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Interaction between History and Fiction: Reading Evelyn Waugh's

Brdishead Revisited

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Letter of Recommendation

Miss Manu Kumari Sharma has completed her thesis entitled "Interaction between History and Fiction: Reading Evelyn Waugh's *Breishead Revisited*" under my supervision. I hereby recommend her thesis be submitted for viva voce.

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Abstract

Evelyn Waugh's *Brideshead Revisited* depicts the 1940s aristocratic age. Charles Ryder, the narrator, hero of the novel is the witness of all the ups and downs in the life of Flyte, aristocrat of *Brideshead*. Lord Marchmain, the head of aristocrat of Flyte is a carefree person eventually depicts to adopt Roman catholic. As such the novel the preservation and fictional reconstitution of an aristocratic catholic heritage in England. By showing on interaction of history author is trying to reconstruct history fictionally. The research traces one's history by the traces and sites of memory that provide one with a sense of historical identity.

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Letter of Approval

This thesis entitled "Interaction between History and Fiction: Reading Evelyn Waugh's *Brideshead Revisited* " submitted to the Central Department of English, Tribhuvan University, by Miss Manu Kumari Sharma has been approved by the undersigned members of the Research Committee.

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I. Evelyn Waugh and His Context

Brideshead Revisited is preoccupied with the issue of preserving catholic identity and catholic memory. Characters and events are fictionally presented in 1940s aristocratic issues. All norms and values based on England's history. The storyline shifts from present to past. *Brideshead Revisited* explores from the Christian themes to supernatural agency. The present research will be based on new historicist reading of Evelyn Waugh's *Brideshead Revisited*.

Waugh studies the working of providence and the recovery of faith among the members of a Roman Catholic family in *Brideshead*. The novel deals with what is theologically termed the operation of Grace, that is to say, the unmerited and unilateral act of love by which god continually calls souls to himself. In a sense, all novels are historical novels. They all seek to understand, to describe, to recapture the past, however, remote, however recent. Clarify and the other participants in this discussion go on to talk about the relation between storytelling and historiography, exemplifying how both reflect a growing historical consciousness in western society, and how they serve to satisfy a desire for historical understanding. This research offers an example of this mutual interrelation between fiction and history in *Brideshead Revisited*. Demonstrating how both support each other in accomplishing a very specific and, as critics have it, politically charged task, namely the preservation and fictional reconstitution of an aristocratic catholic heritage in England.

Brideshead Revisited concerned above all with the operation of divine and its importance in the modern world. Although the novel is permeated with bizarre incidents from religion to norms and values it is a realistic novel taken from the

experience of the writer, himself. The novel seems partially autobiography of the writer, as the protagonist Ryder is an army man, so was Waugh:

In the preface to his 1960 revision of *Brideshead Revisited* Waugh himself specified some thing about the book that why he regretted. For one thing he was trying to solidity certain aristocratic pre-war qualities which he wrongly thought to be vanishing forever with world war second (39).

The protagonist of the novel is in a break from his usual army operation and Waugh too, was in an official leave, due to a knee injury when the novel was written. This circumstance would rankle with the status-conscious Evelyn for the rest of his life but may have contributed to his interest in religion, even though at Lancing he lost his childhood faith and became an nostalgic. After lancing, the attended Hereford college, Oxford as history scholar. There, Waugh neglected academic work and was known as much for his artwork as his writing. He also threw himself into a vigorous social scene populated by aesthetes such as Harold Action, Brian Howard and David Talbot Rice. And member of the British aristocratic and the upper class. His social life at Oxford would provide the background for some of his most characteristics. Later asked if he had competed in any sport for his college, Waugh famously replied " I drank for Hertford" (37).

Waugh's popularity rose with the publication of *Brideshead Revisited*, though, initially critics were very harsh on the content of the book. However, when the *Time Magazine* published a critical follow up of the novel in June 1945, Waugh and *Brideshead Revisited*, became an over night success. In various letters, Waugh himself refers to the novel a number of times as his magnum opus, however, a little hesitantly. In 1950 , he wrote to *Graham Greene* saying; "I re- read *Brideshead, Revisited* and was

appalled" (23). In Waugh's preface to the 1949 revised edition of *Brideshead*, the author has explained his circumstance in which the novel was written. It was the war that made the crucial difference in the writing of the novel. To be specific, the month of December in 1943 to June 1944 author could enjoy an unexpected, yet happy vacation, following a minor parachute accident.

The book brings the readers through agonistic narration of Ryder, in contact with the severely flawed but deeply Catholic *Marchmain family* while many novels of the same time portray Catholics as the flatfooted people put on the spot by brilliant non-believers. *Brideshead Revisited*, turns the table on the agnostic Ryder and presumably the reader as well and scrutinizes his secular values, which are tacitly portrayed as falling short of the deeper humanity and spirituality of the Catholic faith (81).

In this view, a little ghastly for the people, who found less meaning in religion and being ethical rather than industrious.

Henry Machmillan in *Times Review* expresses his concerns over the subject matter raised by the novelist. He writes:

Because Waugh sets his novel in historical time, his portrayal of the intersection of the supernatural with the natural beyond individual lives, becoming a mode of interpreting religion in twentieth century, seems little carried away, of course, it was a disparaging time, largely because of the Second World War and people were seeking solace; however revival of religion does not meet the call of soul of the people of the time. (276)

The Second World War ravaged many cities of the Europe and other parts of the World. People were seeking an redemption from the war, but, in the idealistic way Waugh suggested in the novel. Idealistic return to religion was out of question, as the society was too far carried away then suggested by *Brideshead Revisited*.

The same themes are criticized by Waugh: "The end was not for me. As you can imagine my heart was in my mouth all through the deathbed scene, hoping against hope that the old man would not give way, that is, take the course he eventually did" (37). Similarly, Edmund Wilson, who had praised Waugh as the hope of the English novels for his brilliant and daring use of satire to the falling religious and ethnical values of the Britons; "The last scenes are extravagantly absurd, with an absurdity that would be worthy of Waugh at his best if it were not- painful to payment quite seriously" (48).

Evelyn Waugh's novels have been written before 1945 are typically satiric and filled with dry humor and sarcasm, and many critics view *Brideshead Revisited* as heralding a change in Waugh's writing style. *Brideshead Revisited* presents a more nostalgic story based on the main character's memories of wealthy English Catholic family before World War II. In England most people are protestant, being catholic makes the family-despite their land ownership and high social status a minority, subject, and degree of prejudice. He add:

Many of the characters and events in the novel reflect Waugh's life when he was in school and later an adult. *Brideshead Revisited* was the first of Waugh's novels come to the attention of the American public. In fact, after the publication of *Brideshead, Revisited* Life Magazine printed an interview with Waugh but critics were spited over the quality of the novel claimed by Waugh. Some criticized it for being

too romantic and lacking the brilliance of Waugh's other novels. One such critic, in the *Satiric Art of Evelyn Waugh* notes that even though the critic and author was an admirer of Waugh's earlier works, he condemned *Brideshead Revisited* as a 'disastrous' novel. In contrast, Cranes notes that the review in Catholic World magazine praised the novel, calling it as a work of art. (222)

Reading *Brideshead, Revisited* is about equivalent a sitting down for a five course meal. The narrative abounds within lush description of food every kind and lots of expensive booze. On the top of that the vivid prtraitt painted of architecture, interior design all kind? It's certainly a trip for the senses.

This literary trend caught the attention of the critics, as did the novel's rendering of the British aristocratic and Catholicism. At the time Waugh was writing the golden age of aristocracy was coming to a close and has received criticisms for glorifying classicism. As far as religion is concerned, Waugh tries to present Catholicism in apposite manner that reflect his reasons for converting into it; yet many interpretation of believing that the novel religion actually brings about the ruin of every character in the story.

Another critics Susan Sanderson, examines the novel from the Catholicism point of view. In her words:

Evelyn Waugh was widely known to be a conservative man, a man who felt more comfortable with the worm burnish of tradition than with the bright shine of the modern. Most of his novels written before 1942 are consider masterwork of satire. It is nearly unanimous how in 1945 upon the publication of *Brideshead Revisited* a collective complaint that Waugh had lost his spark and had gone soft- should not

come as surprise. The novel was condemned as a romance, even a fantasy, and the knock against Waugh became that he had done his best work before World War II. (67)

But after getting over the expectation that every scene should poke fun at something or someone still experiencing the occasional pleasure of Waugh's wit in *Brideashed Revisited*, reader familiar with Waugh's earlier satires need only look to Waugh's life for an explanation of the change in his writing.

Most critics find similarity between the novel and Waugh's background.

Even a brief examination of Waugh's background makes clear that many of the elements in *Brideshed Revisited* are taken from his own experiences. Waugh's partiality to traditional institutions and patterns shine through the novel's protagonist, Ryder. Charles is a lover of old buildings. Ancient cemeteries, and old wine; he dislikes new styles, they displayed in a piece of jewelry or through the interior designs of a ship, and he feels that young people are not as attached to their history and they should be. From that common ground, Charles's story can be read as a version of Waugh's story. Each is a story of a young man searching for stability in a world that seems turned upside down by war and the dissolution of established social institutions. (319)

Literature and myth are tales of young man finding their way in the world via circuitous routes, each man descending into dark wilderness before emerging into the light of his destiny. While this book is certainly not an autobiography, it can be read as Waugh's reflection on how his for love and constancy brought him through a rambunctious youth, an unhappy marriage, and ultimately to the Catholic Church.

The following chapter explores "Interaction Between history and fiction: Reading Evelyn Waugh's *Brideshead Revisited*. Chapter one" Introduction" explores the frame work of the study and gives the background and Waugh's life and work. Chapter two explores the description and definition of new historicism. The primary focus of this research will be a through analysis of the text itself. More specifically, the research will be seen New historicist perspective. Chapter three analysis Waugh's text *Brideshead Revisited* analysis in histories perspective. This section also show how history is remained in this age. Chapter four sumps up the textual analysis characters and events are historical presented in 1940s aristocratic age. By showing on interaction of history , the research is trying to reconstruct history.

II. Interaction Between Fiction and History

This research work focuses on Evelyn Waugh's *Brideshead Revisited*. The novel explores various themes from the glory to fall of an family and aristocratic redemption and suffering of the present and the past generation; however, through the memory lane of Charles Ryder, an army personnel. Ryder and his battalion have recently shifted to *Brideshead*, a country location where he has his childhood memories. The story line shifts from present to past he spent, to depict the fall odd Marchmain-a catholic Aristocrat and his family from glory to lack luster. In the process *Brideshead Revisited* explores from the Christian themes to supernatural agency, and to grotesque incidents, metaphysical similes and allusions to depict the fall of the aristocratic trend and mannerism. The consideration to the above perspective the present research will be based on new historicist perspective. Waugh studies the working of providence and the recovery of the faith among the members of the Roman catholic family in *Brideshead*. however the narrative pattern in *Brideshead Revisited* is new historicism as an army captain Ryder who is also a family friend depicts it from his point of view. The novel also deals with what is theological termed the operation of Grace, that is to say the unmerited and unilateral act of love by which God continually calls soul to himself. This is achieved by an examination of the Marchmain family in the *Brideshead* as seen by Ryder through the perspective of the new historicism.

Methods the literary interpretation called 'New Historicism' is at the present moment, the dominant procedure for studying British Romantic literature in the Anglo-American academy. Indeed its practice is so pervasive that its hegemony is benefit protested by scholars who feel they might be if they write in any other way. New historicism reject the notion that it theory or a specific doctrine. They rejects the

formalist notion of aesthetic autonomy and they locate literature within a border cultural network New historicist variously recognize the ability of literature to challenge social and political authority" (Habib 620).

New historicism and Marxism, there are a number of similarities between especially a British group of critics making up a school usually referred to as cultural Materialism. Both New historicists and cultural materialists are interested in recovering lusty histories and in exploring mechanisms of repression and subjugation.

The major difference is that New Historicists tend to concentrate on those at the top of the social hierarchy (i.e. the church, the monarchy, the upper classes while cultural Materialists tend to concentrate on those at the bottom of the social hierarchy (the lower-classes, women, and other marginalized peoples): "The new historicism is marked by a methodological self – consciousness rather than the old historicist faith in the transparency of signs and interpretive procedures" (Habib 132). New historicists are like the cultural Materialists, interested in questions of circulation, negotiation, profit and exchange i.e. how activities that Purport to be above the market (including literature) are in fact informed buy the values of that market.

However, new historicists take this position further by then claiming that all cultural activities may be considered as equally important texts for historical analysis, contemporary trails of hermaphrodites or the intricacies of mapmaking may inform a Shakespeare play as much as, say Shakespeare's literary precursors,.

Literary criticism found itself in the contradictory Mary situation of exiting the study of literates as an alternative made of knowledge, one more fundamental than that of science, but requiring the development of an analytic and 'scientific' methodology to confer on it the authority to make such a pronouncement. This history of criticism is riddled with such contradictions, and they go a long way to explain the

tensions in the twentieth century over the recognition of the role of 'theory' in literacy studies (Waugh 29).

Cultural materialism is much more optimistic about the possibility of change and is willing at times to see literature as a source of oppositional values. Cultural materialism particularly involves using the past to 'read' the present, revealing the politics of our own society.

What we choose to emphasize or suppress of the past. (317)

This is not to say that other kinds of criticism are being criticized but even romantic criticism is not the new historicist referring to it. Either antagonistically or apologetically like historicist philosophers Michel Foucault would call the dominant ideological formation among current literacy critical method.

For new historicists, no historical events, artifacts, literature, or ideology can be completely understood in isolation from the innumerable historical events, artifacts and ideologies among which it circulates. The newer historical criticism could be claimed new in refusing unexamined distinction between literature history between text' and context in resisting a tendency to posit and privilege and autonomous individual-whether another or a work to be set against a social or literary background. New historicists deal the text with a diversity of dissonant voices. For the literary text, through its representation of human experience at a given time and place, is an interpretation of history. Such the literary text maps the discourses correlating at the time it was written and is, itself, one of those discourses. That is, the literary text shaped and was shaped by the discourses circulating in the culture in which it was produced. Likewise, our interpretation of literature is shaped and is shaped by the culture in which we live.

Louise Montrose- another proponent of New Historicism describes new historicism as a "reciprocal concern with the historicity of texts and the textuality of histories" (129). By the historicity of texts, he means to suggest " the historical specificity the social and material embedding, of all modes of writing- including not only texts that critics study but also the texts in which we study them" (Montrose 410). By the textuality of histories Montrose means to say that. "We have no access to a full and authentic past" (410), He regards history as constructed document mediated by textual traces and ideological formation. He also avers: "All texts are ideologically marked, however, multivalent or inconsistent that inscription may be" (405). A text can never be free from its historical-political, cultural and ideological inscriptions which formalistic criticism discards. Abrams also forwards similar remark:

A text whether literary or historical is discourse which; although it may seem to present. or reflect, an external reality, in facts consists of what are called representations- that is verbal formations which are the "ideological products" or "cultural constructs" of a particular era, and that these cultural and ideological representation in text serve mainly to reproduce, confirm, and propagate the power structures of domination and subordination which characterized a given society. (249)

The recent revival of interest in historical, social and political questions in literary in literary and cultural studies criticizes the acceleration in the forgetting of history. This new "return to history" aims to bring a realization that we ourselves live in history and "the form and pressure of history are made manifest in their subjective thought and actions in their beliefs and desires" (Montrose 394).

In British critic Graham Holderness describes History is not the true document of reality rather it's like a text produced by a particular person in particular

context. But the critics before 1980s denied considering history in this manner. But their treatment of history differs with traditional historian. Unlike traditional historicists new historicists regard history neither linear nor progressive. The concept of historicity of text arose because of the thinking that sought to connect a text to social, cultural and economic circumstances of its production. The text was not to be read with the motto of art for art's sake. It was but to be read in connection with all discursive practices and power relations expressed in it by the language that is as argued by new historicists, necessarily dialogical and materially determined.

To understand New Historicism in full swing, we must compare and contrast traditional historicism" with new historicism. Traditional historians, unlike new historians consider history and historical situation is an objective reality that can be known and against which the subjective literary work is interpreted or measured. In contrast, in the new historical practices, the focus is on how the literary text functions, itself, as a historical discourse interacting with other historical discourses: these circulating at the time and place in which the text is set, at the time the text was published, or at later points in the history of text's reception. For new historicism is concerned not with historical discourses, with ways of seeing the world and modes of meaning. Indeed, as we saw earlier, historical events are viewed by new historicists not as facts to be documented but as "texts" to be "read" in order to help us speculate about how human cultures, at various historical moments have made sense of themselves and their world. We can't really know exactly what happened at any given point in history, but we can know what the people involved believed happened - we can know from their own accounts the various ways in which they interpreted their experience and we can interpret those interpretations.

New Historicism, which emerged in the late 1970s, rejects both traditional historicism's marginalization of literary and new criticism's enshrinement of the literary text in a timeless dimension beyond history. For new historical critics, a literary text does not embody the authors' intention or illustrate the spirit of the age that produced it, as traditional literary historians asserted. Nor are literary texts self-sufficient art objects that transcend the time and place in which they were written, as new critics believed. Rather, literary texts are cultural artifacts that can tell us something about the interplay of discourses, the web of social meanings—operating in the time and place in which the text was written. To illustrate the aforementioned point we can draw the idea of this reason—In his book *Critical Theory Today*, Tyson states:

The literary text is itself, part of the interplay of discourses, a thread in the dynamic Web of social meaning. For new historicism, the literary text and the historical situation from which it emerged are equally important because text (the literary work) and context (the historical conditions that produced it) are mutually constitutive: they create each other like the dynamic interplay between individual identity and society, literary text shape and are shaped by their historical contexts. (288-89)

In fact, a focus on the historical narratives of marginalized people has been such an important feature of new historicism that some theorists have asked how new historicists can accept narratives from oppressed peoples any more readily than they have accepted narratives from the patriarchal Anglo-European power structure. A plurality of historical voices also tends to raise issues that new historicism considers important, such as how ideology operates in the formation of personal and group

identity, how a culture's perception of itself influences its political, legal, and social policies and customs, and how power circulates in a given culture.

Michel Foucault influences those who believe in the textuality of history because he is always aware of the fact that a historian can not escape the "situatedness" of the time. New historians acknowledge that they themselves like all authors are "subjectivities" that have been shaped and informed by the circumstances and discourse specific to their era. Literature is historical production. It can never escape the historical reality under which it is construed. In *The Bedford Glossary of Critical and Literary Terms* Murfin and Ray opines:

Works of literature both influence and are influenced by historical reality, and they share a belief in preferentiality, that is, a belief that literature both refers and is referred to by things outside itself. They are also less fact and event oriented than historical critics used to be, perhaps because they have come to wonder whether the truth about what really happened can never be purely and objectively known. (239)

Literary texts are cultural artifacts which paint the contemporary spirit of the time with the colour of the writer's ideology. Writing of any texts are not aesthetic rather they are cultural, political and ideological necessities that help to prolong the dominant world view prevalent in the society.

New historicism occupies broad terrain, it leads literature, ethnography, and anthropology together. "In this way its politics, its novelty, its historicity, its relationship to other prevailing ideologies all remain open questions". (H. Aramveesar qtd. In Tyson, 248). According to Aramveesar, New Historicism has struck down the doctrine of non-interference that forbade humanists to intrude on questions of politics, power, indeed on all matters that deeply affect people's practical lives".

New historicists employ the notion of discourse in the nation of discourse. Political ideological and social practices to particular works of art and literature. The meaning of literary text is seen to be embedded in a web of discursive formations which gives its meaning

The meaning of literary text is seen to be embedded in a web of discursive formations which give its meaning. New historicists don't believe that we have clear access to any basic facts of history. But our understanding of what such facts mean, of how they fit within the complex web of competing ideologies and conflicting social. Political, and cultural agendas of the time and place in which they occurred is- for new-historicists. strictly a matter of interpretations, not fact. Furthermore, new historicists argue that reliable interpretations are, for a number of reasons-difficult to produce. The first and most important reason for this difficulty, new historicists believe, is the impossibility of objective analysis. Like all human beings, historians live in a particular time and place, and their views of both current and past events are influenced in innumerable conscious and unconscious ways by their own experience within their own culture.

Historians may believe they're being objective. but their own view-s of what is right and wrong, what is called civilized and uncivilized, what is important and unimportant, and the like, will strongly influence the ways in which they interpret events. Another reason, according to Lois Tyson, for the difficulty in producing reliable interpretation of history is "its complexity" (280). He adds:

History can not be understood simply as a linear progression of events. If any given point in history, any given culture may be progressing in some areas and regressing in others. And any two historians may disagree about what constitutes progress and what does not , for these

terms are matters of definition. That is, history is not an orderly parade into a continually improving future, as many traditional historians have believed its more like an improvised dance costing of an infinite variety of steps following any new route at any given moment, and having no particular goal or destination. (291)

Similarly, while events certainly have causes, are usually multiple- complex, and difficult to analyze-One can not make simple casual statements with any certainty. In a similar manner" our subjectivity or selfhood is shaped by and shapes the culture into which we were born. For most new historicist our individual identity is not merely a product of our own individual will and desire. Instead undivided identity and its cultural milieu inhabit- reflect, and define each other. Their relationship is mutually constitutive and dynamically unstable. For every society constrains individual thought and action within a network of cultural limitations while it simultaneously enables individuals to think and act. Our subjectivity, then, is a lifelong process of negotiating our way, consciously or unconsciously, among the constraints and freedom offered, at any given moment in time, by the society in which we live.

Thus according to new historicists, power does not emanate only from the top of the political and socioeconomic structure. According to French philosopher Michel Foucault, whose ideas have strongly influenced the development of new historicism, power circulates in all directions, to and from all social levels, at all times. And the way in which power circulates is a never - ending proliferation of exchange:

A discourse is a social language created by particular cultural conditions at a particular time and place, and it expresses a particular way of understanding human experience. Although the word discourse has roughly the same meaning as the word ideology, and the two terms

are often used interchangeably the word discourse draws attention to the role of language as the vehicle of ideology. (281)

Furthermore" no discourse is permanent discourses wield power for those in charge, but they also stimulate opposition to that power. This is one reason why new historicists believe that the relationship between individual identity and society is mutually constitutive: on the whole, human beings are never merely evictions of an oppressive society, for they can find various way to oppose authority in their personal and public lives.

Nietzsche also talks about the impacts of history while it is operated badly and while it is taken over dosage. He says people are suffering from "a consumptive historical fever." He also suggests people and directs them to use history for life and action not for comfortable turning away from life and actions. His critical towards history and suggests not to overuse of history as truth. He expresses his ideas about history as perspective. About the trustiness of truth Nietzsche says, "Truths are illusions of what one has forgotten that they are illusions" (qtd. in Adams 636). The idea blurs the traditional view of history as truth and literature as lies. Nietzsche blurs own hierarchy of humanity and the old version of our evolution. About that Nietzsche comments, "We are now the products of their aberrations, mistakes and even crime" (qtd. in Adams-31).

Again Michel Foucault clarifies about the relationship between truth and power on his own essay Truth and Power:

Truth is to understand as a system of ordered procedures for the production, regulation distribution, and circulation and operating of statements. Truth is linked in a circular relation with systems of power which produces and sustains it, and to effects of power which it

includes and which extends it. A 'Regime' of truth. This regime is not merely ideological or super structural; it was a condition of the formation and development of capitalism. (74)

Little deconstructive ideas are also linked with New Historicism that readers know more than the author because she/ he can find those hidden and underling meanings and can understand those often unconscious and subconscious elements in the language of which the author himself/herself is unaware. And, the language itself is not out of discourse. Talking about the shift from 'language' to 'discourse' S. Hall says:

A group of statements which provide a language for talking about a way representing the knowledge about- a particular topic at a particular historical movement [. . .] is course is about the production of knowledge through language. But [. . .] since all social practices entail meaning, and meanings shape and influence what we do - our conduct - all practices have a discursive aspects. (291)

Thus, that shows language remains no more only language in textual use. The codified meanings have nothing to do at all. That the meaning is guided by discourse and wish to accomplish with the contextualization of it. The ant formalist theory New Historicism is against the formalistic, parameters and opposed to any unifying or universal theories. And, it plays with the relationship between history and literature or between text and context.

Luis Montrose in his essay, "Professing the Renaissance: The Poetics and Politics of Cultures," the establishes New Historicism as a reciprocal concern with historicity of the texts and the textuality of histories. He expresses that all text are embedded in specific historical and social context and in textuality of history he says

that authentic past is never possible. In his article "New Historicism" Louis Montrose further attempts to clarify his idea in the following way:

The post structuralist orientation to history now emerging in literary studies I characterize chaotically, as a reciprocal concern with historicity of texts and the textuality of histories. By the historicity of texts, I mean to suggest the historical specificity, the social and material embedding, of all modes of writing including not only the texts that critics study but also the texts in which we study them; thus, I also mean to suggest the historical, social and material embedding of all modes of reading. By the textuality of histories. (410)

In this sense official history is just the shadow of those who are enjoying the power. They modify the history according to their interests. The 'pen' of historians writes through one 'ink' of authority. So, history becomes imaginative fiction. But, what we say fiction includes the pain and suffering of those under privilege class are real and objective and that becomes real history This New Historicism blurs the so-called boundary and hierarchy between literary and non literary texts and clearly shows the interconnections. In same article, Montrose talks about power and its nature. He further says, "For Foucault" power is never monolithic; and power relations always imply multiple sites not only of power but also of resistance" (403).

Hence, New Historicism subvert the idea that literature is purely subjective and history is totality objective. On the opposition that literary text may provide factual data and history may provide imaginative data and history may provide imaginative and fictional events' All this idea is an influence of the Foucauldian notion of power, discourse, knowledge and truth. Thus, the text cannot escape the 'embeddedness' of social practices and representation That has contributed a lot of

efforts to create heterogeneous notion of ideology rather than monolithic and homogeneous notion of thinking' On the same spirit that is why Louis Montrose says, "a shift from history to histories" (441) is essential in New Historicism.

While clarifying the Montrose's idea of historicity of the text and textuality of history Beginning Theory states that:

This equal weighting is suggested in the definition of New Historicism offered by the American critic Louis Montrose: he defines it as a combined interest in the textuality of the history, the historicity of text. It involves (in Greenbelt's words) an intensified willingness to read all of the textual traces of the past with the attention traditionally conferred only a literary text. (172)

In this regard, the practice of providing 'equal weighting' to literary and non-literary material is the major different between New Historicism and Old Historicism. Here, New Historicism blurs the hierarchy between literary and non-literary texts by giving equal value. Subjective and objective notion of literary and historical texts are broken by New Historicists and there is no singularity in the idea. By rejecting totalizing explanation of the history they believe that, there is a dynamic and unstable study of each concepts and events. Objective facts and factual knowledge become illusions and the whole text remains as an interpretive document which is analyzed according to time and place linking with cultural, political, social economic and religious values. According to New Historicists, literature actively uses history which makes compulsory to treat literature with its historical context and history with textuality that never let to be authentic past and which is even shaped by language and the very nature of that language is symbolic. The issue of history and text for Philip Rice and Patricia Waugh is that "history can only be narrative construction involving a

dialectical relationship of past and present concern" (252). The biasness of historians are expressed through the point of view of the authors and that makes historical counts as narratives which ends with individual subjectivity as in literary texts.

III. History– Fiction in Waugh's Reading of *Bridgehead Revisited*

Brideshead is preoccupied with the issue of preserving catholic identity and catholic memory. Characters and events which are found in the novel are fictionally presented in 1940s aristocratic age. All norms and values explores various themes from the glory to fall of an aristocratic family. The story shifted from Bridgehead, a country location where he has his childhood memories. The issues which are found in historical fact. Bridgehead shows from the Christian to supernatural agency and to grotesque incidents, metaphysical similes and allusions to depict the fall of the aristocratic and mannerism.

Waugh's studies the working of providence and the recovery of faith among the members of a Roman Catholic family in Bridgehead. The novel deals with what is theologically termed the operation of grace, that is to say, the unmerited and unilateralist love by which God continually calls seals to himself.

In the sense, They all seek to understand to describe, to recapture the past, however remote, however recent. Wood ward and the other participants in this discussion go on to talk about the relations between storytelling and historiography examining how both reflect a graying historical consciousness in western society and how they serve to satisfy the desire for historical understand.

Although the novel is permeated with bizarre incidents from religion to norms and values, it is a reality of the writer himself. The novel seems partially autobiography of the novelist in a break from his usual army operation and Waugh too. An official leave, due to a knee injury when the novel. As Waugh mentions in the prologue of the novel: "In December 1943, I had the good fortune when parachuting to incur a minor injury which afforded me a rest from military service. This period of rest was furthermore extended on the sympathy of my commanding officer who let

me remain unemployed until June 1944" (122). This was the period, when I got time to work and finish the book. Hence, the book is in a sense, a collection of an army man's rest, very similar to the protagonist's cause for having shifted his battalion. Waugh, born in London, was the second son of a noted editor and publisher, John Galsworthy. He was brought up in upper middle class circumstances. Although his parents' address in Golders Green embarrassed him, he attended Heath Mount School. His only sibling was his older brother Alec, who also became a writer. Both his father and his brother had been educated at Sherburne, an English public school, but Alec had been asked to leave school during his final term and he then published a controversial novel, 'The Loom of Youth'. This is a controversial novel that deals with the matter of homosexual relationships among students and teachers, and which was deemed injurious to the school's reputation. The school therefore refused to take Evelyn, and his father sent him to Lancing College, an institution of lesser social prestige with a strong High Church Anglican character. Later the issue became a serious concern as to whether the decision on Evelyn by school was correct.

This circumstance would rankle with the status-conscious Evelyn for the rest of his life but may have contributed to his interest in religion, even though at Lancing he lost his childhood faith and became an agnostic. After Lancing, he attended Hertford College. There, Waugh neglected academic work and was known much more for his artwork than for his writing. He also threw himself into a vigorous social scene populated by aesthetes such as Flared Action, Brian Howard and David Talbot Rice and members of the British aristocracy. Thus social life at Oxford would provide the background for some of his most characteristic later writing.

It has been claimed through diary entries and letters that he had relationships with other men during his college years, but may have ultimately been bisexual. In his

diary Waugh's refers in retrospect to "my first homosexual love during what has been, described as an acute homosexual phase" (3)

In various letters Waugh's himself refers to there novel a number of times as his magnum opus, a little hesitantly. In 1950, he wrote to Graham Greene saying, "I re-read *Brideshed Revisited* and was appalled" (23). In Waugh's preface to the 1959 revised edition of *Brideshed*, the author explains the circumstances in which the novel was written. It was the war that made the crucial difference in the writing of the novel. To be specific, the month of December in 1943 to June 1944, author could enjoy an unwanted, yet happy vacation, following a mirror parachute accident. He is mildly disparaging of the novel, saying.

It was a bleak period of present privation and threatening disaster the period of Soya beans and Basic English – and in consequence the book is infused with a kind of gluttony. For food and wine, for the splendors of the recent past and for rhetorical and ornamental language which now, with a full stomach, I find distasteful. (4)

Waugh, an army man by profession had taken to writing rather unwillingly ; hence was not very comfortable with the novel. However the publication of *Brideshed Revisited* gave me unprecedented success as a writer, which he was not ready for so he calls the novella kind of gluttony for food and wine .

Taking into a cost the background of the author; the most significant theme of the book is Catholicism. Evelyn Waugh was a convert to Catholicism and the book is considered to be an attempt to express the catholic faith in secular literary form. Waugh wrote to his literary agent. A.D. Peters " I hope the last conversation with Cordelier gives the logical clue. The whole thing is steeped in theology, but I begin to agree that the theologians won't recognize it" (123). Considering his readership, which

were generally urban and cosmopolitan, a sentimental or a didactic approach would not have worked. Sentimentalism would have cheapened the story while didacticism would have repelled a secular audience through excessive sermonizing.

The book brings the reader through agonistic animation of Ryder, in contact with the severely flawed but deeply catholic March main family. While many novels of the same time are portray Catholics as the flatfooted people put on the spot by brilliant non-believers, *Brideshed, Revisited* turns the table on the agnostic Ryder and presumably. The reader scrutinizes his secular values, which are tacitly portrayed as failing short of the deeper humanity and spirituality of the catholic faith.

The catholic themes of divine grace and reconciliation are pervasive in the book. Most of the major characters undergo a conversion in some way or another. Lord Morkmain, a convert from Anglicanism to Catholicism, who lived as an adulterer, is reconciled with the church on his deathbed. Julia, who is involved in an extramarital affair with Charles comes to feel her relationship is immoral and decides to separate from Charles in spite of her great attachment to him. Sebastian the charming and flamboyant alcoholic, gives up in service to a monastery while struggling against his alcoholism. Even Cordelier has same sort of conversion from being the "Worst" behaved schoolgirl her headmistress has ever seen, to serving in the hospital bunks of the Spanish civil war.

In this view, the novel seems to gather momentum on the revival of religious themes in then society. This is little ghastrly for the people who found less meaning in religion and being ethical rather than industrious. Hennery Macmillan in Times Review expresses his concerns over the subject matter raised by the novelist He writes:

The Second World War ravaged many cities of Europe and People and other parts of the world. People were seeking an escape from the war but in the idealistic way Waugh suggested in the novel. Idealistic return to religion was out of question as the society was too far carried away then suggested by *Brideshead Revisited*. (307)

History exist in the mind of Waugh's characters and the words of his narrator. The cyclical repetition of war itself, such that the war-torn present. Which is braking with the past. Thus, for the character lady Seal, her nation's history represents:

A simple table of the maintenance of right against superior forces of evil and the battle honors of her country range musically in her Ears-Crecy, Agaicourt, Cadiz, Blenherm, Gibratlar, Inkerman, Ypres . England had fought many and various enemies with many and various allies, often on quite recondite pretexts, but always, justly, chivalrously and with ultimate success. (19)

The text represent the experience of modernity. The history is invading a tradition of memory protected within the catholic enclose at *Brideshead*. Nora also describes this living tradition of memory which we can see fading at *Brideshead*. All these an intergraded, dictatorial memory, conscious, commanding. All powerful Spontaneously actualizing, a memory without past that is ceaselessly tradition. History of it ancestors is the un-differenced time of heroes, origins and myths.

The text represents the experience of modernity as the force of history invading a tradition of memory protected within the catholic enclose at *Brideshead*. Pierre Nora also describes this living tradition of memory which we see fading at *Brideshead* "An integrated, dictatorial memory-unself-conscious, commanding, all-powerful, spontaneously actualizing, a memory without a past that ceaselessly

reinvents tradition, linking the history of its ancestors to the undifferentiated time of heroes, origins and myths" (5). On his death bed, Lord Marchmain nostalgically retraces this link to an ancestral memory

Julia's memory case is accompanied pain by a tremendous weight of self-consciousness. Here is a traumatic awareness of how the modern world has taken its toll on her. Her vital links to a meaningful family tradition and learning her a torn which is an isolated individual without an identity:

Past and future; the years when I was trying to be a good wife, in the cigar smoke, while time crept on and the counters clicked on the backgammon board, and the man who was 'dummy' at the men's table filled the glasses; when I was trying to bear his child, torn in pieces by something already dead; putting him away, forgetting him, finding you, the past two years with you, all the future with you, all the future with or without you, war coming, world ending sin. (20)

In many ways, the novel is about tracing one's history by studying the traces and sites of memory that provide one with a sense of historical identity

. This hysterical identity is uniquely modern and as portrayed in the novel results from an awareness of the distance between a coherent, meaningful past identity, enclosed and enshrined in memory, and a present experience of dislocation, of having been severed from an ancient bond of identity.

On one side of this gulf, as we see in the novel, is an intimate link to a tradition of memory, namely the Catholic culture that once gave ground and direction to members of the Marchmain family. On the other side characters are drawn away from this enclosed culture either willingly or unwillingly, by other relationships, by political forces, and by the broad possibilities for alternate modes of existence in a

modern mass culture. Both Sebastian and Lord Marchmain seem desperate to escape the heavy responsibility attendant seek other identities in other relationships; Sebastian, shutting out the world to became the "subject of charity" with Kurt and Lund Marchmain seem desperate to escape the heavy responsibility attendant seek other identities in other relationships: Sebastian shutting out the world to became the "subject of charity" (183) with Kurt, and Lord Mach main, the Byronic exile with care in galy. Julia's relationship with Rex offers her a way out of the confinement of family tradition into a world of international, Gats byesgue play. The second world war and the strike of

Represent the broader political forces that surround and threaten the insular aristocratic paradise at *Brideshed*. Even cordelia, who chooses social service over the stability of aristocratic catholic culture is drawn away from *Brideshed* where she experiences a violent modern world and the devastation of war in spain.

Waugh demonstrates this point primarily through Charles, who finds a means to understand and redeem his personal history of dislocation. Through his newly formed linked to an ancient tradition and memory barely surviving among their historical remnants, the sites of memory at *Brideshed*- the old stones, the chapel the lamp yet despite his intimate bond with this tradition of memory. Charles does not experience it from inside, since it no longer exists either for himself or the other characters as a social, collective, and all encompassing form of subjectivity. Rather, he experiences his bond with catholic memory indirectly, as a psychological individual, and subjective phenomenon. What Charles experiences in an historicizes memory.

Brideshed is preoccupied with the issues of preserving catholic identity and catholic memory. Characters and events are presented in 1940s aristocratic age.

Issues are written in historical facts, all norms and values based on England's history

Nora develops a philosophical interpretation of what contemporary western society experiences as an increasingly historicized world. Nora states that within modern historical societies. Individual is keenly sense their growing distance from traditional of the past self. Contained modes of identity realization resulting in the need consecrate sites of memory that provide some sense of a collective heritage of the past. According to the speaker:

Our interest in lieux de memoire where memory crystallizes and secrete itself has occurred at a partial historical movement , a turning point where consciousness' of a break with the past is bound up with the some of the embodiment of memory in certain sites where a sense of historical continuity persists. There are Lieux de moiré sites of memory ,because there are no longer milieux de memoire real environment of memory. The "acceleration of history", than, confronts us with the brutal realization of the difference between real memory – social and unviolated exemplified in but also retained as the secret of so called primitive or archaic societies and history , which is how our hopelessly forgetful modern societies/propelled by change , organize the past. (3)

Nora goes on to online this key distinction between a "real" or social memory and the modern transformation of memory into an historicized memory. According to the Maurice Halbwachs :

Memory is a perpetually actual phenomenon , a bound tying us to the present history is a representation of the past it is an intellectual and secular production (that) calls for analysis and criticism. Memory installs memory is blind to all but the group it binds –which is to say , as Maurice Halbwachs has said, that there are as many memories as there are groups memory takes root in the concrete , in spaces gestures, images, and objects; history bind itself strictly to temporal continuities, to progressions and to relation between things. Memory is absolute, while history can only conceive the relative. (4)

The ideas that Nora articulates here offer a philosophical groundwork for the study of the intimate link between history and literary modernism of memory repartition Brodhead Revisited uniquely link between its thematic structure and character development

In many ways we can say the novel is about tracing one's history by studying the traces and sites of memory which provide one with a sense of historical identity. This historical identity is uniquely modern and shows in the novel an awareness of the distance between a coherent, meaningful past identity, enclosed and enshrined in memory and a present experience of dislocation. The novel is an intimate link to a tradition of memory, namely the catholic culture that once gave ground and direction to members of the Marchmain family.

The more records on nostalgic through the character carrier we realized how preoccupied the novel is with historicizing memory. One perfectly encapsulates example of this is Charles's reflection on the diamond-studded tortoise Julia receives from Rex:

This slightly obscene object . . . became a memorable part of the evening. One of those needle looks of experience which catch the

attention when larger matters are at stake, and remain in the mind when they are forgotten, so that years later it is a bit of gilding, or a certain smell, or the tone of a clock's striking which recalls one to a tragedy.(38)

Charles the storyteller is more accurately Charles the historian. His memory of *Brideshead* depicts entirely on the materiality of the trace. Charles's history text depends on the immediacy of those images and signs that sustain a link to a tradition of memory, a religious faith, a cultural heritage. For that an example can be given Charles's paintings of March main House and other doomed old houses represent a type of history writing within his larger historical narrative wherein he records with a fetishistic realism the disappearing sites of aristocratic life and its values.

Charles preserves and legitimates his memory through an historical narrative that anchors, condenses and expends an identity built of these memories, an identity which has interacted with the memory, lives and religious heritage of the Marchman family. In addition, Waugh also represents both Charles and the March mains as having interacted with a modern world that sweeps them up in the historical process summarized so well in the communist manifesto:

All fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away, all new, formed ones become antiquated before they can ossify. All that is solid into air, all that is holy is profaned, and men at last are forced to face the real condition of their lives and their relations with their fellow men.
(25)

The novel explains that where memory and history meet it shows an identity once sustained with a living tradition of memory distanced from itself. The movement

when a subject realizes that it is fragmented. For its man search the origin of memory.

Waugh as a catholic such a position is anathema, and not merely because such a position can be used to endorse unsavory moral choices. The preeminence of the "aesthetic sign" puts the artist in God's place. To renounce this worldview, however Waugh also finds himself renouncing the temptations of the artist's renouncing the temptations of the artist's life . For Waugh this is no little thing. He himself was an artist early in his career. Douglas patey has argued. Waugh treasured the beautiful works of man, indeed his house at stanchion was crowded with them. But he resisted the temptation to see them as ends in themselves, and could always relinquish them in favors of a higher beauty. (177)

Charles Ryder represents the artist and the art – lover in Waugh, and Waugh constructs his narrative so as to make his artist fail.

The relationship obtaining between past and present in the novel is one of fruitless representation. a representation that reigns both in the tales of Waugh's characters and in the broader sweep of history in which these tales are situated. A futile circularity governs the course of Waugh's characters who find themselves again and again rehearsing the same scenes, again and again returned to their starting points, having gained nothing by the intervening tumult. Thus as Careens and others have noted, the structure of Waugh's first novel is itself circular, with Paul, at novel's end, deposited unchanged in that same oxford milieu with which the text opens.

Adam's recurrent and trust rated encounters with the drunk major and potential wealth along with the couple's seemingly indifferent reversal of wedding plans and cancellations, establish ineffectual repetitions as the governing structural principle for

a novel Waugh himself. The novels most city passage, these gatherings are themselves revealed as constituted by a depletion both repellent and for reaching.

Masked parties, savage parties, Victorian parties, Greek parties. wild west parties, Russian and studio houses, ships, hotels and height clubs, in windmills and swimming baths. Dull dances in London and comic dances in Scotland and disgusting dances in parts – all that succession and repetition of massed humanity those vile bodics (123).

This inventory is significant not only in underscoring the drearily repetitive nature of the lives of Waugh's counterparty characters but also in positing a more universal role.

Ambrose's Vision of hysterical is , in fact refuted not only by the novels that intrudes" upon the lives of Waugh's characters is consistently cast in terms of recurrence with the present articulated as a rehearsal of a past itself defined by serial conflict. History exists here in the minds of Waugh's characters and the words of his animator, as the cyclical repetition of was itself, such that war –torn present, far from breaking with the past, figures rather as the latest instance of a Tran historical constant. Thus, for handy seal her nation's history represents. He add:

A simple tale of the maintenance of right against superior forces of country rang musically in her erasures Aginco urt, Cadiz, Blenheim, Gibraltar, Inker man, pyres, England had Fought many and various enemies with many and various allies, often on quite recondite pretexts, but always justly, chivalrously and with ultimate success.(307)

While Lady Seal's belief in her nation's "great manifestations of divine rectitude" IN there wars is clearly ionized by a animator eager to identify such "

simple" rhetoric as mere pretext, this tale of the past as endlessly repeated war/fare, grounded as it is in the actual hysterical battles cited, is taken by the novel as true enough. Every epoch to which its amative refers is in similar fashion, defined by warfare and war's savagery rather than righteousness, from silk's idealized china overrun by invading armies, to the Europe of the knights Templar and their "duty of cruelty" For Waugh the authenticity conferred upon Catholicism through its history and longevity allows it to act as a viable alternative to the machinations of modern society. In an article written in 1930 about his conversion Waugh's attraction to the constancy of Catholicism is made clear. He add:

Christianity exists in its most complete and vital form in the Roman Catholic Church It seems to me a necessary sign of completeness and vitality in a religious body that its teaching shall be coherent and consistent. If its awn mind is not made up, it can hardly hope to withstand disorder from outside. (173)

Catholicism's structured by Waugh as a coherent site, the very coherence of which enables it to resist the disorder that surrounds it, and this is compounded by its legacy of security and immutability. Roman Catholicism paradoxically embodies for Waugh a greater claim to Englishness. Written in 1949, come *Inside'* is perhaps Waugh's most comprehensive statement of this religious inheritance. Explaining why he turned from the Protestantism of his upbringing Waugh claims: England was catholic for nine hundred years, then protestant for three hundred, then agnostic for a century. The catholic structure still lies lightly buried beneath every picture of English life. History, topography, law archaeology everywhere reveal catholic reinstitutions, but in doing so it also brings together there fundamental to picture the nation. Waugh's concept of Englishness is one that is irrefutably tied up with the historical legitimacy of

Catholicism, thus compounding his association between aristocracy, Englishness and Catholic Church.

As Lord Marchmain was lying unconscious in his death bed surrounded by medical doctors, his son, daughter and Realer, Father Mackey puts oil on his body and demands for a sign of cross as the evidence of confession of his sins for repentance. This response in sign of course, is symbolic not only of his inner change for God's forgiveness but also stops his daughter to indulge in the mortal sin of Ryder who divorces with her and remarries with his former wife for his self redemption. This is clarified by these lines;

The priest took the little silver box from his pocket and spoke again in Latino, touching the dying man with an oil wad; he finished what he had to do, put away the box and gave the final blessing suddenly Lord Marchmain moved his hand to his forehead; I thought he had felt the touch of chrism and was whipping it away.) God; I prayed, 'don't let him do that. But there was no need for fear; the hand moved slowly down his breast then to his soldier, Lord Marchmain made the sign of cross. (174)

However, Lord Marchmain realizes his sin giving satirical dimension. He not only clears the way of redemption but also guides these forerunners to follow his way to God indicating salvation is possible.

Lord Marchmain's deathbed sign is also a prized piece of historical evidence in Charles's historical narrative. Charles eagerly yearns for this sign. His anticipation reflects a larger obsession seen throughout the novel with recording all the material indicators of inner dynamics and values, All the scenery and gestures that made the drama real. What is most significant, though about Lord Marchmain's sign is that he

finally gives it only after recounting his memories of *Brideshead* family history as once told to him by Aunt Julia and the field workers-" unlettered men with "long memories" Lord March main yields to the spell of memory which increasingly takes control of his consciousness, as his broken. Spontaneous narrative seems to indicate. In his last remaining days he feels compelled to pass on his family story orally. Yet he fully recognizes his link to family tradition and memory only when he submits to the power of memory by marking himself with a sign of its dominance.

Within the novel we see various historical and literary. The story told by Capt. Ryder, Lord March main's recollection, Charlie's architectural paintings, Mr. Sam grass's biosvaphy of Lady march airs brother the at *Brideshead* containing the historical remnants of the old cashes. The realistic, factual quality of these "texts" both in themselves and as the novel presents them, suggests an attempt to materialize the immaterial, to stop time and forgetting memory texts entices others to save in their virtual reality. Also, the rich pictorial language of *Brideshead* attests to this desire to materialize memory, as if Waugh was demanding that each word and image be given visual and lousily exalt PBS television version of *Brideshead Revisited*.

Through Charles, the novel suggests that what was once the province of a collective tradition and memory is now dispersed and maintained within individuals who may at times gather to share memory and enact rituals, but are ultimately abscond by the longer collective of modern society. Tribal life and memory are gone the modern world sweeps them into its vortex and the way is marked only by historical traces, by signs and sites of memory which individuals and protective enclaves must dutifully preserve for themselves to defend and maintain a spastic identity.

In 1969s article "The Uses of Historical Fiction" based on a panel discussion at a meeting of the southern Historical Association, c. Van Woodward notes that "over the last two centuries novels have become increasingly historically conscious. In a sense, all novels are historical novels. All the seek to understand, to describe, to recapture the past and emote, however recent. Woodward and the other participants in this discussion go on to talk about the relations between storytelling and historiography, examining how both reflect a growing historical consciousness in western society, and how they serve to satisfy a derive for historical understanding. Evelyn Waugh's *Brideshead Revisited* offers an example of this mutual interrelation between fiction and history demonstrating how both support each other in accomplishing very specific and, as critics have seen it, politically charged task, namely the preservation and fictional reconstitution of an aristocratic catholic heritage in England.

Though purely religious and spiritual considerations tend to elide this implicit purpose behind the novel, the task of this essay will be to explicate the ways in which *Brideshead* is preoccupied with the issue of preserving catholic identity and catholic memory. More specifically it will discuss how the novel is about the destine of a family tradition of memory and the emergence of an historical subjectivity that prompts individual characters to recapture their past by "revisiting" or remembering those sites of "memory" more specifically, it will discuss how the novel is about the decline of a family tradition of memory and the emergence of an historical subjectivity that prompts individual characters to recapture their past by "revisiting" overemem bring those "sites of memory " containing family history and identity. Sebastian' swish to bury something precious in every place where I've been happy is a perfect example how site of memory function within the text.

Text and Context in *Brideshed Revisited*

The present research explores that Brodhead preoccupied with the issue of preserving catholic identity and catholic memory. The characters and events are fictionally presented in 1940s aristocratic age. All the issues which are written on historical fact, all norms and values based on England's history. The presentation and fictional reconstitution of an aristocratic catholic heritage in England. By showing on interaction of history the author is trying to reconstruct history fictionally.

Though purely religious and spiritual consideration tend to elide this implicit purpose behind the novel; *Brideshed* is preoccupied with the issue of preserving catholic identity and catholic memory more specifically it will discuss how the novel is about. The decline of a family tradition of memory and the emergence of an historical subjectivity that prompts individual characters to recapture their past by "revisiting" or remembering those "sites of memory" containing a family history and identity.

The work represents the experience of modernity as the force of history invading a tradition of memory protected within the catholic enclave at *Brideshed* had. through the novel suggests that what was once the province of a collective tradition and memory is now dispersed and maintained within individuals who may at times gather to share memory and enact ritual but are ultimately absorbed by the larger collective of modern society.

The novel is tracing one's history by studying the traces and sites of memory which is one of historical identify uniquely modern and shows in the novel an awareness of the distance between a coherent, meaningful past identity. The novel found an intimate link to a tradition of memory, the catholic culture that once gave ground and direction to members of the Marchmain family.

The work represents the experience of modernity as the force of history invading a tradition of memory protected within the catholic enclave at *Brideshed*. Through Charles, the novel suggests collective tradition and memory is now dispersed and maintained within individuals who may at times gather to share memory and enact rituals but are ultimately absorbed by the larger collective of modern society. By showing on interaction of history author is trying to reconstruct history fictionally.

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The same themes were criticized by Waugh's contemporaries. Henry Macmillan, a fellow novelist, wrote to Waugh, "The end was not for me. As you can imagine my heart was in my mouth all through the deathbed scene, hoping against hope that the old man would not give way, that's, take the course he eventually did" (37). Similarly, Edmund Wilson, who had praised Waugh as the English novelist for his brilliant and daring use of satire on the falling religious and ethical values of the Britons, wrote "The last scenes are extravagantly absurd, with an absurdity that would be worthy of Waugh at his best if it were not painful to say meant quite seriously" (48).

Evelyn Waugh's novels written before the 1940s are typically satiric and filled with dry humor and sarcasm, and many critics view *Brideshead, Revisited* as heralding a change in Waugh's writing style. *Brideshead, Revisited* presents a more nostalgic story based on the main characters' memories of a wealthy English Catholic family he befriended before World War II. In England, where most people are Protestant, being Catholic makes the family, despite their land ownership and high social status, a minority subject to a degree of prejudice.

Many of the characters and events in the novel reflect Waugh's life when he was in school and later as an adult. *Brideshead, Revisited* was the first of Waugh's novels to come to the attention of the American public. In fact, soon after the publication of *Brideshead, Revisited*, Life Magazine printed an interview with Waugh, but critics were split over the quality of the novel claimed by Waugh. Some criticized it for being too romantic and lacking the brilliance of Waugh's other novels. One such critic, James Carens in the satiric *Art of Evelyn Waugh* notes that even though the critic and author Edmund Wilson was an admirer of Waugh's earlier works, he

condemned *Brideshed, Revisited* as a disastrous novel. In contrast, careens notes that the review in catholic world magazine praised the novel calling it a work of art.