

Early Twentieth-Century Fiction

andrewgoldstone.com/e20fic25

Professor Andrew Goldstone (andrew.goldstone@rutgers.edu)

Office hours: Mondays 12:30–1:30 in Murray 040A

TA: Cassie Schiffman (cassie.schifman@rutgers.edu)

Office hours: Thursdays 12:30–1:30 in Murray 101A

September 24, 2025. Joyce, concluded; love stories (1).

review: Heavenly God!

- ▶ ...metaphorically speaking
 - ▶ Joyce's anticlericalism
 - ▶ epiphany as the radiance of the real
 - ▶ cabbages, seaweed, baskets, skulls
 - ▶ linked to bodily functions, sexuality, "error"
 - ▶ also connected to distance (cf. beach, ending)
- ▶ Stephen's aestheticism
 - ▶ "a priest of the eternal imagination, transmuting the daily bread of experience" (186)
 - ▶ "some mode of life or art" (208)
 - ▶ stasis, "exile" (208), and escaping the "nets" (171)

review: for the millionth time

- ▶ structural patterns
 - ▶ each chapter-ending triumph turns into a routine
 - ▶ each central section is dominated by talk (not usually Stephen's)
 - ▶ penultimate sections are “falls” or sins
- ▶ is it imposing order on experience (“mythic method”)?
 - ▶ the problem of the villanelle
 - ▶ art needs form...but too much form is just habit again

from epiphany to leitmotif

- ▶ ivory
- ▶ he fell
- ▶ swish of the soutane
- ▶ drops
- ▶ balls
- ▶ E.

As *A Portrait* demonstrates time and time again, the only way to follow up on an epiphany is with a chapter or section break. The leitmotif, on the other hand, is entirely conjunctive: it points out the prosaic underpinnings of lofty emotions and ties each stage in the development of both plot and protagonist back to the ones that preceded it.

Tobias Boes, “*A Portrait of the Artist as a Young Man* and the ‘Individuating Rhythm’ of Modernity,” *ELH* 75, no. 4 (Winter 2008): 767, doi:[10.1353/elh.0.0028](https://doi.org/10.1353/elh.0.0028).

exile...in language

—Is that called a tundish in Ireland? asked the dean. I never heard the word in my life. (158)

—The language in which we are speaking is his before it is mine. How different are the words *home*, *Christ*, *ale*, *master* on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language. (159)

13 April: That tundish has been on my mind for a long time. I looked it up and find it English and good old blunt English too. Damn the dean of studies and his funnel! What did he come here for to teach us his own language or to learn it from us? (212)

“non serviam”

—I will not serve, answered Stephen.

—That remark was made before, Cranly said calmly. (201)

—Look here, Cranly, he said. You have asked me what I would do and what I would not do. I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use—silence, exile, and cunning. (208)

This is somehow Joyce...

Djuna Barnes, “James Joyce,” *Vanity Fair* 18, no. 2 (April 1922): 104, [HathiTrust](#).

Joyce/Stephen

Mother is putting my new secondhand clothes in order. (213)

to forge in the smithy of my soul (213)

Joyce/Stephen

Mother is putting my new secondhand clothes in order. (213)

to forge in the smithy of my soul (213)

The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails.

—Trying to refine them also out of existence, said Lynch. (180)

what is an author?

- ▶ Who wrote “Vasantica: A Story”? Who wrote “When Is a Woman ‘Too Old’?”

what is an author?

- ▶ Who wrote “Vasantica: A Story”? Who wrote “When Is a Woman ‘Too Old’?”

Indeed, I would venture to guess that Anon, who wrote so many poems without singing them, was often a woman.

Virginia Woolf, *A Room of One's Own* (New York: Harcourt, Brace, 1929), 85, [HathiTrust](#).

“my soul frets in the shadow of his language”

“my soul frets in the shadow of his language”

Vasantika had read many novels and dramas in Telugu, for she did not know English yet—; and her heart was full of tender thoughts and dreams of chivalry. And now what was she to do? (74)

A very deep, yet musical voice asked her in Telegu [sic] if she felt better. (75)

“My poor child,” he [Rama Rao] murmured to himself tenderly, as he unrolled the crumpled-up letter in his hand, and his eye ran over the beautifully-written Telugu characters. (80)

She must try and try to improve herself. So from thenceforth she took the utmost pleasure in her new studies. She quickly acquired the reading and writing of English and soon interested herself in little stories in that language. (80)

[Two years later:] She was knitting a shawl, and he was reading aloud from Shakespear's Othello.... Rama Rao's deep voice quivered as he read out the last few lines. (81)

modern love

“You ought to have been kept strictly in *Gosha*. You and he are a pair of fools.” (72)

“Are you going to keep her in *Gosha*, Rama Rao?”

“I do not know. It depends on her. For my part I like a woman to be free and to face the world.” (79)

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GOSHA, adj. Used in some parts, as an Anglo-Indian technicality, to indicate that a woman was secluded, and cannot appear in public. It is short for P. [Persian] *gosha-nishin*, ‘sitting in a corner’; and is much the same as *parda-nishin* (see PURDAH).

Yule, Henry, *Hobson-Jobson*, new ed., ed. William Crooke (London: Murray, 1903), s.v. “GOSHA, adj.,” [Digital Dictionaries of South Asia](#).

But in the first place Vasantika was a shy Indian girl, who as a rule did not relish always being with a man, however much her cousin he may be. (82)

east and west

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- 1879 Hannah Ratnam Krishnamma b. Madras
1885 Indian National Congress founded
1898 m. Samuel Satthianadhan, takes name Kamala
Sattiadhanan (*kamala*: “lotus” in Skt.)
1901 MA in English, University of Madras (?)
1901 *Indian Ladies’ Magazine* founded to “advance the
cause of the women of India”
1905 Rokeya Hossain, “Sultana’s Dream,” *ILM* 5, no. 3
1911 Satthianadhan works as a governess
1914 World War I begins
1917 “Vasantica: A Story,” *ILM* 18, no. 5
1918 World War I ends; Spanish flu pandemic
ILM first run ends
1919 Jallianwala Bagh massacre
-



Sources: Tara Puri, “Kamala Satthianadhan and the *Indian Ladies’ Magazine*,” *VPR* 55, nos. 3–4 (Fall/Winter 2022): 340–372 (image: 359); Deborah Anna Logan, “*The Indian Ladies’ Magazine*,” 1901–1938 (Bethlehem, PA: Lehigh UP, 2017).

Amenia Rosehill: biographical facts

1922	first appearance in <i>Love Story Magazine</i>
1930	last(?) appearance in <i>Love Story Magazine</i>

Source: Phil Stevenson-Payne et al., The FictionMags Index, philsp.com.

Amenia Rosehill: her beliefs

- ▶ When *is* a woman too old?

Amenia Rosehill: her beliefs

- When is a woman too old?

“But, my dear boy,” she [Mrs. Longton] said, “she is not a nurse, you know, and she could hardly go alone with you. She is ages older than you, of course—she must be well over thirty.” (60)

“I am twenty-five and you are thirty-two,” he said coolly. “What of that?” (65)

“It’s perfectly ridiculous,” cried Mrs. Roscombe, with a burst of tears—
“at my age: but I’m as much in love with you as if I were sixteen!”....
She was blushing like a happy schoolgirl. (66)

who's asking the question?

My Dear Mrs. Brown: So many people come to you with their troubles and are helped by your kind advice. I am an orphan girl; my mother died when I was small and I have worked. By the help of my aunt I have educated myself—that is, I am a graduate of high school and a one-year normal course.

“The Friend in Need,” 138.

Dear Mrs. Brown: Could an old girl join your circle? I am nearly twenty-nine years old....

“The Friend in Need,” 139.

next: time jump

- ▶ bring back Rosehill
- ▶ read Schalk, “Love in a Penthouse,” and Heyer, “Lady, Your Pardon”
- ▶ consider the publications!
- ▶