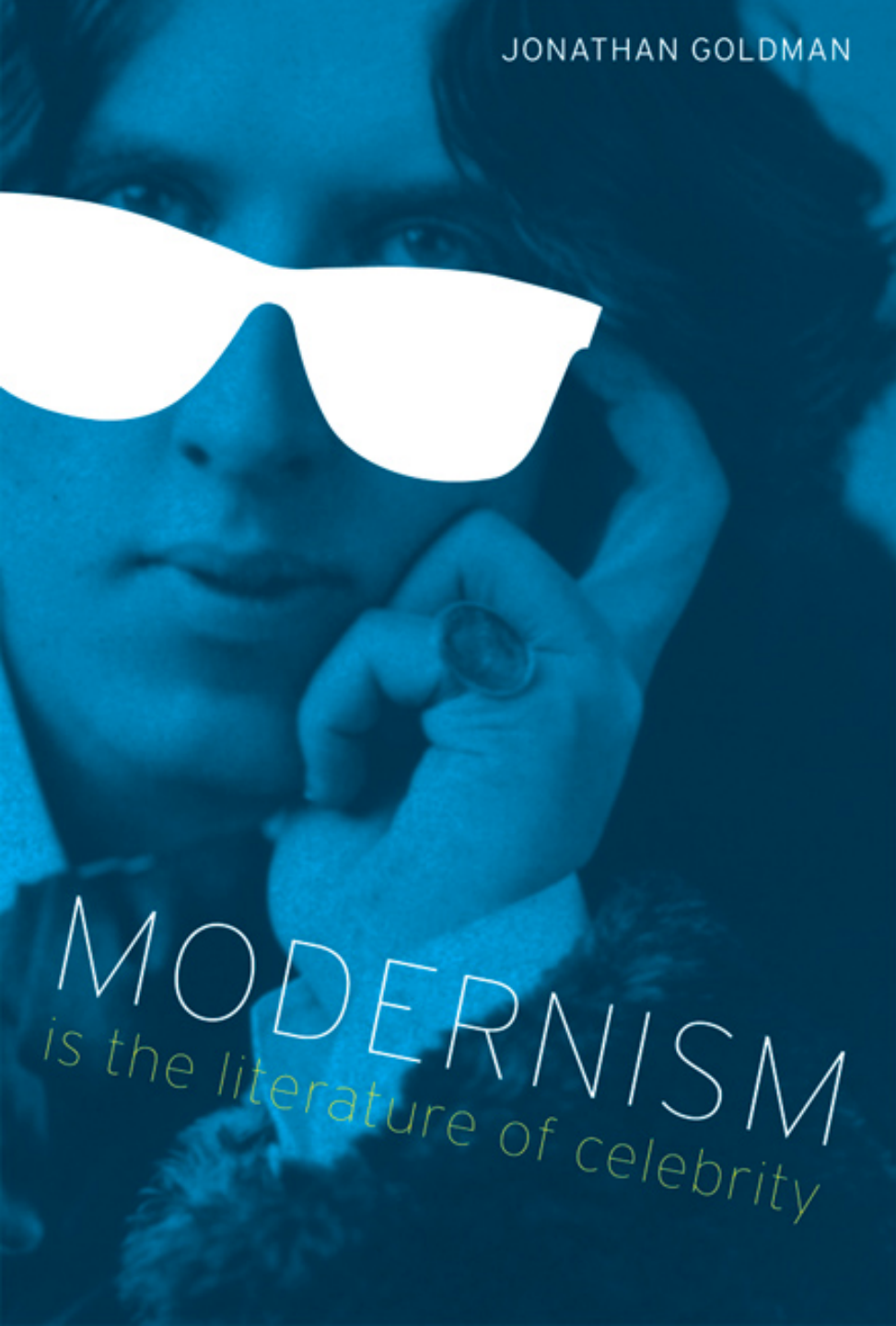
- American poet and playwright
- Particularly acclaimed for her sonnets
- Won the Pulitzer prize for her poetry in 1923
- *Renascence and Other Poems* (1917)

“I often wonder, I have often wondered if any of all these doughboys who knew Gertrude Stein so well in those days ever connected her with the Gertrude Stein of the newspapers.” (Stein, *Autobiography of Alice B. Toklas*, 185)



How do you know a writer is famous?

What do you know about a writer when he or she is famous?



JONATHAN GOLDMAN

"In other words, to treat literature as if it disengaged from popular culture one hundred years ago is to treat it in exactly the way modernist writings seem to promote and modernist writers seem to desire."
(Jonathan Goldman, *Modernism Is the Literature of Celebrity*, 3)

MODERNISM
is the literature of celebrity

By the Council of the ROYAL SOCIETY
of London for Improving of Natural
Knowledge.

Ordered, That the Book written by Robert Hooke, M.A. Fellow of this Society,
Entituled, Micrographia, or some Physiological Descriptions of
Minute Bodies, made by Magnifying Glasses, with Observations and
Inquiries thereupon, Be printed by John Martyn, and James Allestry,
Printers to the said Society.

Novem. 23.
1664.

BROUNCKER. P. R. S.

Literary Celebrity

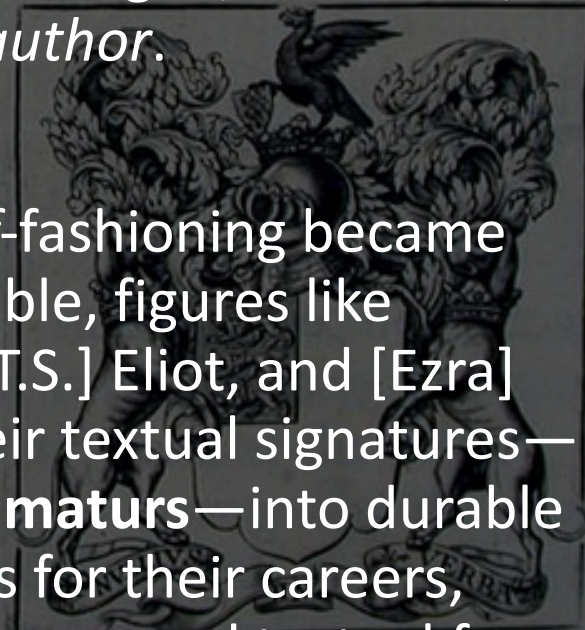
Two parts:

1. Stylistic signature recognizable to a literary market;
2. Cultivation of an integral, individual, persona of the *author*.

“Even as literary *self*-fashioning became increasingly inscrutable, figures like [Wyndham] Lewis, [T.S.] Eliot, and [Ezra] Pound mobilized their textual signatures—their authorial *imprimaturs*—into durable promotional vehicles for their careers, hybridizing bodily agency and textual form.”
(Aaron Jaffe, *Modernism and the Culture of Celebrity*, 3)

MADE BY
MAGNIFYING GLASSES.
WITH
OBSERVATIONS and INQUIRIES thereupon.

*Non possis oculo quantum contendere Linceus,
Non tamen idcirco contemnas Lippus inungi.* Horat. Ep. lib. 1.



LONDON Printed by J. Martyn, and J. Allestry, Printers to the
ROYAL SOCIETY, and he to be had of the Bell in
S. Paul's Church-yard. M DC LX V.

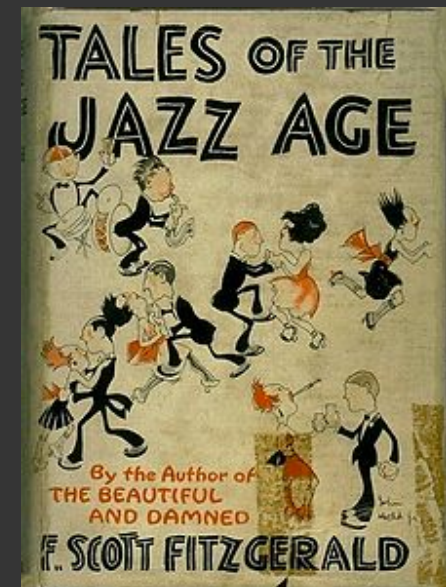
what's the
opposite of
imprimatur?



disapproval, prohibition, veto,
refusal, rejection,
disapprobation, disfavor,
repudiation, dislike



“Much of the publicity surrounding Fitzgerald’s early career fashioned the author as both a brilliant writer and a representative example of the impetuous young adults that populated his early work. Advertisements, interviews, and Fitzgerald’s own autobiographical essays all emphasized his youth, his fast-paced lifestyle, and his literary talents. Over the next few years, as Fitzgerald’s antics kept his face in the newspapers and reinforced his image as a debauched young man, many of the articles written by and about him reiterated other aspects of his persona. Fitzgerald himself was quite fond of emphasizing how effortlessly he produced his popular stories....” (Timothy Galow, *Writing Celebrity: Stein, Fitzgerald, and the Modern(ist) Art of Self-Fashioning*, 25)





“Friend Husband’s Latest” – Zelda Fitzgerald

“The other things that I didn’t like in the book—I mean the unimportant things—were the literary references and the attempt to convey a profound air of erudition. It reminds me in its more soggy moments of the essays I used to get up in school at the last minute by looking up strange names in the Encyclopedia Britannica.”



SCOTT AND ZELDA FITZGERALD

Mr. F. Scott Fitzgerald, noted the fopper movement in his country. He says his husband, the best friend of the younger generation. His first book, This Side of Paradise, was finished when he was twenty-two. He began it at Princeton and was partial of it at military camps during the war. Mr. Fitzgerald says he wrote it because he was certain that all the young people were going to be killed in the war and he wanted to put on paper a record of the unique life they had led in their time. The novel made an immediate success. Since then he has written, The Beautiful and Damned and two collections of short stories which are in the young people of this generation what O. Henry was in the last. All of F. Scott Fitzgerald's new books will appear in HEARST'S INTERNATIONAL.

“It is funny about money. It is funny about identity. You are you because your little dog knows you, but when your public knows you and does not want to pay for you and when your public knows you and does want to pay for you, you are not the same.” (Stein, *Everybody's Autobiography*, 45)

“I don't want you for your own sake to write a novel about insanity because you know there is certain psychiatric stuff in my books; and if you publish a book before me or even at the same time in which the subject of psychiatry is taken up and people see 'Fitzgerald,' why that is Scott Fitzgerald's wife. They read that and that spells out the whole central point of being a novelist, which is being yourself.” (Fitzgerald qtd. in Matthew J. Bruccoli, *Some Sort of Epic Grandeur*, 346)

Sophistication

“Words used to name elements of what is elsewhere, or later, called ‘sophistication’ include ‘subtlety’, ‘taste’, ‘refinement’, ‘distinction’, ‘chic’, ‘elegance’, ‘cosmopolitanism’, ‘wit’, ‘smartness’, ‘urbanity’, ‘knowingness’, ‘irony’, ‘frivolity’ and ‘detachment’.” (Hammill 7)



literary sophistication
vs.
social sophistication

Relational and oppositional

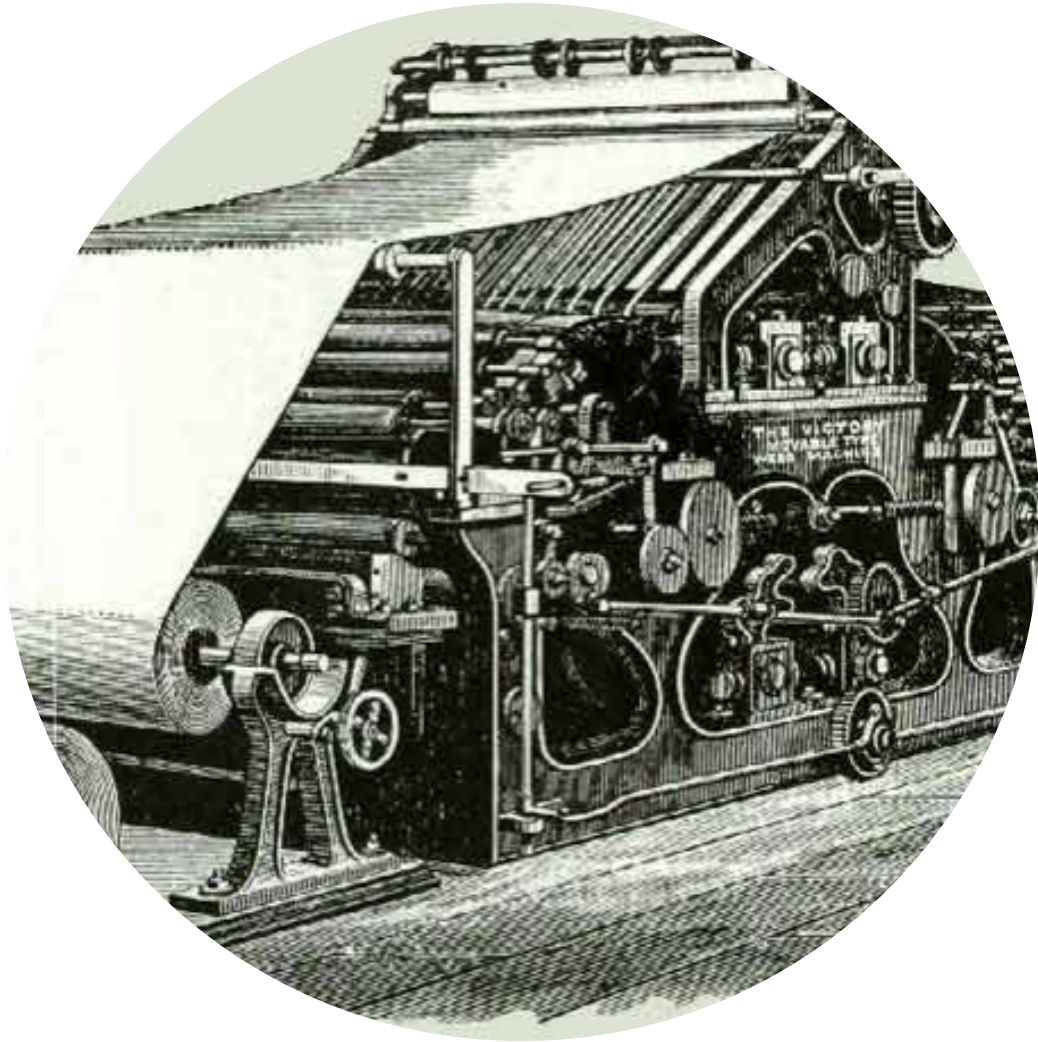
“At any moment in time, the standards of sophistication can be fixed against the shifting background of social development. Thus, manners and attitudes considered sophisticated fifty years ago appear quaint and precious to us today. Sophistication as a state of being is always at war with sophistication as a process of becoming.” (Mark Backman, *Sophistication: Rhetoric and the Rise of Self-Consciousness*, 5-6)



“The preoccupation with style, taste, imitation, and social performance which characterizes the work of [certain] authors can be tentatively identified with a middlebrow perspective.” (Hammill, *Women, Celebrity, and Literary Culture between the Wars*, 5)

“[Middlebrow writers] flatter their readers by constructing them as culturally literate and sophisticated, not to be taken in by highbrow pretension or lowbrow aspiration.”
(7)





What does a paper look like?

- Introduction
 - Thesis Statement
 - Roadmap
 - Significance
- Body Paragraphs
 - “Movements” in argumentation
 - Evidence that builds as the essay progresses
 - Claim → Evidence → ANALYSIS! → So What (tie back to thesis)
- Conclusion
 - Summary of argumentative conclusions
 - Reiteration of thesis statement from an enriched perspective
 - Expansion beyond the scope of the paper

Analysis and Argumentative Relationship

- Analysis is the the activity of argumentation. Without analysis, related to a centralized argument, you have not written an essay.
- Exercise in understanding the process of argumentation: at the beginning of *every sentence* (or independent clause) in your paper, use a conjunctive adverb that demonstrates the relationship of that sentence to the previous one.

Body Paragraph Function

- Structure of Essay as described in your Roadmap.
- Each paragraph constitutes a “movement” in your paper.
- Evidence is not discrete, but builds as the paper progresses.

Body Paragraph Structure

- *Claim*: A brief statement that describes, *in specific terms*, the argument that will be demonstrated in the paragraph. A mini-argument or sub-argument to the thesis statement. **Opening frame of paragraph.**
 - *Evidence*: Aspects of literary expression that support the topic sentence. **What elements of the text demonstrate your argument? Literary expression? Textual structure? Metre? Sonic qualities?**
 - *Analysis*: Draw the important elements of literary expression out and explain what effect they have. **This is the most important part of your paragraph. This is where you prove your argument.**
 - * *There can be more than one evidence-analysis pair in your paragraph, but they must build on one another and they must serve your mini-argument. **
- *So What?* Close your paragraph by relating your analysis back to your thesis statement. Demonstrate why what you have done is important. **Closing frame of paragraph.**