

I. Evelyn Waugh's Modernist Response to Post-war Society

This research suggests Waugh's interest in the reconstruction of catholic aristocracy that is motivated by the changing function of the country house in England after the war. *Brideshead Revisited* is a significant document of post-war societal reorganization, wherein the country house figures as a pre-eminent site of memory and heritage. Previous criticism of *Brideshead Revisited* has organized itself around the perceived romanticism of Waugh's Catholicism and related visions of inter-war England. This, however shows the condition of the post war period in the British society, there are some norms changing the society towards the modern society. The war has destroyed several things such as the culture and its phenomenon and other aspects of the social standard at that time. In this context David Rothstein says as follows:

More recent article on memory processes within the novel challenges this interpretation, and argues instead that the novel is preoccupied with the 'preservation and fictional reconstitution of an aristocratic Catholic heritage in England' achieved through memory. Rothstein underpins his investigation with an interpretation of Pierre Nora's late twentieth-century writing on the production of memory in modern culture. (98)

In the above lines David Rothstein tries to show the ways of reconstructing the aristocratic norms in English society. The way mentioned in the above lines is basically the modernity and the writings on the modern norms and values that support the new trend without changing the essentials of the society. The

production of the writings and articles that represents the social norms favors the new change in the society.

Rothstein's text raises many questions regarding the nature and function of memory and history as defined in the aftermath of the Second World War. This essay aims to explore this area of neglect, re-contextualizing Waugh's novel against these emerging post-war discourses of memory and history. In particular this research work observes Waugh's interest in the reconstruction of a specifically Catholic aristocracy is motivated by the changing identity and function of the country house in England after the war. The country house ethos has always been associated with a well-defined and publicly articulated sense of order that seeks to shore up a sense of community and position itself as a microcosm of England. The country house therefore both reproduces the social order and epitomizes it, bringing together in one highly pertinent symbol the concepts of community, nationhood and civilization. Waugh seeks to re-imagine through memory the social history of *Brideshead* and to affirm this tradition against the ruptures of modernity.

Modernity began as a critique of religion, philosophy, morality, law, history, economics, and politics. The principal concepts and ideas of the modern age—progress, evolution, revolution, freedom, democracy, science, technology—were born from that criticism. A criticism of the world, of the past and present; a criticism of certainties and traditional values; a criticism of institutions and beliefs, the throne and the altar; a criticism of mores, a reflection on passion, sensibility, and sexuality; the discovery of the “other” :

Chinese, Persians, American Indians; the changes of perspective in astronomy, geography, physics, biology. In the end, a criticism that was incarnated in history: the American Revolution, the French Revolution. The nineteenth century may be seen as the apogee of modernity. The ideas born from criticism, which had a polemical value in the eighteenth century—democracy, the separation of church and state, the end of royal privileges, freedom of beliefs, opinions, and association—became the principles shared by both sides of the Atlantic. The West grew, extended its boundaries, and held fast. On the other hand the emergence of the nation state, economic change in European society makes new thinking in this field. In the context Stuart Hall says as follows:

The emergence of the new nations states in the beginning of the modernity is the base for two great world wars but as long as the reconstruction of the social thought is concerned there is something like psychological aspects in the mind of the people who accept something like modern but still they have their own idea in their mind. (84)

In the above line Hall tries to show the process of modernity and reconstruction of the tradition in the society. However, at the end of the nineteenth century a deep unease spread through the centers of our civilization, one that affected the social, political, and economic systems as much as the systems of beliefs and values. The reactionary criticism—rationalism, skepticism—allied itself with a nostalgia for pre-capitalist societies. So, the modernity is at the end of the nineteenth century different from modernity of the earlier time. And it is this

part of modernity, and especially modernity in literature, called literary modernism or simply modernism that this thesis is concerned with. So what is literary modernism then? Literary modernism is no less complex and elusive than modernity itself. It is not a term to which a single meaning can be ascribed. It may be applied both to the content and to the form of a work, or to either in isolation. It reflects a sense of cultural crisis which was both exciting and disquieting, in that it opened up a whole new vista of human possibilities at the same time as putting into question any previously accepted means of grounding and evaluating new ideas. Modernism is marked by experimentation, particularly manipulation of form, and by the realization that knowledge is not absolute. Marx, Freud, and Darwin had unsettled the human subject from its previously secure place at the centre of at least the human universe, and had revealed its unwitting dependence on laws and structures outside its control and sometimes beyond its knowledge. Historical and material determinism, psychoanalytic theories which reveal the self as a pawn in a process dominated by an inaccessible unconscious play of forces, and a conception of evolution and heredity which situates humanity as no more than the latest product of natural selection – these theories conspired to threaten humanist self-confidence and to provoke a feeling of ideological uncertainty. In so far as the Arts were concerned, such insecurity proved immensely productive. It engendered aesthetics of experimentation, fragmentation, ambiguity, and nihilism. Modernism was built on a sense of lost community and civilization. It embodied a series of contradictions and paradoxes. Since it

had no stable centre it could embrace a multiplicity of features of the modern sensibility which might have appeared, in a logical sense, mutually exclusive. The loss of a sense of tradition, for example, was a theme common to Modernist writers, but it was lamented by some in an extreme form of reactionary conservatism, and celebrated by others as a means of liberation from the stranglehold of past practices. Revolution and conservatism coexisted, not necessarily peaceably, under the Modernist umbrella. The increasing dominance of technology was another prevalent Modernist preoccupation, but it was condemned by some as vehemently as it was embraced by others who saw it as the flagship of 20th -century progress.

Besides, modernism heavily borrowed from other diametrically opposite literary trends and movements. From symbolism it took allusiveness in style and an interest in rarefied mental states. From Realism it borrowed an urban setting, and a willingness to break taboos. And from Romanticism came an artist-centered view, and retreat into irrationalism and hallucinations. The Oxford Companion to English Literature describes modernism as:

a literary movement, spanning the period of the last quarter of the nineteenth century in France and from 1890 in Great Britain and Germany to the start of the Second World War. It may also be viewed as a collective term for the remarkable variety of contending groups, movements, and schools in literature, art, and music throughout Europe over the same period: Symbolism, Post-Impressionism, Decadence, Fauvism, Cubism,

Expressionism, Imagism, Vorticism, Futurism, Dadaism, Surrealism and so on. The period was a time of confrontation with the public, typified by the issuing of manifestos, the proliferation of 'little magazines', and the rapid dissemination of avant-garde works and ideas across national boundaries or linguistic barrier. (654)

The above definition cannot give a concrete picture of modernism. But still it asserts the point that modernism was a diverse and complex movement and many movements like Imagism and Futurism, that shares nothing in common, are categorized under it. Why is it so irrationally diverse then? It is diverse and complex because as Irving Howe asserts

Modernism does not establish a prevalent style of its own; or if it does, it denies itself, thereby ceasing to be modern. The cultural practices and other events in the society and its ongoing process some are important. Imagism in literature describes somehow and it is not perfect to raise the complexity of the modernity. And Modernity in new societies emerged with its significant assumptions . . . contextualizes the social norms. (13)

The above lines of Irving Howe clearly show the way modernity influences the society and its effect at the same time. She claims the modernity as the complex term prevailed in English society but later it becomes worldwide phenomenon and affect the world community. As she says in the above lines

the context and reconstruction of the old aristocratic society it is not easy but she conveys some idea of literature and some texts in which such concepts are conceptualized. However there are several assumptions regarding the modernity So what may be modern for Hopkins may not be modern for Eliot, and what may be modern for Eliot may not be modern for Berryman. This indicates that the source of modernism and tradition in every writer is different. Tradition at least lies in the base of the concept of every modernist writer that is possibility of reconstruction of the norms in some ways.

In a letter to Nancy Mitford in 1952 Evelyn Waugh remarked that the loss of an aristocratic heritage after the Second World War had disinherited the nation from sound social values. She says as follows:

I am afraid you are right when you say that there are no ladies and gentlemen now. It was a most important distinction basic to English health and happiness. Waugh reveals his anxiety regarding the relegation of the class system after 1945, and locates the social order as central to ideas of Englishness and national identity. For Waugh the intentions and implications of the Welfare State threatened to erase these most important distinctions, which he saw as fundamental to the reconstruction of a fragmented society. The work *Brideshead Revisited* (1945) often dismissed as mere personal sentiment. (63)

As Nancy claims the work of Evelyn Waugh is sometimes seems to be contextualizing the war and its affects but at the same times she finds him

paving the way to the modernity with reconstruction of the old dogmas without reducing the values and standers. It can thus be read as a more significant document of post-war societal reorganization, where the country house figures as a pre-eminent site of memory and heritage.

Born Evelyn Arthur St. John Waugh on October 28, 1903, in the comfortable London suburb of Hampstead, England, Evelyn was the youngest son of Arthur Waugh, a devout member of the Anglican Church. He was educated at Lancing, a preparatory school that specialized in educating the sons of Anglican clergy. Like all students at Lancing, Evelyn was required to attend chapel every morning and evening and three times on Sundays. According to Waugh in his unfinished autobiography, *A Little Learning: The Early Years*, he does not remember thinking that these requirements were unreasonable.

Waugh began attending Oxford in 1921 and started writing stories for literary magazines. The author, however, was forced to leave Oxford in 1924 without earning a degree. Following his departure from Oxford, Waugh taught briefly in private schools and also worked for awhile as a journalist for the *Daily Express*. In 1928, Waugh married Evelyn Gardener. During the same year, he also published a biography of the painter and poet Dante Gabriel Rossetti, as well as his novella, *Decline and Fall*, which marked the beginning of his career as a writer. In 1930 Waugh divorced his wife, traveled to Africa, and published his novel *Vile Bodies*, which earned critical acclaim. Waugh's extensive travels are reflected in some of his novels, including *Black Mischief*, *A Handful of Dust*, and *Scoop*. In 1936 Waugh received the

Hawthornden Prize for his biography of the Elizabethan Jesuit martyr, Edmund Campion. By the early 1940s, Waugh had earned the reputation as one of the most respected satirists of his age. Shortly after the start of World War II, Waugh enlisted in the Royal Marines. Waugh continued writing during and after the war, but his works grew increasingly somber and reflected his increasing sense of despair about the decay of the modern world. Waugh's most famous and controversial work, *Brideshead Revisited*, which is about the decadence of a wealthy Catholic family during the 1920s, was published in 1945 and earned great critical acclaim. While on a voyage to Ceylon in 1954 he suffered a mental breakdown, which is detailed in his semi-autobiographical novel, *The Ordeal of Gilbert Pinfold*. Waugh died in 1966 following a sudden heart attack at the age of 63. Evelyn Waugh is considered by many scholars to be one of the most talented and significant British writers of the twentieth century. Waugh is primarily known for his novels such as *Brideshead Revisited* and *The Loved One*, but also earned acclaim for his short stories.

Arthur Waugh worked as a publisher, critic, author, and editor, which provided Evelyn with daily exposure to books and writing. In addition, Evelyn's father influenced him from his life. The religious issues appearing in *Brideshead Revisited* concerned Evelyn Waugh from a relatively young age. Evelyn Waugh's novels 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 a wealthy

English Catholic family he befriended before World War II. In an 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. It is his most famous and controversial work which is about the decadence of a wealthy Catholic family. Readers may wonder if there is much difference between the two editions of *Brideshead Revisited*. In one sense, there is not, and in a cursory search we might not find any difference. The story remains entirely untouched. The reason why Evelyn Waugh thought it necessary to revise the text was his growing dissatisfaction with its literary style. In later years he found the novel too lush, too decorative or ornamental in too many places. He admitted to Graham Greene and to Nancy Mitford that he was ashamed of the novel. In his Preface to the Revised Edition, which is always printed in British editions now, he puts the blame for this lushness of prose on the circumstances in which the novel was written. It was wartime, a time of austerity and bleakness when a departed period of magnificence, beauty and gracious living seemed even more attractive than it had been before the war. Moreover, he suspected that the Age of Hooper had arrived with a vengeance. A nostalgia overcame him which in later years he found repellent.

But he realised that he could not destroy the book in his rewriting of it. He knew that the more rhetorical and ornamental passages could be toned down but not eliminated. They were of the essence, required to stimulate the reader's understanding of the background, attitudes and situations of the characters. So he actually replaced very few passages; perhaps the most significant is the description of Charles and Julia's first night of love, and no one, I believe, can say that he improved it second time round. He corrected a few little mistakes (like the name of the red wine drunk with Rex in Paris), adopted a few alternative spellings (icon instead of eikon, for instance) and he cut a number of ornamental phrases or sentences (perhaps sixty of them) which seemed extraneous rather than organic. The two great set passages near the end of the novel (Julia's hysterical speech and Lord Marchmain's bed-ridden rumination), despite his and many critics' misgivings, were altered only a little.

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, and some have criticized it for being too romantic and lacking the brilliance of Waugh's other novels. 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 *Brideshead Revisited* as a "disastrous" novel. In contrast, Carens notes that the review in *Catholic World* magazine praised the novel, calling it "a work of art." In fact, there is affirmation of tradition against the ruptures of modernity in *Brideshead Revisited*. The religious issues in *Brideshead Revisited* represents Waugh's

religious life from childhood to the old age in his family. The modern values like individualism, faithlessness, crazy for luxurious life and money and non-religious aspects or no faith on god are ruptured and traditional values of high faith on god and religious life are affirmed. Tradition is history and history is past. So, tradition is past. And in past, people lived religious life. Religion was very important for them. Waugh's characters in the novel had religious faith which symbolizes his own religious life. It is important to realize that in *Brideshead Revisited*, religion is the ultimate force behind the actions of the inhabitants of the world into which the hero is thrust. F. J. Stopp states correctly that:

The world of Mr. Waugh's novel is a fantasy world, but with moral implications . . . While the general implications are moral, the specific fates meted out to the characters are governed by the element of fantasy and modern aspect of the life in British. The pre-war society and the post war society are compared in terms of different modes of societal measurements like economy, culture, politics and etc. (193).

In the above paragraph there is the clear picture of the novel and its explanation in short. More than that, it is about the modernity that prevailed the whole world in terms of tradition and its reconstruction of the modern world.

The aim of this research work is to explore and analyze the affirmation of tradition against the ruptures of modernity by defining the terms tradition and modernity and showing the relation between them. Waugh's affirmation of

tradition against the ruptures of modernity is justifiable also in the sense that he explores the story of a traditional catholic family and the changing function of the country house.

Tradition is understood as a long established custom or belief viewed as a set of guiding source. If something is tradition, then it must break away from the existing modernity. However, it also bears the connotation of orthodoxy and concepts from the distant past, which the living generation may find preposterous. Modernity, simply defined is something modern. If something is modern, then it must break away from the existing tradition. Modernity certainly is a wider phenomenon that encompasses every breakaway from the commonly held conviction. I believe that concepts like Modernity and Tradition will be too broad to work with. So I will try my best to narrow it down. There is no modernity without the legacy of tradition. However, it would be more appropriate to say that modernity and tradition are neither inclusive nor exclusive. In course of defining modernity all we can do is rely on its dictionary meaning that it is a state of being modern. Otherwise it is not obvious what we mean by the word modernity. Its meanings are elusive and changing: the modern is, by its nature, transitory; “contemporary” is a quality that vanishes as soon as we name it. There are as many modernities and traditions as there are epochs and societies: the Renaissance age was modern compared to the Medieval. The modern age can not help but be tomorrow’s tradition. What does this word modernity mean? When did it begin? Some believe that it began with the Renaissance, the Reformation, and the discovery

of the Americas; others claim that it began with the birth of the nation-states and the institution of banking, the rise of mercantile capitalism, and the creation of the bourgeoisie; others emphasize the scientific and philosophical revolutions of the seventeenth century, without which we would have neither our technology nor our industries. Each of these opinions is partially correct; taken together they form a coherent explanation. For that reason, perhaps, most cultural historians tend to favor the eighteenth century: not only did it inherit these changes and innovations, it also consciously recognized many of those characteristics that we now claim as ours.

In this way the critics have said about this book and the findings of their opinion is useful for further research in this topic. In the first chapter there is the introduction of the writer; introduction of the research work is presented. In the second chapter there will be the analysis of the methodological tool by the help of different theoretical concepts. The third chapter of this research will be textual analysis where the text will be analyzed in the basis of the theoretical tool and finally the fourth chapter will be the conclusion of the whole thesis.

II. Modernist reading of Evelyn Waugh's *Brideshead Revisited*

The Reconstruction of the modern English society is based on the motivation of the people and their views towards it. The way people think and behave is characterized in the novel. This context of the contemporary society is depicted by Evelyn Waugh. The concern is motivated by the changing function of the country house in England after the war. *Brideshead Revisited* is a significant document of post-war societal reorganization, wherein the country house figures as a pre-eminent site of memory and heritage. Previous criticism of *Brideshead Revisited* has organized itself around the perceived romanticism of Waugh's Catholicism and related visions of inter-war England. This, however, shows the condition of the post war period in the British society, there are some norms changing the society towards the modern society. It is generally the concept of the new historic movement as the novel tries to sketch the feature of New Historicism.

Appeared in early 1980s, New Historicism stands in opposition to Formalism, New Criticism and deconstruction. In stead of dealing with the text in isolation, New Historicism deals with the text in the social, historical, and cultural context of its production and its interpretation and evaluation too.

Against formalistic and liberal humanistic view, New Historicism opines that text is not trans-historical or not independent of social, cultural, economic and political contexts. It views that these factors are embedded in the text. So, text must be interpreted in the circumstances.

History is not the objective representation of facts and events. History comes as text—written from the subjective point of view. Hence, there is some sort of subjective interpretation on the events and facts. Hence, all texts are historical and all histories are textual. Foucault says that the history of any period is written from the perspective of the people in power.

Human nature is also not free from the ideology, power relation in a particular society. Unlike liberal humanist view human nature is also subject to the historical situation. So, it can't be timeless and changeless.

Against the view of humanism that subject (self) is trans-historical New Historicism argues that human subject can't escape from the social, economic, political and cultural facts.

Not only the author and the text but also the critics and readers that author expected for are also shaped and positioned by the contexts and ideological formations of their era.

In other words, New Historicism is an approach to study the literature. This approach does not treat literature as an entity different from society, culture and politics. Objective and pure knowledge are not possible. Our understanding of something comes to us filtered through a complex network of discourse. When we know about the truth of something, we do so within the system of discourse and ideological structures. According to the old historicists' idea, history was treated as a background against which we can understand the literature of a particular period. This kind of thinking separates

text from context and a text simply reflects the history of the time when it was written. New historicists' position is opposed to this view. It asserts that literature does not simply reflect history or background. It itself, is involved in the process of making history. There is not much difference between history books and other literary texts. Another assertion made by new historicism is historicity of text and textuality of history. The meaning of this expression is that history books are also like other text books. History means two things: one is the fact and events of the past and another is the story of those events. History is the story of past events told by the historicist from particular perspective. The history of any period is written from the perspective of the people in power. Those who take history as objective should consider this idea. Since it is a particular person's perspective, his biasness and ideology could affect the dealing of the story of those past events. It is not true for all because the point of view is not inclusive. Similarly, a literary text has a history of its own; it was written by a particular person at a particular time under particular socio-cultural circumstances. For this reason, we can't dismiss literature as totally unrealistic. Literature is not based on fantasy and imagination; it does have certain elements of reality in it. This discussion establishes that history can be fictional and fiction can be realistic. New Historicism seeks to find meaning in a text by considering the work within the framework of the prevailing ideas and assumptions of its historical era. New Historicists concern themselves with the political function of literature and with the concept of power, the intricate means by which cultures produce and reproduce

themselves. These critics focus on revealing the historically specific model of truth and authority (not a "truth" but a "cultural construct") reflected in a given work.

In other words, history here is not a mere chronicle of facts and events, but rather a complex description of human reality and evolution of preconceived notions. Literary works may or may not tell us about various factual aspects of the world from which they emerge, but they will tell us about prevailing ways of thinking at the time: ideas of social organization, prejudices, taboos, etc. They raise questions of interest to anthropologists and sociologists.

New historicist's position is against an idea of the unified spirit of an age. Those who believe in the idea of spirit of the age believe in the single history. They think that the particular historical period is a unified whole which means to say that different people belonging to different groups are in agreement with each other. This writing myth of history does not pay attention to the existence of conflicting and contradictory elements within a particular period. History is not singular but plural or multiple within any period. There are many conflicting and oppositional voices which disrupt the pretended unity of a time. According to this idea, history is not unified and continuous but dispersed and discontinuous. The devoted forces and voices in the historical period oppose racist and contradict the dominant voices. In England, New Historicism is known as cultural materialism. Critics and scholars tend to use those two interchangeably. However, there are few differences between them. Even though, new historicism believes in existence of oppositional voices and resistance it

does not take it seriously. It is of the view that the structure of power and ideology is so great and overpowering that resistance becomes useless because it is repressed by the grand system of power and ideology. In this sense, new historicism is pessimistic. It does not see the possibility of resistant force challenging the authority and bringing about new changes in society. Cultural materialism believes in power of resistance to bring about new changes by challenging the existence of authority or system of power. In this sense, cultural materialism is optimistic and politically active theoretical position. Finally, New Historicism says that we should go beyond the text, i.e. historical, social, economic, political circumstances or to the context to understand any text.

After the Second World War there was a fundamental shift in the understanding of the country house. Whereas before the war it had primarily been seen as the seat of social organization and control, it was now increasingly viewed as an architectural site that confined the import of its history to the quality of its constitution. This new historical function is exemplified in the plethora of publications in the 1940s on the design and architecture of the country house, such as Ralph Dutton's *The English Country House*, Frederick Gibberd's *The Architecture of England: From Norman Times To The Present Day* and James Lees-Milne's *The Age of Adam*. Sacheverell Sitwell's 1945 book on *British Architects and Craftsmen* is typical in its nostalgic emphasis that promotes the architecture of the country house as a visual art, able to offer respite and restitution from the recent threat to civilization. Sitwell draws on

the physical embodiment of the 'glorious past' in these buildings in order to articulate his concerns regarding the future of England, equating the historical country house with the written language: 'For the triumphs of our architecture, old and new, are eloquent of the English language. We have a prose, and poetry, that are incomparable.... They are the glory of England, second only to the written word'. Sitwell's concept of Englishness is irrefutably embedded in literary language and tradition. The nation's heritage can thus be read off the architecture of the country house in the same way as it can be read off canonical works of English literature, such as Shakespeare's plays. Ideas of Englishness are relocated and re-embodied in the structure of these buildings, and realized in their visibility. G. Nares' 1951 guide to *Country Houses Open to the Public* was one of the first books to fully address the new concept of the country house as a visitor attraction. Although this was due in part to the small-scale operation of the National Trust before 1945, and the few privately owned houses open to the public, Nares' book also highlights this shifting cultural perception of the country house as a monument to be observed, as a text to be read at leisure.

Wartime requisitioning of England's stately homes for state and military purposes, and the subsequent damage to this property, put pressure on the new Labour government to appoint a committee to investigate the future purpose of these buildings. The resulting 1950 Gowers Report on *Houses of Outstanding Historic or Architectural Interest* is premised on the same fundamental shift that detaches the country house from its former status as the lynchpin of

community and social values and instead refashions it as a physical edifice: 'The paramount consideration is the aesthetic importance of these houses and their historical, educational and cultural value... Their presence is an encouragement to the re-creation of beauty where it long seemed to have been lost'. In its use of the term 'beauty' the report emphasizes the cultural continuity and artistic history embedded in the foundations of the country house, and the call for preservation shifts attention towards the skeleton of the house and away from the social conventions that occupied it. This process of deprivatisation brings the country house into the public domain. That which was formally the preserve of a socially specific elite is now transformed into an emblem for the whole country's values, a country newly democratized by the consensus politics of the Welfare State.

The Gowers Report not only constructs the country house as an irreplaceable facet in the wider definition of the nation's art collection, but it also, and perhaps more imperatively, is explicit in its designation of the country house as a 'national asset': 'In short our concern is to see how we could best save something of great national heritage, an embodiment of our history and traditions, and a monument to the creative genius of our ancestors and the graceful serenity of our civilization'. What is occurring here is the confirmation of the country house as a foremost exemplar of national heritage and its integral position in post-war narratives of national pride and achievement. The country house is again refashioned as a public entity and the socio-familial function of the house is subordinated to its architectural advantages. As such

the Gowers Report established a powerful and evocative discourse for articulating contemporary fears regarding the destruction of country houses. The language that was integral to this newfound focus on the physicality of these stately homes did not of course originate in 1945, but the Gowers Report institutionalized it and was instrumental in establishing the policy and rhetoric of subsequent historic buildings legislation.

In addition, the type of history that is embodied in the report is worth interrogating. After 1945 the country house undergoes a process of increasing monumentalisation that sees it dehistoricised as a social institution and re-historicized as an architectural one, and which is itself a response to the reconsideration of history as fixed and archival at this time. Consequently the country house becomes an artifact, a museum piece of a pre-war order disconnected from modernity. As architectural emblems for England these buildings become entombed by their structures, and this museumisation of the country house turns it into a staid and monumental exhibit of England's vanished 'glory'. The value of 'the past', accredited through the role of the country house in the post-war heritage industry, draws the country house into a close association with this on-going commodification of history and the construction of national narratives of Englishness. This repackaging of history as heritage, and therefore as a means of economic and cultural revenue, depends on its loss of social dynamism. The opportunity for social, living memory is rejected, and the symbiotic relationship between past and present is denied.

The re-historicisation of the country house, and the transitional nature of its new post-war identity, drew a counter-response from novelists such as Elizabeth Bowen, Joyce Cary, Ivy Compton Burnett, L.P. Hartley, Eric Linklater and Waugh who mourned the loss of this institution and perceived the physical destruction of these houses as a symptom of England's social decline. In other words they desired to remember and preserve the social function of the country house in their writing, uniting past, present and future in this potent image. Literary memorialisation thus became a fundamental means through which novelists asserted a challenge to the changing status of the country house in history, and through which a coherent social tradition is exerted against the chaos of the present. The dominance of the trope suggests that the country house might be thought of as the subject of collective memorialisation, produced in response to the problematic position of a social institution once secure and unwavering. This idea of collectivity is given added impetus when considered alongside Maurice Halbwachs' influential theory of collective memory. Originally published after the First World War, and available for the first time in English in 1950, *The Social Frameworks of Memory* has an enduring pertinence for those struggling to articulate social institutions and societies in crisis. Halbwachs argues that memory is acquired and validated through its production and communication in social contexts. The continual reproduction and reinterpretation of collective memory in the social sphere provides a framework through which the individual can secure a sense of identity: 'the frameworks of memory exist both within the passage of time and

outside it.... The individual calls recollections to mind by relying on the frameworks of social memory'. This collective practice offers coherence and a sense of community around which individual and social discordances can be organized. In *Brideshead Revisited* memory does not merely refer back to a past tradition of the country house, but in doing so it responds to some present desire for community, as Ryder seeks to confirm his identity within the wider framework of Catholic aristocratic history. The country house not only provides a locale filled with the detritus of generations, which can be visited in order to provoke memory, but is also in itself the subject of Ryder's memory. The writing of the country house is thus a pivotal point in the need to find a coherent value system for both the individual and the collective in the post-war world.

The term "modern" is, of course, highly variable in its temporal reference, but it is frequently applied to the literature written since the beginning of World War I in 1914. This half-century has been one of the outstanding periods in English and American literature. It has been marked by persistent and multidimensional experiments in subject matter and form, and has produced major achievements in all the literary genres.

The term modernism itself is an umbrella term and as such can be explained from various perspectives. The catastrophe of war has shaken faith in the continuity of western civilization and raised doubt about the traditional literary modes to represent the fearsome and harsh realities of

the post world war. Futility and anarchy became main Ethos of contemporary history.

The term is discussed as a literary movement or period that one calls modernism. Modernism is viewed as a literary phenomenon and as a reflection of recent historical developments. It is widely used to identify new and distinctive features in the subjects, forms, concepts and styles of literature and the other arts in the early decades of the present century. The specific features signified by modernism vary with the past, but many critics agree that it involves a deliberate and radical break with some of the traditional bases not only of Western art but of Western culture in general.

In the past hundred years we have had a special kind of literature. We call it modern and distinguish it from the merely contemporary; for where the contemporary refers to time, the modern refers to sensibility and style whereas the contemporary is a term of neutral reference, the modern is a term of critical placement and judgment. The writing of the period rendered contemporary disorder, often contrasting it to a lost order and integration that had been based on the religion and the myths of the past. *The Waste Land* is a typical example of it where Eliot through poetic language presents fragmented utterances, a deliberate dislocation of past and diverse components which are related by connections. Therefore, *The Waste Land* is a collage and as such a masterpiece of confusion. The new forms of construction, verse prose, and narrative were eliminated and carried further. It violated the standard conventions of melody, harmony,

and music. Modernist writing is characterized by its emphasis on form rather than its content. Different techniques in literary writing were innovated during the time of modernism such as collage, stream of consciousness technique etc. Joyce's *Ulysses* is a typical example of stream of consciousness technique. Whatever happens, happens only in the mind of the hero which is one of the typical trend of modernist writing. So does the central character in Waugh's *Brideshead Revisited*.

Modern literature is almost always difficult to comprehend: that is a sign of its modernity. To the established guardians of culture, the modern writer seems willfully inaccessible. He works with unfamiliar forms: he chooses subjects that disturb the audience and threaten its most cherished sentiments; he provokes traditionalist critics to such epithets as unwholesome, coterie and decadent.

The modern can be defined in terms of what it is not: the embodiment of tacit polemic. An inclusive negative modern writers find that they begin to work at a moment when the culture is marked by a prevalent style of perception and feeling, and their modernity consist in a revolt against this prevalent style, an unyielding rage against the official order. But modernism does not establish a prevalent style of its own; or it does, it denies itself, thereby ceasing to be modern.

Modernism indeed never comes to an end, or at least we do not really know, as yet, neither it can nor will come its end. This history of previous literary period is relevant but probably not decisive here, since

modernism, despite the precursors one can find in the past, is a novelty in a development of western culture. What we do know, however, is that modernism can fall upon days of exhaustion, when it appears to be marking time and waiting for new avenues of release.

The most recent modernism simply makes an abstract opposition between tradition and the present; and we are, in a way, still the contemporaries of that kind of aesthetic modernity which first appeared in the midst of the nineteenth century. Since then, the distinguishing mark of works which count as modern is the new which will be overcome and made obsolete through the novelty of the next style.

A modernist culture soon learns to respect, even to cherish, signs of its division. It seems doubtful as a form of health. It haunts for ethical norms through underground journeys, experiments, within sensation and a mocking suspension of accredited values.

Subjectivity becomes the typical condition of the modern outlook. In its early stages, when it does not trouble to disguise its filial dependence on the romantic poets, modernism declares itself as an inflation of the self, a transcendental and orgiastic aggrandizement of matter, and event in behalf of personal vitality. In the middle stage, the self begins to recoil from externality and devotes itself, almost as if it were the world's body, to a minute examination of its own inner dynamics: freedom, compulsion, caprice.

There exists certain dilemma regarding modernism, the Marxist critic George Lukacs has charged modernism as:

Modernism despairs of human history, abandons the idea of a linear historical development, fall back upon nations of a universal condition humane or rhythm of eternal recurrence, yet within its own realm is committed to ceaseless change, turmoil and recreation. (Essay on Thomas Mann 17)

Basically, the modernism can be understood with the problem is in largest aspect the decay of faith and the confusion of tongues: the loss of certitudes in the high matters of religion and ethics, the widespread disagreement about first principles in life as in literature, the need for trans-valuation in all spheres of thought. It is the problem of how to live and what to live for once a livelihood has been assured. Most obviously, science has introduced new knowledge that has undermined certain faiths, corroded the feeling of the transcendent of human destiny. More significantly, it has introduced new modes of thought and new condition of living, weakening the habit of faith and breaking up the settled way of life in which faith can most easily take root.

In the ways of modernistic vision, one may distrust the rational of science; one can not play fast and loose with it. In a world everything is questioned and nothing agreed upon the position of the artist is clearly a difficult one. The responsible artist stands alone in a shifting world with the winds of a hundred doctrines howling about him. There is no firmly

established school to nurture. He has in real sense been cut off from the past. It remains his primary business to find meanings and values, but it can refer to no fixed points and take nothing for granted. He can not even assume the importance of what he is trying to do. Art itself may seem to him merely a childish compensation for psychic frustration.

The search for new forms is not the result of mere boredom, nor the energy that activates it merely feverish. It is the very necessary adjustment to new conception of reality, the very necessary effort to provide a scheme of orientation. One likes to think that we are sowing the seeds of a splendid new epoch; and one can not think that all this bold and brilliant experiment will come to nothing. Mean while it is at least exhilarating in modernity.

Throughout modernism one finds too much of intensity without warmth, of strength without assurance, of tumult without depth, at best of depth without breadth. Wholeness and heartiness have departed with the simplicities of the old faiths. Hence, writer attempt to return to these faiths. T. S. Eliot's effort to exorcise the demons of modernity by pronouncing old formulas (Classicist in literature, Royalist in politics, Anglo-Catholic in Religion) is most famous, but Yeats and Ezra pound in poetry, Sigrid Undset and of late Willa Cather in the novel, the new humanist in criticism, have also packed up their mental luggage and taken out of the waste land of their society into the past into romantic legend and classic doctrine, into the arms of the church.

Modernism is in one sense an escape – an escape from the temporal into the universal, from the particular into the ideal – and to turn one's back upon interests and ideals of which one disapproves is not only natural but sensible. The important question in modernism is simply escape from what and into what. No less symptomatic of the spiritual chaos of the modern world, however, is the tendency towards the exclusive cultivation of individuality, the retreat from social ideals or any collectivity ideology.

Modernism has created a heterogeneous society in which the trunk lines of communication have been cut across at a hundred points and finally become tangle in a maze. Its findings are still fragmentary, confusing and do not adequately replace the meaning and values it has weakened and destroyed. Its triumphant march falters at a critical moment, it does not itself give satisfying answer to the final questions that men put. So, the sterility threatens its practitioners in their creativity.

In modernistic era, everything has become immensely complicated and uncertain, the community of man still not an ideal but a fact, if at times a depressing one. Of course, it is a very sketchy picture of the modern literary world. One might point out various rashes on its surface: the weary sophisticates who cultivate the wry into their beer; the hard-boiled school, the hundred little Hemingway who have cut only the externals of the master's manner and whose strength is so often the strength of cheese; and the faddists generally, who strike poses too numerous and too silly to mention.

In many ways modernism has promising talents been diverted into some form of futility or absurdity. It is profitless to follow into the bogs and sands all the muddy streams that stream from the center dilemma. It has attempted only to state in general terms the nature of this dilemma and a few of its important consequences. Concerning the same, the other entire spokesman drew the same familiar picture of uncertainty and confusion. All spoke of a period of transition, most of them hopefully; but all left open the question of transition to what.

The practical problems of modernity that confront the spiritual distresses of this generation suggest a colic rather than a cancer, they are more painful than necessarily fatal, and they have been aggravated by a post war fever of disillusionment, a malady familiar enough in human history. History gives, indeed, sufficient warrant for viewing this period as a period of transition and not as a prelude to damnation, at worst as a purgatory not as a hell. These lamentations are again the sign of growing pains in a changing world, of minds left tender and exposed by the sloughing off of old beliefs before new ones have hardened into a comfortably tight shell. On the basis of mentioned lines Herbert J. Muller says:

. . . Indeed be less plastic, and its disruptive forces may finally prove unmanageable; but there is as yet no logical necessity for assuming the worst and calling for sack cloth and ashes.

One would suspect those who are conducting the last rites of

arts if only they make so such clamour over the corpses. Their skepticism is too dynamic, their despair too contentions. Mean while the corpses continue to show many sings of vigorous lie.

(Modern Fiction 19)

We can not simply wave way the painful disharmonies of the modern world as were spasm in the organic evolution of human history, for they are our spasms. We can not view them loftily as mere illusion of time order, for we are ourselves of this order and we live in time. At present we are still in the wilderness and the groping in the dim light.

The condition of the subject conditioned the growth of modern institution and apparatus that paved way for modernization. Modernization, the process that brings about modernity and that continually feeds it, is constituted of many processes:

that are cumulative mutually reinforcing, to the formation of capital and the mobilization of resources; to the development of the forces of production and the increase in the productivity of labor; to the establishment of centralized political power and formation of national identities; to the proliferation of rights of political participants, of urban forms of life and of formal schooling; to the secularization of values and norms and so on”(Habermas 75).

Modernism is a twentieth-century European movement in the creative arts that sought to break with the dominant conventions of nineteenth-century

art, such as realism, linear narrativity, perspective and tonality. Although modernism is usually defined as a European movement, it has been argued that the encounter with African cultures in the so-called ‘scramble for Africa’ period of the 1880s and 1890s was crucial to the development of a modernist aesthetic. While the European powers were engaged in violently suppressing the ‘savage’ cultures of Africa, they were importing into Europe, as loot, the revelation of an alternative view of the world in the form of African masks, carvings and jewellery – artefacts that were often stored in museum basements until displayed in the early decades of the twentieth century.

The term ‘modern’ derives from the late fifth-century Latin term *modernus* which was used to distinguish an officially Christian present from a Roman, pagan past. ‘Modern’ was used in the medieval period to distinguish the contemporary from the ‘ancient’ past. But ‘modernity’ has come to mean more than ‘the here and now’: it refers to modes of social organization that emerged in Europe from about the sixteenth century and extended their influence throughout the world in the wake of European exploration and colonization. The emergence of the French Enlightenment saw the development of the idea that modernity was a distinctive and superior period in the history of humanity, a notion that became habitual as successive generations saw their own ‘present’ as enjoying a prominent position within the modern. As European power expanded, this sense of the superiority of the present over the past became translated into a sense of superiority over those pre-modern societies and cultures that were ‘locked’ in the past – primitive and

uncivilized people whose subjugation and ‘introduction’ into modernity became the right and obligation of European powers.

Understanding modernity as a discourse rather than an epoch involves seeing it as characterized by major discontinuities separating modern *social institutions* from traditional social orders. Giddens identifies three: the pace of change, the scope of change, and the nature of modern institutions. The advent of various technologies initiated an ever accelerating pace of change, and the scope of this change came to affect the entire globe (Giddens 1990:6). Many social forms and processes are not found in pre-modern societies: the nation-state, the dependence on inanimate power sources, the commodification of products and wage labour, formal schooling, the secularization of values and norms, and the predominance of urban forms of life. These differences distinguish the modern from the pre-modern past, but also distinguish colonizing Europe from colonized cultures, thus becoming the source of profound misunderstanding and dislocation.

Apart from the distinctiveness of modern social institutions, and the many other reinforcing processes that accompany them, modernity can be characterized by developments in philosophical thought. The conception of modernity as a period that was superior to the past, buttressed as it was by the replacement of divine providence with the autonomous rational human mind, effectively ended the veneration of tradition and paved the way for the Enlightenment philosophical project of developing ‘a rational organization of everyday social life’ (Habermas 1981:9). In turn, of course, this character of

Enlightenment thought consolidated the assumption of European cultural authority as its influence spread throughout the world. Science and rationality were assumed to be the only possible course for modern consciousness, and modern (i.e. European) social institutions were then, and are still, regarded as creating ‘vastly greater opportunities for human beings to enjoy a secure and rewarding existence than any type of pre-modern system’ (Giddens 1990: 7).

Rationality became such a core feature of modern thought that its origin as a specifically European mode of thinking was forgotten by the time Europe came to dominate the world in the nineteenth century. Modernity became synonymous with ‘civilized’ behaviour, and one more justification for the ‘civilizing mission’ of European imperialism. Weber in particular regarded rationalization as a key component of modernization, but for him it was also a key to its ambiguity. Modernization brings with it considerable possibilities: the erosion of univocal meaning, the endless conflict of polytheistic values, and the threat of the confinement of bureaucracy. Rationalization makes the world orderly and reliable, but it cannot make the world meaningful. If Weber is correct, it would suggest that imperialism not only is a key aspect of the emergence of modernity and its connection with an aggressive European self-image, but also creates the cultural conditions for the disruptions that modernity brings to European society.

It is also necessary to explore the nature of the vehicle of modernism: globalization. The word globalization is a “longstanding historical tendency towards the worldwide interconnection of the people of the planet, their

cultures and institution, resulting from many different social processes” (Mato 284). Furthermore for J. Tomilson:

The idea of globalization suggests interconnection and interdependencies of all global areas which happen in a less purposeful way. It happens as the result of economic and cultural practices which do not, of themselves, aim at global integration but which nonetheless produce it.

(Barker 166)

Although ‘socialism in no time’ is an overstated way of describing the reformed capitalism that followed the war’s experiment in the planned economy and expanded welfare state, the passing of the Defence Act marked a clear political turning point in the century: the official rejection of the Liberal tenet at the heart of pre-war parliamentary politics, that government worked negatively rather than actively. Henry Green’s lifelong friend and admirer Evelyn Waugh built his notorious late career vociferously protesting, as Green more quietly did, the effects of this change on the British political landscape.

Waugh’s career as a second-generation modernist writer and critic had begun much as Green’s had, precociously and wholeheartedly on the side of the avant-garde. Aged 14 in 1917, Waugh had published an article on Cubism in which he wondered ‘Should Art be like life?’ He answered his own question: ‘No... the resemblance to life does not in the least concern the merits of the picture’. Green was meanwhile a schoolboy in the Eton Society of Arts where, ‘with a great sense of settling everything, one after the other, that art was not

representation'. When he said so in his memoir *Pack My Bag*, he was obviously ironising his youthful faith in the unquestionable rightness of modernist anti-realism ('with a great sense of settling everything'), suggesting that now in 1940 he could no longer assume the prevalence of his old modernist convictions. He may have been right to worry. Shortly afterwards, and in the spring that followed 'socialism in no time', the *Times* announced the death of modernism in an editorial that provoked three weeks of correspondence on its letters page. Precipitated by the publication of Lord Elton's well-meaning but philistine *Notebook in Wartime*, the *Times* leader 'Eclipse of the Highbrow' exulted that the age of creative deviance might be at an end. It deplored how 'the intellectuals of the nineteen-twenties and thirties' had despised the literate public:

They preferred a hasty brilliance, which degenerated rapidly into a habitual clever triviality, upon which, on turn, the more conscientious performers (for there is conscience even in wrong-doing) laboured to graft a pedantic and deliberate obscurity or perversity. Arts were brought down to the level of esoteric parlour games.

The publisher Geoffrey Faber wrote to argue that the editorial drew a false distinction between modernism and the notional common reader. Modernism had become the expectation rather than the exception, and there was now a considerable audience for 'difficult' poetry; the new fifth edition of Michael Roberts's modernist anthology *The Faber Book of Modern Verse* (1936) Faber took as evidence that 'The age you so much dislike is in fact by

no means past, and its protagonists are by no means ghosts haunting the ruins of a decadent and mythical Bloomsbury'. His metaphor is itself haunting. A long and generous obituary appeared in the *Times*, although the debate about modernism's eclipse continued for another week without mentioning the Bloomsbury highbrow par excellence. This moment in the spring of 1941 is an important one because it posits different possibilities for the story of how modernism ended: what ultimately became the conventional narrative of generational change (the death of major figures) versus the mainstreaming of modernism ('its protagonists are by no means ghosts'). Evelyn Waugh offers a third account of what happened, and this chapter describes the modernist 'ghosts' – as he also calls them – in his wartime fiction. Although Waugh would later produce an admired novel trilogy about the Second World War, the war is primarily important in *Put Out More Flags* (1942) and *Brideshead Revisited* (1945) as the impetus for these novels' valedictions to the high culture of interwar England.

In coding modernism as queer, and mourning its loss as such, Waugh indulges in a sleight of hand that conflates two largely antithetical modern meanings of minority culture: 'minority' as elite and 'minority' as marginalized. Waugh would be no one's first candidate in the search for liberalism's mid-century mouthpiece, but the championing of modernism that he embarks on here rests squarely on the liberal defence of solitary dissidence.

These two war novels are largely novels about modernism and very self-consciously after modernism, and in neither is there anything to compensate for

what has been lost, culturally and artistically. Although the art of the New Apocalypse (represented by Poppet Green and her cronies) was an easy target for ridicule, the nostalgic offerings of the ostentatiously pious Kunstlerroman *Brideshead Revisited* are less likely predictably rendered a creative disappointment. An Army Captain who has not been in action yet, the narrator-protagonist Charles Rider finds himself in the novel's prologue billeted at the derelict Brideshead Castle. Recounting that he 'had been there before ... knew all about it', he narrates his love affairs with Lord Sebastian and Lady Julia Flyte and the career as an architectural painter that began there (*BR*, 17). His painting is the product of nostalgia and class fantasy, the necessary outcome of his belief that the democratic progress of modernity is the destruction of a more whole, more beautiful past.

III. Effect of war in Evelyn Waugh's *Brideshead Revisited*

The action of *Brideshead Revisited* describes providence, grace, and the redemption through suffering of a jaded, often hilarious modernism. Evelyn Waugh explores these themes in the memory of his fictional narrator, Charles Ryder. In the prologue, Ryder prepares to move from the military camp where he has been stationed for several months. At the age of thirty-nine, he reflects that he has begun to feel old, and his love for the army has died. His company travels to camp on the grounds of *Brideshead* Castle, a name that evokes Charles's memories and propels him into the narrative, which comprises the body of the novel.

Charles first remembers his experience of college at Oxford, which essentially begins when he meets Lord Sebastian Flyte, a Roman Catholic of eccentric habits, endearing innocence, and a love of beautiful things. As an apology for his drunken behavior, Sebastian invites Charles to a luncheon in his rooms, and the two quickly form a deep friendship. On one occasion they travel to Sebastian's home at *Brideshead* Castle, stopping on the way for wine and strawberries in the countryside. Sebastian explains that his mother, his older brother Lord *Brideshead*, and his sisters Julia and Cordelia live in the house, while his father lives with a mistress in Venice. On this first visit, Charles begins to note stirrings in himself of his own love of beauty, which will later develop into his artistic career and his religious conversion.

The friends spend the term in decadent misbehavior, which elicits a remonstrance from Charles's cousin Jasper and a different kind of

remonstrance from the colorful Anthony Blanche. At the end of the term, Charles returns impoverished to his father, with whom he engages in silent battles of will over the dinner table. Their relationship declines until a summons from Sebastian brings Charles to spend the rest of the vacation at *Brideshead*. There, Charles indulges his interest in art and aesthetics. He also discovers the central place the Roman Catholic religion holds in the family's life. At the end of the summer, the two friends visit Lord Marchmain and his mistress, Cara, in Venice, where they enjoy the artistic beauties of the city. Cara describes to Charles the hatred Sebastian and his father bear toward their mother and warns him about Sebastian's drinking habit.

In the following term, Sebastian begins to exhibit symptoms of alcoholism. Charles realizes the gravity of his problem at Easter, when Sebastian becomes drunk in front of his family. When the two are arrested for Sebastian's driving drunk, the family responds by treating Sebastian like a child, having him watched and stopping his allowance. Charles sides with Sebastian against the rest and gives him money, although drunkenness and family tension strain their friendship. Finally, Sebastian is sent down from Oxford, and Lady Marchmain sends Charles away from *Brideshead*.

Charles leaves Oxford for art school in Paris but returns to London for the General Strike of 1926. There, he learns that Lady Marchmain is dying, and the family sends him to search for Sebastian. Finding him in a Moroccan hospital, Charles stays with him until he is discharged and then returns to

England alone. He paints the Marchmain family's London house just prior to its destruction, a work that launches his artistic career.

Ten years pass, after which a growing feeling of deadness and an unhappy marriage provoke Charles to flee abroad in search of peace. Returning to England three years later, he meets Julia Flyte on board their ship. She tells him of her stormy romance and unhappy marriage to politician Rex Mottram. Charles and Julia begin a love affair that breaks both of their marriages, though Julia becomes torn between her love for Charles and her conscience.

In the spring before World War II, Lord Marchmain returns to *Brideshead* Castle to die theatrically at home. Bridey, Cordelia, and Julia ask that a priest be admitted. Although Lord Marchmain refuses at first, in the end he responds to the Sacraments with a sign of the cross. At this sign, Charles feels his last doubts about the reality of the supernatural world give way. He and Julia, still in love, choose to end their affair. At the same time, Charles learns from Cordelia that, despite his continuing alcoholism, Sebastian has entered a monastery in North Africa, where he remains as a pathetic and permanent acolyte. Cordelia explains to Charles that her brother has found holiness through suffering and infirmity.

In the epilogue, Charles returns from his memories to his dismal present, when the beautiful *Brideshead* Castle has become a soldiers' barracks. He tours the house and finds its artworks ruined and its Baroque fountain dry and filled with cigarette butts. Nevertheless, when he enters the chapel, he sees its sanctuary lamp lit and feels peace and hope despite the prospect of a bleak

future. He realizes that he has played a role in a divine plan that will transcend the war and destruction now surrounding him.

Brideshead Revisited is concerned above all with the operation of divine grace in the modern world. Permeated with grotesque incidents and metaphysical similes and allusions, it incorporates supernatural agency into the conventions of the realistic novel. In this context, both the appeal and the strangeness of Christianity become central themes. Waugh's depiction of a Catholic family through the eyes of a nonbeliever defamiliarizes Christian culture to highlight its paradoxes. The Flytes discuss sacred and profane ideas side by side; they discern supernatural motives and causes in everyday events; even the lapsed members of the family believe firmly in the reality of sin.

Although he presents three rebellious Catholics and an agnostic assent in the end to the existence and providence of God, Waugh consistently maintains that conversion does not solve the painful dilemmas of life. Instead, the author draws on a Catholic understanding of redemptive or sacrificial suffering. Thus, Sebastian's suffering confers the dignity of holiness on his apparently ignominious life, while the fulfillment of Charles's love for Julia requires his separation from her. In the world of *Brideshead Revisited*, genuine happiness and worldly success rarely coincide: The novel is a true tragedy, redeemed by the persistence of faith and not by an outwardly happy ending.

Because Waugh sets his novel in historical time, his portrayal of the intersection of the supernatural with the natural extends beyond individual lives, becoming a mode of interpreting the twentieth century, World War II,

and the triumphs and heresies of modernity. Aesthetic themes also flood the novel so that art, like history, becomes infused with supernatural significance. Ultimately, the novel achieves a synthesis between physical and spiritual events, affirming the belief that nothing happens without a purpose.

In writing against the museumisation of country houses, and the political attitudes enshrined in the Gowers Report, Waugh reacts to the construction of an unacceptable modern age. As revealed in his letter to Nancy Mitford, Waugh exemplifies a conservative concept of the authentic traditions and values upon which society should be based, and which are in turn ingrained in the specific mores and conventions of the upper classes. In a *Daily Mail* article of 1962 Waugh furthers this critique of post-war England: 'Historically ceremony and etiquette are the revolution against barbarism of people developing their civilization. They can also be the protection of those in decline; strong defences behind which the delicate and valuable are preserved'. Essentially the values upon which England maintains its healthy status are historic. It is interesting that Waugh uses the language of 'revolution' to describe his reactionary reinforcement and preservation of class structures; Waugh sees the barbarism of contemporary life as so pervasive that for him traditional values are revolutionary. This paradox serves to emphasize the conservatism of Waugh's approach to the civilizing function of the class system, whereby the 'old order' is validated by virtue of its history. Moreover, the implied binary between civilization and barbarism is one that frequently recurs in Waugh's writing on the British class system, and consolidates, albeit

problematically, his understanding of post-war decay. Waugh has often been accused of a snobbish concern with social behaviour and situation in his writing, but to read Waugh's work in this way is to trivialize the prevailing conviction among his class that the Second World War had drastically undermined the fabric of national life. In this respect Waugh's representations of a historically established social order are central to his attempts to understand and articulate the disruptions of total warfare: 'The artist's only service to the disintegrated society of today is to create little independent systems of order of his own'. Writing thus takes on a collective, social function, as the novelist's attempt to impose unity and coherence on his characters is both a response to social chaos and also an attempt at its resolution.

What makes Waugh's construction of these 'systems of order' difficult to discuss is their inherent Catholicism. Although Waugh became a convert to the Roman Catholic Church in 1930, it was not until after the war that his faith focused the search for value and meaning in his fiction. The centrality of personal faith can all too easily be conflated with biography, and the presence of Catholicism in Waugh's novels has often been considered as an accidental outcome of his personal beliefs, as opposed to a considered creative effort by the author. However this increasingly religious outlook after 1945 becomes part of, and determines, Waugh's perception of the validity of the English social system. What Waugh found attractive in Catholicism was its historical orthodoxy, and this resonates with his perception of the historical pedigree of

the upper classes. In his 1939 Mexican travelogue *Robbery Under Law* Waugh sets out his statement of belief as follows:

I believe that man is, by nature, an exile and will never be self-sufficient or complete on this earth.... I believe that inequalities of wealth and position are inevitable and that it is therefore meaningless to discuss the advantages of their elimination; that men naturally arrange themselves in a system of classes.... I believe in nationality ... mankind inevitably organizes itself into communities according to its geographical distribution: these communities by sharing a common history develop common characteristics and inspire a local loyalty. (16)

In this passage Waugh juxtaposes the rhetoric of religion with that of social analysis, bringing the two together with apparent ease. What starts out as a declaration of faith evolves into a fervent defence of the values of nationality and the class system, and this attests to the indivisibility of the two for Waugh. This relationship is evident in the form of Waugh's prose. The structured repetitions of the phrase 'I believe' are not merely an indication of Waugh's assertiveness in these matters, but more importantly echo the catechism of the Catholic Church. Consequently Waugh's personal statement of belief is given the weight of dogma. He goes on to state that: 'The Catholic believes that in logic and in historical evidence he has grounds for accepting the church as a society of divine institution'. This conception of the church as a historically proven social form is central to Waugh's religious and social convictions. In

this mutually validating relationship the church shares with the old social order a historical legitimacy and a hierarchical structure.

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:

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 own mind is not made up, it can hardly hope to withstand disorder from outside. (18)

Catholicism is 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 reveals Catholic origins'. The buried life of Catholicism not only pervades these fundamental institutions, but in doing so it also brings together these orthodoxies in order 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.

The inherent difficulty to disentangling Waugh's personal faith from his creative impetus is further problematised in the coming together of memory, history and Catholicism in *Brideshead Revisited*. These operate as the three prime interrelated systems that Waugh endows as vital for social and individual reconstruction. It may be that we can thus conceptualize memory, history and Catholicism as Waugh's 'trinity' for exploring the spiritual and moral condition of a recently reconstituted narrative of Englishness. In this way acknowledgement is given to the vital interrelationship and mutually informative position of all three devices. However, there is an extent to which, although compelling, the emphasis on Catholicism creates an uneasy alliance between these three systems. *Brideshead Revisited* increasingly allies Catholicism with a specific understanding of memory as a spiritual, transcendent, living force. Yet in the constant affirmation of its historical tradition, dependent as it is on notions of ancestry, legitimacy and inheritance, Waugh's Catholicism is continually pulled back towards those post-war reconfigurations of history as archival and monumental. This tension underpins the novel, as Waugh's promotion of Catholicism's spiritual inheritance must constantly be connected to the weight of his unspecified and unusual insistence on its 'historical evidence'.

Brideshead Revisited: The Sacred and Profane Memories of Captain Charles Ryder, published in 1945, marked a departure for Waugh from his earlier comic novels. Writing against the deprivations and uncertainties of wartime, Waugh essentially eulogizes a lost aristocratic tradition of social stratification and order, represented by the country house of Brideshead and the Marchmain family who own it. Charles Ryder, finding himself billeted in the grounds of Brideshead now occupied and ravaged by the military, recalls his history with the Marchmain family and the novel becomes the retrieval of a glorious country house age. Through his affairs with Sebastian and Julia Marchmain, Charles reveals his obsession with the family history embodied in the house and his increasing desire to inherit the traditions of Brideshead. The main content of the novel is this fictional act of remembrance, which is contained by Ryder's prologue and epilogue from the fictional present. This structure allows Waugh to juxtapose the privations of the modern world against the paradise of the past, and the nostalgia that pervades the novel also gives it its unique character and illuminates Waugh's anxieties regarding the changing nature of Britain in the 1940s. This nostalgia was later to embarrass Waugh who, in the 1959 edition of the novel, revised some of its sentimental and romanticized passages, many of which are particularly interesting since by their very nature they were comments on the process of memory. It is possible to conceive of this retrospective editing by the author as a voluntary form of memory loss, but by returning Ryder's contemplations on memory to the novel, previously erased or 'forgotten' by Waugh, the novel becomes revitalized as a

site of post-war social analysis. For this reason I shall refer to the original 1945 edition as this captures Waugh's response to the immediate post-war situation as opposed to the hindsight with which he could view these changes a decade later.

Waugh's shifting emphasis across the two editions of *Brideshead Revisited*, and his attitude toward the novel as a whole, is exemplified by comparing the 'Warning' that appeared on the inside dust jacket of the 1945 edition with his Preface to the revised edition. In his 'Warning' Waugh sums up the purpose of the novel as: 'An attempt to trace the workings of divine purpose in a pagan world, in the lives of an English Catholic aristocratic family... in the world of 1923-1939', thus explicitly stating the novel's religious function. Paralleling his concerns as author with those of his narrator, Waugh goes on to state that he hopes to please those 'who look to the future with black forebodings and need more solid comfort than rosy memories'. Themes of security and value thus come to the fore and inform Waugh's treatment of Catholicism's redemptive powers. It is also significant that Waugh recognizes the tendency towards romanticized 'rosy memories' in the prose of this period, and subordinates it to the weightier search for religious and social solidity. As a result accusations regarding Waugh's sentimentalism need to be reconsidered, as it becomes apparent that memory has an analytical and integrated purpose in the novel.

The Preface is a lengthier consideration of the novel's theme, and Waugh's distance from the circumstances under which *Brideshead Revisited*

was originally written serves to bring fresh insight to the novel's concerns. Whilst still stating the 'operation of divine grace' as its main theme, Waugh relates this to the particular circumstances under which he wrote: 'It was a bleak period of present privation and threatening disaster ... and in consequence this book is infused with a kind of gluttony ... for the splendours of the recent past, and for rhetorical and ornamental language'. Waugh emphasizes a connection, although the novel is not autobiographical, between the memories of Ryder and his own cultivation of memory in the face of war. The tentative acknowledgement of 'rosy memories' of the first edition is here given further appreciation by Waugh as an important product of the time. Uniquely in the Preface Waugh positions the country house as a bastion against the destructive military and political forces of the Second World War and reinstates the position of Brideshead within the novel itself:

It was impossible to foresee in the spring of 1944, the present cult of the English country house. It seemed then that the ancestral seats which were our chief national artistic achievement were doomed to decay and spoliation like the monasteries in the sixteenth century And the English aristocracy has maintained its identity to a degree which then seemed impossible.... Much of this book therefore is a panegyric preached over an empty coffin It is offered to a younger generation of readers as a souvenir of the Second World War rather than of the twenties or of the thirties, with which it ostensibly deals.(26)

In offering this ‘souvenir’ Waugh indicates that his depiction of the inter-war years needs to be read through the perspective of the 1940s, the twenties and thirties being less significant in themselves than in what they reveal about Waugh’s sense of loss. In the acknowledgement that much of what he had feared about the post-war world had not come to pass, Waugh provides a motivation for his nostalgia and a context for his portrayal of country house life. Here Waugh situates his novel in response to the post-war dehistoricisation of the country house and the reconstruction of its architectural heritage. In contrast Waugh repositions Brideshead as symbolic of the historic values of an aristocratic social institution, in the face of the apparent modernization and decay of the country house. The Preface also assumes a relationship between the historic aristocratic tradition and Catholicism: the threat to the ‘chief national artistic achievement’ that is England’s country houses mirrors the threat to Catholicism in the Reformation. The parallel between two examples of State attack on socio-religious institutions unites the country house and Catholicism in the validation of their historical orthodoxy, and this relationship provides the pivot upon which Waugh’s use of memory operates in *Brideshead Revisited*.

Brideshead castle is identified from the outset as the nexus of familial ancestry and country house history. This mutual identification is exemplified in Sebastian’s statement that ‘we had a castle a mile away, down by the village. Then ... we took a fancy to the valley and pulled the castle down, carted the stones up here, and built a new house’ (71). The constancy of Brideshead is

embodied in the very materials of its structure. As a castle Brideshead also has a defensive function, acting as a fortress against the invasive values of modernity, and as a bastion for both national and familial heritage, Charles begins a process of development that sees him increasingly identified with Brideshead, and which begins with his aesthetic attraction to the classicism of its architectural design. His aesthetic appreciation of the country house embodies recognition of the living forces at work in Brideshead, thus indicating its potential as a site for a more dynamic memory: 'This was my conversion to the baroque. Here under that high and insolent dome ... I felt a whole system of nerves alive within me, as though the water that spurted and bubbled among its stones, was indeed a life-giving spring' (73). This imagery of conversion emphasizes the transcendent and transforming values embodied in Brideshead, and Charles' ongoing quest to recapture that initial spiritual experience. Brideshead castle is manifested as both a fixed heritage site and also as an object of Ryder's memory, and as such embodies a twofold understanding of heritage that brings together geographical and mental spaces.

Charles' development and maturity as an architectural painter is the initial means through which he attempts to possess Brideshead. This manifestation in art of the desire to become integrated into a historical tradition also reveals Charles' need to become validated through the collective tradition of the community. Unlike the emphasis on the architecture of the country house in post-war culture and politics, Charles' artistic perception embodies the duality of Brideshead's heritage, and its symbolic social functions orientate

Charles' search for cohesion and identity. It is possible to situate Charles' painting as a physical and artistic parallel to his memory narrative and this identification is intensified by the nostalgic impetus behind his work: 'I sketched a romantic landscape.... It was a landscape without figures, a summer scene of white cloud and blue distance' (74). This sentimentalism matures into an artistic style that endeavors to make tangible the symbolic spatiality of Brideshead. Charles' painting begins as an attempt to recapture the lost idylls of youth and becomes a profounder act of immersion in a social stratification, thus confirming the centrality of the country house in *Brideshead Revisited* for both author and narrator. Brideshead is more than a building in need of material conservation; it houses something else, some greater sense of loss that can not be articulated through language. Charles acts not merely to preserve the external physicality of the country house, but the more important interiority of life symbolized by Brideshead.

In his folios, *'Ryder's Country Seats, Ryder's English Homes and Ryder's Village and Provincial Architecture'* (199), Charles becomes a chronicler of the ancient country houses of England. These titles are reminiscent of the post-war publications mentioned above, and Charles shares with Sitwell and Dutton an aristocratic idea of Englishness located in the architecture of the country house:

I loved buildings that grew silently with the centuries, catching and keeping the best of each generation.... In such buildings England abounded, and, in the last decade of their grandeur, Englishmen seemed

for the first time to become conscious of what before was taken for granted, and to salute their achievements at the moment of extinction.

(198)

Charles incorporates into his work a notion of history that is invested with the weight of national identity, and extends this into a tacit recognition of the ancestral collaboration of the generations of family members of these houses. In the process of painting these country houses Charles participates in this collective enterprise and himself becomes a site of memory, as it is through his imaginative vision and interpretation that the memories of others are validated and preserved.

Charles' retrospective analysis of his motivation and success as an architectural painter situates this emerging self-identity as a product of the uncertain future of the country house in Britain:

The financial slump of the period, which left many painters without employment, served to enhance my success, which was, indeed, itself a symptom of decline. When the water-holes were dry people sought to drink at the mirage. After my first exhibition I was called to all parts of the country to make portraits of houses that were soon to be deserted or debased; indeed, my arrival seemed often to be only a few paces ahead of the auctioneer's, a presage of doom. (199)

Charles acknowledges his problematic relationship to the country house; his career as a painter is dependent upon the threat to the very fabric of the nation's historic identity, and this is heightened in the bringing together of the 'mirage'

and ‘presage of doom’ in the passage. This tension between the ideal and its destruction situates Charles in an uneasy dualism as preserver and herald of doom for the country house. Through his painting Charles perpetuates and profits from a wider nostalgic impetus among the upper classes. In effect, Charles becomes part of the heritage industry, thus obfuscating his relationship to the authentic inheritance of the Marchmain family and his passage into Brideshead.

‘A Twitch Upon the Thread’ marks the decisive shift towards a more explicit Catholicism and Waugh’s concept of the destructive forces of society. Waugh reveals that a historically legitimate Catholicism is the true, if unexpected goal, of Ryder’s retrospective journey, as the quest for a collective tradition leads Charles to a spiritual awakening and maturity into the Catholic faith. This final part of *Brideshead Revisited* opens with an extended contemplation by Ryder on the process of memory, and it is significant that these remembrances that form the core of the novel are made overt and analyzed alongside the growing religious emphasis: ‘My theme is memory, that winged host that soared about me one grey morning of war-time’ (197). The overarching memory structure of the novel is once again emphasized, as is Waugh’s assertion in the later preface that the period of Ryder’s recollections serves to focus the reader’s attention back on the conflict of the 1940s. In conceptualizing memory as that ‘winged host’ Ryder conflates the Catholic Eucharist with the divine nature of memory, according the latter ethereality on a par with the religious sacrament. Not only does memory take on the form of a

holy ritual, but on a more basic level memory also plays host to the coming together of personal and collective histories. Ryder goes on to state:

These memories, which are my life—for we possess nothing certainly except the past—were always with me. Like the pigeons of St. Mark’s, they were everywhere, under my feet, singly, in pairs, in little honey-voiced congregations... until, suddenly, the noon gun boomed and in a moment with a flutter and a sweep of wings, the pavement was bare and the whole sky dark above with a tumult of fowl. (197)

Memory and the cultivation of the past create certainty and stability for Ryder. The imagery associated with St. Mark’s locates Ryder’s memories within the creative and Catholic orthodoxy of early modern Italy. The ubiquity and fervency of the pigeons encapsulates a living process of memory. These memories are, for Ryder, latent perhaps until called to consciousness by the ‘noon gun’ of contemporary crisis. Those memories are somehow inherently human and yet transcendent of human purpose is an aspect of their mystery and power.

These passages on memory, unique to the 1945 edition of the novel, serve to mediate the metaphors and images that Waugh uses to characterize mid twentieth-century crisis with the increasing religious emphasis of the final chapters:

These memories are the memorials and pledges of the vital hours of a life-time. These hours of afflatus of the human spirit, the springs of art, are, in their mystery, akin to the epochs of history, when a race which

for centuries has lived content, unknown, behind its own frontiers...

doing what was requisite for survival and nothing else, ... fall, but leave behind a record of new rewards won for all mankind. (197)

That memory is essential to self-discovery and understanding is made manifest and Waugh once again promotes the relationship between memory and historical processes. Memory uncovers and builds history; the roots of memory are by definition historical and this romantic vision of 'memorials' and 'pledges' seeks to anchor the transience of memory in a permanent location. This section is also pertinent in that it concentrates the previous imagery and figurative language of civilization and barbarism. Ryder equates the historicity of memory with primitive humanity, thus emphasizing the authenticity, universality and historical legitimacy of memory. By foregrounding the timeless sacrifice of these 'records won for all mankind' Ryder reinforces a parallel with the tribal associations attached to Lady Marchmain's brothers, victims of history, who made way for the advancement of Hooper. Ryder's musings conclude by re-asserting the interrelationship of memory and Catholicism: 'The human soul enjoys these rare, classic periods, but, apart from them, we are seldom single or unique; we keep company in this world with a hoard of abstractions and reflections and counterfeits of ourselves' (198). Waugh exposes a shift in Charles' selfhood from his early, aesthetic appreciation of Brideshead's classical architecture to the 'classic' spirituality accorded through memory, which in turn makes possible the validity and

authenticity of the self. These 'abstractions' and 'counterfeits' achieve a unity and harmony only through the realization of the divine aspect of memory.

That Ryder's contemplations take place in the present of the novel, thus intruding into the sequence of his retrospective narrative, reminds the reader that Ryder is already a Catholic, recording his conversion with hindsight and thus indicating the way in which the rest of the novel should be read. Charles thinks he wants possession of Brideshead castle but what he achieves is spiritual possession of the faith that Brideshead represents. That the values for living are thus located in the self frees Brideshead from the weight of museumisation and accords it a dynamic purpose. Charles progresses from perceiving Brideshead as an architectural edifice to be painted towards a more complete understanding of the multifaceted way in which Brideshead operates as a memory site. This change in focus is a reversal of the shifting socio-political attention on the country house after 1945, and is reflected in the way Charles' attention shifts from the house to the chapel. This movement towards the chapel compounds Waugh's increasing interest in the personal transformation of Charles. In his initial attraction to Brideshead's baroque aestheticism Charles has initiated a process of identification with the Catholic Church that can only be realized spiritually. As such *Brideshead Revisited* pivots on the affinity between social community and religious communion. Charles' endeavor to become part of a secure, communal unit through his relationship with the Marchmain family leads him to the undeniable continuity of Catholic tradition. The idea of communion allows for the collective union of

the church, and is also a synonym for the religious sacraments through which this is manifested, resonating with the parallels drawn previously between memory and the Eucharist. This affinity between concepts of community and communion may in addition provide an initial opportunity to approach the problematic trinity of memory, history and Catholicism in the novel. This alliance between social and religious forms of communion allows for a reflexive relationship between the two that does not depend on the trinity conflating social forms, such as history, completely into the religious. The historical and religious communities at Brideshead may therefore be understood as distinct and yet mutually informative, held together in this relationship through the dynamism of memory.

Waugh consolidates his depiction of Brideshead's dual religious and social inheritance in the epilogue, as Ryder is refigured in the context of the war-torn present. The modern world perpetuates alienation and challenges ideas of community, and the army becomes a pertinent symbol of disillusionment. Despite his worldly isolation Ryder belongs to a transcendent community of faith, and Waugh's re-creation of the past through religious memory is shown to be permanent and self-sustaining. Waugh's shift of emphasis from the castle to the chapel at Brideshead is complete, as Ryder's narrative finds its final focus on this place of worship:

Something quite remote from anything the builders intended, has come out of their work... the flame which the old knights saw from their tombs... burns again for other soldiers, far from home, farther, in heart,

than Acre or Jerusalem ... and there I found it this morning, burning
anew among the old stones. (304)

The historical orthodoxy of this universal faith becomes a living presence for Ryder and a timeless bulwark against the destructive forces of the modern world. In comparing the soldiers of the Second World War to those of the crusades Ryder positions Catholicism at the forefront of the fight against barbarism, signaling his newfound maturity. As the novel reaches its conclusion the symbolic status of Brideshead is gradually transferred to the transcendent nature of religious memory. For Waugh, security is to be found less in the 'old stones' of the country houses of England than in what these houses represent. Waugh sought to create 'little independent systems of order', and these are most completely manifest in *Brideshead Revisited* through his trinity of memory, history and Catholicism. Waugh's inability to see the country house as anything other than a symbol of socio-religious order, and the confidence with which this is asserted, is testimony to the fragility of a post-war society in transition.

IV. Tradition versus Modernity

Evelyn Waugh's *Brideshead Revisited* affirms the tradition against the ruptures of modernity by showing the traditional values as important factors. It highlights the factors of tradition like divine faith and religious life. Waugh presents his characters in the novel with religious faith. The exploration of a traditional catholic family and the changing function of the country house in the story are the evidences of the affirmation of tradition against the ruptures of modernity. Religious Catholicism is also emphasized as the main character, Charles Ryder's musings conclude by re-asserting the interrelationship of memory and Catholicism as the human soul enjoys these rare, classic periods, but, apart from them, we are seldom single or unique; we keep company in this world with a hoard of abstractions and reflections and counterfeits of ourselves.

Moreover, Waugh has also shown the relation between tradition and modernity. If something is tradition, then it must break away from the existing modernity. However, it also bears the concepts from the distant past, which the living generation may find unreasonable. Modernity certainly is a wider phenomenon that includes every breakaway from the commonly held conviction. There is no modernity without the legacy of tradition.

The action of *Brideshead Revisited* describes providence, grace, and the redemption through suffering of a jaded, often hilarious modernism. Evelyn Waugh explores these themes in the memory of his fictional narrator, Charles Ryder. In the prologue, Ryder prepares to move from the military camp where he has been stationed for several months. At the age of thirty-nine, he reflects

that he has begun to feel old, and his love for the army has died. His company travels to camp on the grounds of *Brideshead* Castle, a name that evokes Charles's memories and propels him into the narrative, which comprises the body of the novel.

Brideshead Revisited is one of the most effective works in English Literature where tradition is affirmed against the ruptures of modernity. By showing religious life, he heightened the tradition. This is the core of all traditional art.

Works cited

- Dutton, Ralph. *The English Country House*. London: Ronhise, 1944.
- Gill, Richard. *Happy Rural Seat; The English Country House and The Literary Imagination*. New Haven: Yale Up, 1972.
- Mackay, Marina. *Modernism and World War II*. Cambridge: CUP, 2007.
- Waugh, Evelyn. *Brideshead Revisited*. London: Penguin, 1951.
- Health, Jeffrey. "Brideshead The Critics and the Memorandum". *English Studies* (June 1975) 56.3:222 – 230.
- O'Hare, Colman. "The Sacred and Profane Memories of Evelyn Waugh's Men at War." *Papers on Language & Literature* 20.3 (1984): 301 – 311.
- Hynes, Joseph. "Two Affairs Revisited". *Twentieth Century Literature* (Summer 1987) 32.2:234 – 253.
- Rothstein, David. "Brideshead Revisited and the modern historicization of memory". *Studies in the Novel* (Fall 1993) 25.3:318 – 331.
- White, Laura. "The Rejection of Beauty in Waugh's Brideshead Revisited". *Renascence* (spring 2006) 58.3:181 – 194.
- Abrams, M.H. *A Glossary of Literary Terms*. Banglore: Prism Books, 1993.
- Bryson Cynthia B. "Studies in Short Fiction." 29.2 (Spring 1992): 181.
- Dyson, A.E. *The Stranger God; Death in Venice: The Critical Quarterly* Vol. 13, No. 1, Spring 1971, pp. 5-20.
- Gliskberg, Charles I *The Tragic Vision in the Twentieth Century Literature*. Carbondale: Southern Illinois UP, 1963.

- Haffield Henry. *Thomas Mann: A Collection of Critical Essays*.
Englewood Cliffs: Prentice-Hall, 1964.
- Hayman, Ronald, *Thomas Mann: A Biography*. New York: Scribner, 1995.
- Heller, Erich, *Thomas Mann: The Ironic German*. South Bend, Indiana:
Regency/ Gateway, 1979.
- Howe, Irving, *Literary Modernism*, Fawcett World Library, USA. 1967.
- Johnson, Gary. "Death in Venice and the Aesthetic Correlative." *Journal of
Modern Literature* 27.3 (Winter 2004): 83-96.
- Kaufman, Walter. "Friedrich Nietzsche." *The Encyclopedia of Philosophy*.
New York: Macmillan, 1967.
- Lange, Victor. *Modern German Literature 1970-1940*. Ithaca: New York,
1945.
- Lukacs, George. *Essays on Thomas Mann*. Trans. Stanley Mitchell.
London: Penguin, 1964.
- Mann, Thomas. *Death in Venice and Seven Other Stories*. Translated by
Hans T. Lowe- Porter. New York: Vintage, 1962.
- Muller, Herbert J. *Modern Fiction: A Study of Values*. New York: Viking,
1937.
- Nietzsche, Friedrich. *The Birth of Tragedy and Genealogy of Morals*.
Trans. Frtanisis Golfing. New York: Anchor Books, 1965.
- Red T.J. *Thomas Man: The Uses of Tradition*. London: Oxford, 1974.
pp. 44-78.
- Swales, Martin. *Thomas Mann: A Study*. London: Heinemann, 1980.