



Late Modernism in Literary Works

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Abstract— *This writing highlights relatively the writings of late modernism in literature. It gives an overview of the development of late modernism and writers responded to it. The second half of the 20th century writings created its own genre in the literary field. There is a study to conceptualize and historicize late modernism with greater precision. We can put our attentions to the writings 1930's, 1940's and 1950's. Each of these sections serves a double function. First, they offer close readings of late modernism writings that deal how the society witnessed changes after II World War. Second, it focuses on the aesthetic dimensions of late modernism and the writers who contributed to this through their works. Many poets responded to late modernism and highlighted the features of late modernism in their writings.*

Keywords— *Literary Works, modernism, World War, 20th century*

In literature, the term late modernism refers to the works produced after World War II that is 1930 – 1950. The early period of 21st century has its own impact on the writers Katherine Mansfield, W.H Auden, Wallace Stwens and E.E. Cummings adopt new style in their writing and highlighted the post war settings in their writings. The main themes of late modernity can be witnessed in their thoughts such as modernity failed as in many ways, notion of progress can lead to change, science no longer holds all the answers, social institutions are changing, cultural debates and ideas growing and intensifying with all these thinking and awaking many writers responded to the conditions after 1950. However there are modernists such as Basil Bunting and T.S. Eliot writing later than 1945 and Samuel Beckett has been described as a later modernist. The writers of the second half of the 20th century who have been described as late modernists.

There is the further question as to whether late modernist literature differs in any important way from the modernist works produced before 1930. To confuse matters, more recently the term late modernism has been redefined by at least one critic and used to refer to works written after 1945 rather than 1930. With this usage goes the idea that the ideology of modernism was significantly reshaped by the events of World War II, especially the holocaust of the Second World War.

Late modernist poetics from Pound to Prynne have influenced late writers J.H. Prynne is possibly the most significant English poet of the late 20th century. A lyrical experimentalist his work has mesmerized the readers of his age. The works were characterized by the reductive philosophies of minimalism and the spontaneous improvisation and expressivity of abstract expressionism. One of Millers's most valuable contributions then, is the typology he develops from particular writers, his version of late modernism describes a response to early modernism. Here the writer expresses, he does not communicate, meanwhile the noted voices of the literary thirties predominantly reflect a young constituency. In 1930 George Orwell, Graham Greene and W.H. Auden the writers focused on Great War. Orwell sums up the change well in his essay "Inside The Whale".

The writings of the many authors have sometimes been characterized as antimodernist, decidedly realist with a preference for the importance of subject matter and little concentration on innovation, other young writers follow the footsteps of late modernist writers.

Modernism also sought to signal a change in human subjectivity to make new identities and make a new idea of the self. The modernist subject is generally seen to be alienated and fragmented, but lamenting the loss of self that was once self-sufficient. This is the view of the

modernist self as dualistic or divided, but lamenting the loss of an older, integrated ego.

Here we recall Eliot's *Prufrock*, Conrad's secret sharers or Woolf's Mrs. Dalloway before the mirror composing her fragments of self into a whole for the party. In many modernist works from Joyce's *Ulysses* to Ford's *The Good Soldier*, it requires only one voice to conduct a conversation or even any argument. Modernism is often summarized by its manifestoes which is worthwhile genre itself says something important about modernism. Modernism refusal of obligations and traditions linked to an ostensibly prior generation. Whether as creative destruction or education, modernist style is a question of distinctiveness. The great modernisms were predicated on the invention of a personal, private style. But this means that the modernist aesthetic is in some way organically linked to the conception of a unique self and private identity, a unique personality and individuality.

All of the factors went on to inform late modernist works in the 1930's and beyond. However, the foremost reason for a change in literary dominant around 1930 is arguably social and cultural concerned. Orwell in his writings sums up the change well in his essay "Inside the Whale". The writing of the authors sometimes reflects anti-modernism.

Another notable modernist was the Russian-American Valadmir Nabokov 'Pale Fire' has made experiments with language. Lawrence Durrell produced highly innovative and experimental fiction. In American poetry, the modernist baton was by the concept of late modernism. There are other examples of Anglo American writer's promulgating the legacy of modernism. American modernists, sought to exercise a history of enslavement and the ahistorical positivizing of colonial subjectivity.

Edward Said has pointed out that the high point of modernism marks the beginning of the end for the European Grand narratives that reinforced patriarchy and empire. He argued that modernism as an international web of innovative aesthetic and textual practices. Caribbean writers such as Harris and George Lamming have shown the new modernism in their writings. The Scottish writers highlighted war poem with epic published a modernist free verse epic poems. We can witness the legacy of modernism in 1940's and 1950's writers. A unified human touch and basic strings of human feeling reflects the genre of literary legacy.

There are the allusions to Indian subjects and imagery in the poetry of Yeats. Eliot's use of African-American references and Conrad's questioning of the prevailing assumptions of racial superiority justifying European imperialist. Which is to say that, increasingly,

even the mainstream canon of modernism writing seems to critics as in some ways a consequence of the growing awareness of different cultures as anthropology as well as travel and trade brought the traditions of other people into contemporary western thinking.

In conclusion late modernism, like the resurgence of realism that has been seen as a reaction to the rise of fascism, the creeping shadow of the Second World War, the great depression, the rise of mass media and a fading imperialism. The imperial contraction has allowed a way of reading English literature between modernism and post-modernism as the late modernism. Late modernist writing appears as distinctly self-conscious manifestation of the aging and decline of modernism in both its institutional and ideological dimensions. More surprising, however, such writing also strongly anticipates future developments. So that without forcing, it might easily fit into a narrative of emergent post-modernism. Late modernism is positioned and it is noted that the works themselves deals a reaction to changing social forces. There is also arcading that sees the legacy of modernism as both a bridge between modernism and postmodernism in literature.

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