

# Studies In The Comic Spirit In Modern Japanese Fiction

The Comic Spirit of Eighteenth-century Novels Exploring the Frontiers of Fiction:  
Humour, Modernism and Narrative Form in Virginia Woolf's "Jacob's Room" (1922)  
The Merchant of Venice of William Shakespeare An Unholy Alliance Complete Works George  
Meredith's Essay On Comedy and Other New Quarterly Magazine Publications The  
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Bibliography of Meredith The Nation The Chap-book Mapping the Modern Mind: Virginia  
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inhaltsangabe introduction virginia woolf is not a popular writer despite a fierce pride in  
her work it was never her ambition to be one most people have heard of her work

vaguely associating it with the second wave of the women's liberation movement in the 1970s and the type of fiction that is commonly called difficult and few people unfamiliar with her work would associate her reputation with humour these are some of the first impressions of a writer who is now hailed by scholars of English literature as one of the icons of modernism to speak of first impressions of Virginia Woolf's work is not as fatuous as it may seem after all Woolf's fiction was initially founded on impressions and I hope to show that one of the distinctive characteristics of her oeuvre compared to other modernists like T.S. Eliot, W.B. Yeats or James Joyce is the intensely visual nature of her art furthermore she is often associated with a movement of modern painting in the early twentieth century known as post impressionism including painters like Cézanne, Picasso and Georges Braque finally laughter registers whether merry, cruel or parodic runs like a golden thread throughout the texture of her essays, short stories and novels as satire does more generally throughout modernism I have chosen Virginia Woolf's third novel *Jacob's Room* 1922 as the focus of my study of Woolf's modernism it is not her best known novel as most critical acclaim is reserved for *Mrs Dalloway* 1925 or *To the Lighthouse* 1927 she started writing fiction in 1915 just as the first world war started and for four reasons I believe that *Jacob's Room* is the perfect starting point from which to survey Woolf's particular contribution to the modernist movement firstly the social catastrophe associated with the first world war is widely considered to be the decisive historic event in the collective consciousness of early twentieth century Europe its effects reverberating throughout the literary and visual arts in the 1920s secondly *Jacob's Room* was published in a year which falls nicely within the boundaries of the period of high modernism which culminated in the decades between 1910 and 1930 indeed the year of 1922 marks the publication of two other seminal modernist works T.S. Eliot's *Waste Land* and James Joyce's *Ulysses* thirdly *Jacob's Room* is commonly regarded as Virginia Woolf's first experimental novel in which she in her own phrase

the merchant of Venice bases its dramatic logic on the New Testament premise that you get what you give and the play's consistent enactment of this looking glass logic creates a world in which mirroring is a major internal principle of order the Indian philosophy distilled in our Vedas, Puranas and Epics speaks in almost the same vein Shylock is cunning, cruel and implacable for centuries the Shylocks of India in various garbs have tried and succeeded partially to get their pounds of flesh from their victims usury was condemned in the Elizabethan period but we in India still nourish it secondly

shylock's sense of Jessica is anti-human as well as anti-social. He is aware of her as of an item of inventory as many fathers in India do with their daughters. Bassanio must have learnt from Shylock's example a wrong even a small one is always a wrong and calls forth its own punishment automatically for as we shall see in Dr. Agarwalla's interpretation of the play the law sleeps only until unoffended when it reacts by reflecting the offence in kind the law has no power to make anyone choose to do right it can only punish those who do wrong. The prince of Morocco like any prince of yester years in India is chivalrous, amorous, gracious and sexually virile. It was unkind of Portia to say uncomplimentary words for him but she like white-skinned ladies have always done so in the past and are doing it at present. Thus the Merchant of Venice is as much relevant to Indians as it was and is to the English and to the world in general. Dr. Shyam S. Agarwalla gives a new approach, a new presentation and a new direction to the reading and critical analysis of the play. At times his critical examination of the play is unconventional, provocative but nonetheless educative that marks him off from other Indian editors of the Merchant.

An unholy alliance offers a dissenting view to the claim by a growing number of scholars that sports are a new religion. The last few years have seen a spate of books that might be classified by a genre called sports apologetics that is arguments defending or celebrating in one way or another the familiar and ongoing alliance in America between sports and religion. Recently claims have been made by scholars that sports are an authentic religion in and of themselves. They make this startling assertion not by showing connections with the teachings of Buddha, Jesus, Mohammed or Moses but by parallels between the rites of modern games and those of preliterate man that were religious in nature because they were designed to propitiate powers and to ward off evil for the tribes employing them. In this evocative book Higgs and Braswell suggest that while sports may often be good things they are not inherently divine. They do not focus on wide spread abuse in sports as evidence for their counterargument. Rather they question the use of mythological parallels from prehistory as justification for viewing sports as a religion.

In this book Meredith's prose is presented for the first time in a critical edition. Its goal is to present Meredith's words as he intended them to be read without the errors of his publishers and with a complete scholarly apparatus that allows readers to re-create the history of each work's transmission. Each text originally published in the new

quarterly magazine between 1877 and 1879 is accompanied by a textual history a list of editorial emendations a historical collation showing how meredith s texts changed over time and additional lists and tables as determined by the special circumstances of each text

in this study the author conducts a close reading of virginia woolf s first experimental novel *jacob s room* 1922 her reading is based on the fundamental premise that the novel is an exploration of fictional form rather than an exposition of any preconceived idea *jacob s room* is an essentially modernist text and is characterised by extensive genre mixing typical of the art of fiction in the early 20th century throughout her study the author analyses the extent to which the novel transgress the boundaries of the novelistic genre she explores the generic interface between the novel and those genres which are deemed to be innate to virginia woolf s sensibility i e the journalistic essay biography and impressionist painting the premise of this study leads the author to read the novel on two levels of significance on the narrative surface level of the novel woolf constructs the tragic life of a promising young englishman jacob flanders who dies in the first world war simultaneously on the metafictional level of significance woolf through her garrulous narrator mocks and evaluates the actions of her characters experimenting with various points of view in an attempt to define the character of her protagonist *jacob s room* is thus conceived as a mental space in which a modern writer s mind is mapped the central aesthetic question which is debated in this room or forum relates to the essential art of modern fiction in general and the efficiency of characterisation in fiction in particular it is argued that virginia woolf probes into the epistemic question of the essence of modern man and in an attempt to capture the essence of her protagonist speculates on the corresponding literary question how and to what extent the soul of man can to be represented in fiction the author uses this generic approach to the novel as a broad structuring principle for her study of *jacob s room* after discussing the socio political context of modernism in the early 20th century including the impact of the first world war on modernist writing she focuses her study on those aspects of woolf s fiction which are deemed fundamental to the narrative strategy in *jacob s room* i e the role and nature of woolf s humour within the context of modernism the nodes or clusters of metaphors and symbols recurring in the text the role of the narrator as toastmaster of the debate on character and fiction in *jacob s room* the extent to which the novel parodies the new biography of the early twentieth century and the extent to which woolf transvaluates the tools of

impressionist painting into modernist fiction

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