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The Long Modernist Novel: An Introduction

Scott McCracken and Jo Winning

This issue of *Modernist Cultures* is devoted to the long modernist novel, an excessive form that attempts and fails to achieve the impossible. But what is the long modernist novel and why should length matter? How does it relate to existing categories such as the *roman fleuve* or new ones such as Franco Moretti's 'modern epic'? What is its relationship to disputed concepts such as 'stream of consciousness'? How do we periodise the category? What were its antecedents? How does the long modernist novel differ from the long nineteenth-century novel, such as *Bleak House* or *Middlemarch*? Was it, as we suggest in this issue, a phenomenon that begins with Henry James's late period and ends with the Second World War? Or can examples be found in the second half of the twentieth century? A novel such as Miguel Asturias's Guatemalan epic, *Men of Maize* (*Hombres de Maíz*), published in 1949, seems like an obvious successor, but where do we put later Latin American works such as those by Carlos Fuentes or more recently Roberto Bolaño?¹ Do they, like the works of Thomas Pynchon, perhaps fall into the category of postmodernism rather than modernism?

For reasons of space, all but one of the articles in this issue focus exclusively on long modernist novels begun between 1902 and 1939. But despite this focus our aim is open up the question of the long modernist novel: to begin a critical debate rather than to delimit its scope. Unlike the 'Ithaca' episode in *Ulysses*, we will not be able to answer all the questions the long modernist novel raises. We will not even be able to raise all the questions that demand to be asked; but if we succeed in refocusing critical attention on this remarkable

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international form so that other critics start to pose new questions and offer new answers, we will be more than satisfied.

Super-canon

Although individual examples of the long modernist novel, such as *In Search of Lost Time* or *Ulysses*, for example, have received sustained critical attention, very little work has been done on the form as a cross-cultural literary phenomenon in itself. Equally, and perhaps understandably given the demands each text makes on the reader, comparative work has been limited. The articles that follow aim to begin such comparative work. But which novels should be included as examples of what Franco Moretti calls this ‘super-canonical form’?² For the purposes of this issue we suggest the following, non-exhaustive list of novels from England, France, Ireland, Germany, the United States, and Austria:

- Henry James, *Wings of a Dove* (1902), *The Ambassadors* (1903), *The Golden Bowl* (1904)
- Romain Rolland, *Jean Christophe* (1904–12)
- Marcel Proust, *In Search of Lost Time* (1913–1927)
- Dorothy Richardson, *Pilgrimage* (1915–1967)
- James Joyce, *Ulysses* (1922)
- Ford Madox Ford, *Parade’s End* (1924–1928)
- Thomas Mann, *The Magic Mountain* (1924)
- Gertrude Stein, *The Making of Americans* (1924)
- Alexander Döblin, *Berlin Alexanderplatz* (1929)
- Robert Musil, *A Man without Qualities* (1930–1978)
- John Dos Passos, *USA* (1930)
- Thomas Mann, *Joseph and His Brothers* (1933)
- Virginia Woolf, *The Years* (1937)
- James Joyce, *Finnegans Wake* (1939)

Publication of all these novels began in the period 1902–1939 even if two of them—*Pilgrimage* and *A Man without Qualities*—were not published in full until several decades later. 1902, the publication date of *Wings of a Dove*, serves as a useful starting point, inaugurating James’s late period. It was followed two years later by the first volume of Romain Rolland’s *roman-fleuve*, *Jean Christophe* (1903–1912). If not part of the moment of high modernism, James and Rolland can be seen as precursors of the three authors who revolutionised prose fiction between 1913 and 1922 and whose narratives were the most discussed examples of the long modernist novel in the 1920s: Marcel Proust, Dorothy Richardson, and James Joyce. George H. Thomson

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has suggested that Rolland's long novel cycle *Jean Christophe* might have been a model for Richardson.³ Proust disliked Rolland's novel, but it may have been a negative influence on *In Search of Lost Time*, as were James's late novels, discussed in this issue by Kate McLoughlin, for Richardson.

The most discussed works of prose fiction in the 1920s, the novels of Proust, Richardson, and Joyce, were characterised by the wholesale rejection of the conventions of the nineteenth-century realist novel, opening up the form to narrative experiments with impressionism, point of view, and alternative states of consciousness, from fugue to dream to the hitherto undocumented banalities of the everyday. Both a response to and an intervention into the multiple conflicting temporalities of early twentieth-century modernity, long modernist novels sought to bring all the resources of earlier narrative forms to bear on the present, stretching the conventions of representation to their limits. However, their experimental techniques make it difficult to establish common features or a clear literary genealogy. Although some later examples, such as Alfred Döblin's *Berlin Alexanderplatz*, were a conscious attempt to follow Joyce's example, Stein, Proust, Richardson, and Joyce were not aware of each other's parallel projects when they began. This makes the almost simultaneous emergence of long modernist novels in different national cultures in the first half of the twentieth century all the more striking.⁴ However, the aim of this issue is not to provide a new literary taxonomy but rather to explore a critical concept that exceeds an easily defined group of texts.

Timing

One way to historicise the emergence of long modernist novels would be to see them as a response to the non-synchronicity of modern time, its multiple, contradictory temporalities. The long modernist novel responds with a complex, prolonged, contrapuntal narrative which enforces a slow reading, deceleration and decompression in the face of the time-space compressions that characterise capitalism's second wave of technological innovation between 1880 and 1920.⁵ Needless to say, the modern city is both the site of acceleration and the space the long modernist novel seeks to reconfigure so that the shock of the instant can be caught, reconsidered, and reflected upon. As Jeremy Tambling writes in this issue, long modernist novels 'are urban, but resist being mapped'. Without Paris, London, Dublin, Berlin, Vienna, or New York there would be no *A la recherche*, *Pilgrimage*, *Ulysses*, *Berlin Alexanderplatz*, *Ein Mann ohne Eigenschaften* or *USA*.

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While the mental life of the metropolis was subject to enough shocks in peacetime, it has to be asked what role the 1914–1918 war played, if not in the inception of the three pioneering works, since all three were begun (or in the case of *Ulysses* conceived) before the First World War, but in the influence it had on them, since it is difficult to ignore the impact of that catastrophic event on their long evolution into extended novels. All three in any case had a slow gestation. Proust's essay on Saint Beuve started to transform itself into the beginning of a novel in 1909, but *Du côté de chez Swann* was not published until 1913. Richardson experimented with a new prose style in a series of experimental 'middles' for the *The Saturday Review* from 1908, and the first draft of *Pointed Roofs* was written in a cottage in Cornwall in 1912, though it was not published until 1915. Richard Ellmann suggests that the idea for *Ulysses* had been germinating since at least 1907, but Joyce did not begin writing it until during the war, and the first instalment appeared in the *Little Review* in March 1918.⁶ *Pilgrimage* and *Ulysses* are both set before the war starts, so the conflict only appears in Proust's work, where it has a devastating impact on Paris and its inhabitants. Nonetheless, the writing of large parts of all three works took place during and after the war, and it is difficult to believe that their experiments with temporal contraction and expansion, disruption and fragmentation, reconstruction and recomposition were not affected by (to borrow the term Perry Anderson uses about social revolution in the same period) the 'imaginative proximity' of the First World War.

An exception perhaps is Gertrude Stein's *The Making of Americans*, discussed by Nicola Glaubitz in this issue, which counts as a pre-war work. The idea of the novel dates from 1902, but it was written between 1906 and 1911, although not published until 1925 by John McAlmon's Contact Editions. In later examples of the long modernist novel, the war cannot be ignored. As Michael Bell points out, Thomas Mann's *The Magic Mountain* was begun before the war but the narrative ends with Hans Castorp's death in it, so that the whole novel seems to foreshadow it. In Robert Musil's unfinished *A Man without Qualities*, the war haunts every page but is the end which the narrative can never bring itself to confront. Nicola Glaubitz argues that it is one of the novel's 'temporal and symbolic limits that are approximated in infinitesimal steps but never, in fact, reached and traversed'. *Parade's End* and *Berlin Alexanderplatz* are undeniably post-war novels, and in Dos Passos's *USA* the war structures the whole narrative. In each novel the conflict acts as anticipated event, traumatic experience, or marker of a new era. However, it is difficult to tell whether it is just the event

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itself that plays such a significant role or whether it also acts as a synecdoche for the intensity of modern experience.

A factor less discussed in current criticism was the revolutionary atmosphere of the period, which culminated in the Russian revolution in 1917, which itself sent out a ripple of insurrections across the globe. To return to Perry Anderson, if modernism appears in the context of the imaginative proximity of revolution, then the long modernist novel is a literary form that brings revolution to the text, opening up new possibilities for the long-term future where the shock experience of war closes them down. But, it has to be asked, why is length an essential part of this process?

Length

At the beginning of *Within a Budding Grove* (*A l'ombre des jeunes filles en fleur*)—the second volume of Proust's *In Search of Lost Time*—the protagonist's father invites the eminent diplomat, M. de Norpois, to dinner.⁷ Over one hundred pages later, the protagonist is himself invited to dinner with the Swanns, where he meets the author Bergotte. Only when he encounters Bergotte does the reader realise that these meetings are not just sequential, but structural, a structure only indicated (in a novel with very little by way of formal sections or chapters) by a single line break dividing the section that begins with the protagonist meeting Norpois from the section in which he meets Bergotte. The meetings mark a beginning and end that readers have to figure out for themselves. This implicit bookending provokes a structural (synchronic) comparison, but its function is also diachronic. The implied ending creates a beginning and that beginning is reconfigured as the start of a dialogue. What comes in between achieves a new significance because it is now positioned between a beginning and an ending. Intervening events such as Marcel's disappointment when he goes to see Berma play in Racine's *Phèdre* at the theatre and his first unsatisfying visits to a brothel are given new meaning as part of his journey towards his vocation as a writer.

This structure is signalled during the first meeting, but the reader only becomes aware of it retrospectively. Hearing that Norpois has dined at the Swanns, the protagonist asks timidly 'Was there a writer of the name of Bergotte at this dinner Monsieur?', but more to keep the conversation on the subject of the Swanns, with whom he is fascinated than out of an interest in Bergotte himself.⁸ Norpois is dismissive of the writer, as dismissive as he also appears to be of Marcel's early attempts at composition (although not of his ambition to become

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an author). Thus when Marcel meets Bergotte one of his points of reference is Norpois's poor opinion, which mingles on the one hand with Marcel's admiration for Bergotte as a writer and on the other with his disappointment with his unprepossessing appearance: 'a youngish, uncouth, thickset and myopic little man, with a red nose curled like a snail-shell and a goatee beard'.⁹

Norpois and Bergotte represent a thematic opposition in the novel. Norpois's language is the empty rhetoric of the skilled diplomat. He is able to invest even the most banal phrase with authority, a skill that is admired by Marcel's parents, but perhaps alludes to the weakness of France's position in Europe in the aftermath of the Franco-Prussian war. Bergotte's is the language of art: creative, but unreliable. Yet the internal structure that begins with Norpois and ends with Bergotte is as much a function of length as thematic opposition, and not just the length of the interval between the encounters, but the length of the novel sequence as a whole. If what happens between the two dinner parties achieves some of its meaning through the provisional beginning and end given by the encounters, the length of the narrative that divides beginning and end means that it is difficult to read the sequence as self-contained: the loose structure opens itself up to other possible narrative configurations.

This is the case even though the temporal structure of the section mimics on a small scale the characteristic ellipse of *In Search of Lost Time*, where a moment in the present enters into an unexpected dialogue with a moment in the past through an involuntary memory. As Paul Ricoeur writes in the second volume of *Time and Narrative*: 'The singular character of [*In Search of Lost Time*] is due to the fact that the apprenticeship to signs, as well as the irruption of involuntary memories, represents the form of an interminable wandering, interrupted rather than consummated, by the sudden illumination that retrospectively transforms the entire narrative into the invisible history of a vocation.'¹⁰ Length is essential to this process in order to narrate the period in which time has been lost. Not just the time narrated, but also the time of narration need to be long so that the reader experiences the second encounter at a time distant to the first, when its impression is beginning to fade.

Length in the modernist novel is thus both structured and open-ended. It deviates from generic norms and lacks the visible narrative infrastructure of the nineteenth-century realist novel. Consequently, its long and difficult form, the inclusion of unprocessed experience, of altered states of consciousness, its use of fragments and montage, may repel the reader. Franco Moretti describes the genre he defines

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as ‘modern epic’ as not just an ‘almost super-canonical form’, but ‘one that is virtually unread’ (*ME* 4). This conscious embrace of difficulty, often seen as one of modernism’s defining features, is then largely to do with the long modernist novel’s engagement with the complexities of time, but it can also be taken as an invitation to engage with the narrative in new ways. The readers of *In Search of Lost Time* are free to relate its parts to one another as they wish. In this respect, the long modernist novel accentuates Ricoeur’s third definition of mimesis – mimesis₃ – the point at which the reader intervenes in the text. For Ricoeur, mimesis₁ means the ‘familiar pre-understanding we have of the order of action’ (*TN.1* xi) and mimesis₂ means the act of poetic composition. Mimesis₃ ‘marks the intersection of the world of the text and the world of the hearer or reader; the intersection, therefore, of the world configured by the poem and the world wherein real action occurs and unfolds its specific temporality’ (*TN.1* 71).

Dorothy Richardson, whose own long novel sequence, *Pilgrimage*, was routinely compared with that of Proust’s *A la Recherche* in the 1920s, wrote to her patron Bryher (Annie Winifred Ellerman) in 1927 that she was reading *In Search of Lost Time*: ‘two volumes at a time now one from each end to meet presently in the middle. A change from reading all over the series haphazard, & then from beginning to end & then from end to beginning.’¹¹ Similarly, in this issue, Nicola Glaubitz writes of Robert Musil’s *A Man Without Qualities* that its ‘textual operations do not mimic a complex reality, they mimic (and mock) forms and methods of reality construction [...] [e]nabling the reader to apply organizing principles to the text itself (or to the reader’s life world). In this sense, according to Glaubitz, the long modernist novel ‘generates complexity’.

With complexity in mind, ‘long’ becomes a usefully ambiguous adjective which might be used to describe at least six different aspects of the long modernist novel:

- 1) The most obvious meaning, a long novel as measured by the length of the narrative: the number of pages or words it contains.
- 2) A novel about an extended duration, Günter Grass’s *The Flounder* for example. This would correspond to Ricoeur’s mimesis₁ in the sense that the action extends over a long period.
- 3) A novel that was written over a long time. This would correspond to Ricoeur’s mimesis₂ in that it relates to the novel’s composition, but, as with a number of the texts above, involves a recognition of how the narrative changed and developed in response to the author’s life, milieu, and historical circumstances.

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4) A novel that takes a long time to read. This would correspond to Ricoeur's mimesis₃ in that the time required might be as much about the narrative's (modernist) difficulty as about the thickness of the book. (As Michael Bell writes in his article in this issue, *Dr Faustus* is 'not exceptionally long, but feels massive'.)

5) A novel that is published in several volumes over a long period of time.

6) A novel that is about 'long experience', which here will have to function as a less than adequate translation of Walter Benjamin's *Erfahrung*, discussed in this issue by Kate McLoughlin: the long process of reconfiguring, reflecting upon, and coming to terms with the shock experience of modernity.

These aspects cannot be easily separated. Because the time of composition of the long modernist novel tends to be lengthy, there is a complex relationship between the time of writing, life experience, life writing, and the experience narrated. Intense experiences, such as war, for example, are reconfigured within a long narrative. In addition, the time of reading is also often extended by serial or episodic publication. *In Search of Lost Time* was published in eight parts between 1913 and 1927, *Pilgrimage* in thirteen parts between 1915 and 1967. *Ulysses* was serialised in the *Little Review* between 1918–1920 (as was the fifth volume of *Pilgrimage* in 1919). If Joyce's prose work from *Dubliners* to *Finnegans Wake* is thought of as one work, a not unreasonable proposition, then the time of writing for all three writers is extensive. There seems to be a significant relationship between long composition, the long form, and the time required by the reader to engage with it, a factor that adds an extra dimension to the productive dialectic identified by Ricoeur between the time taken to narrate and the time of the things that are narrated.¹² Even the sequence between meeting Norpois and meeting Bergotte in *Within a Budding Grove*, discussed above, requires a lengthy and intensive investment of time from the reader, and confronting the collected edition of a long modernist novel can be daunting. It would seem reasonable to request help from the critics.

Critical Perspectives

Yet, as Jeremy Tambling noted at the conference from which the essays in this volume are drawn, no single text serves as the critical touchstone for the long modernist novel. Nonetheless, two indispensable critical texts for understanding the form have already been mentioned in this introduction. The first is Paul Ricoeur's three volume philosophical

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work *Time and Narrative*, which devotes a chapter of volume two to ‘The Fictive Experience of Time’, where it discusses *Mrs Dalloway*, *The Magic Mountain*, and *In Search of Lost Time*. The second is Franco Moretti’s *Modern Epic* which, while it mentions nearly all the texts listed above, argues against the value of placing the long narratives of the early twentieth century in relation to the amorphous concept of modernism. They should instead, Moretti suggests, be seen as examples of a modern manifestation of the epic form that extends back to Goethe’s *Faust* and forward to Gabriel Garcia Marquez’s *One Hundred Years of Solitude*.

Ricoeur’s thesis is that narrative is the means through which humanity configures its relationship to time: ‘time becomes human time to the extent that it is organised after the manner of a narrative; narrative, in turn, is meaningful to the extent that it portrays features of temporal experience’ (TN.1 3). The three modernist novels he chooses as example, however, do more than this. *Mrs Dalloway*, *The Magic Mountain*, and *In Search of Lost Time* are more than ‘tales of time’: ‘All fictional narratives are “tales of time” inasmuch as the structural transformations that affect the situations and characters take time. However only a few are “tales about time” in as much as in them it is the very experience of time that is at stake in these structural transformations’ (TN.2 101). Secondly, each work creates what Ricoeur calls ‘discordant concordance’: ‘varieties of temporal experience that only fiction can explore’. Thirdly, each of the novels reaches out to the extratemporal (an example would be what Michael Bell describes as the long modernist novel’s ‘organization of time as myth’). For Ricoeur, the novels detect ‘temporalities that are more or less extended, offering in each instance a different figure of recollection, of eternity in or out of time, and [...] of the secret relation between eternity and death’ (TN.2 101).

Two of Ricoeur’s ‘tales about time’, *The Magic Mountain* and *In Search of Lost Time*, are long modernist novels. *Mrs Dalloway* is much shorter in length, but is no less concerned with the contradictory temporalities of modernity. If only *The Years* comes close to being long in length (and even then it is less than five hundred pages), all of Woolf’s novels are concerned with the relationship between the everyday experience of time and what Ricoeur calls ‘monumental time’, the time of power and authority, of which the strokes of Big Ben, which punctuate *Mrs Dalloway*, is just ‘the audible expression’ (TN.2 106). The famous ‘Time Passes’ section of *To The Lighthouse* is a relatively brief formal response to the problem of narrating a length of time, as well as, of course, a requiem for the war and its dead. One

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of the paradoxes of modernist fiction is that extended time is often figured by brevity, the fullness of experience by absence or an empty space. In each case, the limits of the form or the delineation of a gap gesture to the unrepresentability in narrative of long duration. In this respect, there is always a dialectical relationship in the modernist novel between brevity and length and between the immeasurable and nothing. This means that while it is not focus of this issue, modernist short fiction, by such writers as Kafka, Borges, or Beckett, has more in common with long modernist fiction than might first appear to be the case. Nicola Glaubitz suggests that this process has already started in the nineteenth century when '[f]ragment and anecdote lend themselves to the presentation of featureless statistical composites', but novels such as Stein's *The Making of Americans* combine 'even shorter and even fewer narrative units with length'. Jeremy Tambling suggests that Borges's short stories may be his way of illuminating the same predicament as that illustrated by the long modernist novel.

As Ricoeur explains in his readings of his three chosen novels, they attempt to narrativize 'irreconcilable' temporal perspectives, including concepts of the 'extratemporal'. *Mrs Dalloway* manages the relationship between Clarissa Dalloway's internal time and 'monumental time', but the novel goes beyond this opposition and succeeds in representing a whole network of times, which reverberate on one another. *The Magic Mountain* succeeds in creating an imaginary space in the sanatorium that is outside historical time. At certain moments, for example the 'Snow' chapter, 'narrated time and the experience of time together find their culmination'. Indeed, Ricoeur writes that 'the whole art of composition' of *The Magic Mountain* is 'to produce this conjunction at the peak between the narrated time and the experience of time'. At the end of novel, however, 'discordance wins out over concordance', but the 'consciousness of discordance has been "elevated" one step higher'. As in *Mrs Dalloway*, the narrative finds a way to bring to representation and make the reader aware of the multiple temporalities of modernity.

Not surprisingly, *In Search of Lost Time* is subjected to the longest reading. Ricoeur rejects the idea that the novel is about the author's life:

the novel does not owe its fictional status to the events of Proust's life [. . .] but to the narrative composition alone, which projects a world in which the narrator-hero tries to recapture the meaning of an earlier life, itself wholly fictive. Time lost and time regained are thus to be understood together as the features of a fictive experience unfolded within a fictive world. (*TN* 2. 131)

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Instead, he concludes that time regained is actually the discovery of the consciousness of time. Writing is the means through which such a consciousness is achieved, because writing permits the writer to posit an idea of the extratemporal from which lost time can be regained:

the extratemporal is only the first threshold of time regained. First, there is the fugitive character of contemplation itself; then, there is the necessity to support the hero's discovery of an extratemporal being that constitutes him through the heavenly nourishment of the essences of things; finally, we find the immanent, and nontranscendent, character of an eternity that mysteriously circulates between the present and the past, out of which it creates a unity. (TN.2 141)

Yet the novel in prospect and even the novel written will not succeed in bringing the truth of a life and its impression together. What it can do is bring to consciousness the act of contemplation needed to regain lost time. This would mean that a long modernist novel such as Dorothy Richardson's *Pilgrimage* might be read not as a journey through life, but as a pilgrimage in contemplation, to the point where a lifetime might be understood. In practice, as Kate McLoughlin's essay demonstrates, such moments of revelation are few. Moreover, the ultimate point is never reached, life is cut off before a full revelation can occur. The long modernist novel, then, which attempts to create a narrative through which the experience of life can be understood, acts as a kind of temporary place holder: 'Remembrance has generated, in the phrase of Hans Robert Jauss, only an interim time, that of a work yet to be accomplished, one that may be destroyed by death' (TN 2. 152).¹³ As Eveline Kilian points out, the effect of this is to question the authority of the heteronormative time of the realist novel which centres on a protagonist's progression to marriage and family. Using Ricoeur's argument, she suggests that 'suspension' of 'time lost', which occurs before it is regained, permits discordant queer times, a possibility that is exploited most effectively by Dorothy Richardson's *Pilgrimage*.

These ideas of the long modernist novel as a temporary place holder, as concerned with 'interim' or 'suspended time', suggests that its narrative projects an ideal, but impossible form, because it can never achieve what it sets out to do. It is unfinishable. As Michael Bell says of Robert Musil's *The Man Without Qualities*: 'Its unfinished state, in other words, although there may also have been contingent reasons, seems to be part of its immanent logic'. In her essay, Nicola Glaubitz agrees that aesthetic failure is part of the logic of the form. Although Glaubitz argues that this is at odds with the epic totality that Moretti states is the modern epic's aspiration, the modernity of the 'modern

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epic' complicates that totality, so that he too accepts that it will always remain only an aspiration. He writes that stream of consciousness achieves not dominion, but extension: 'It begins as the sign of crisis: of an Ego bombarded, divided, in difficulty. But gradually it learns to confront the countless stimuli swirling through the streets of the modern city, and to capture them. It provides the metropolis with a form, and its inhabitants with a perspective' (*ME* 124).

However, it is a 'technique of possibility' rather than realization (*ME* 143). Joyce's steam of consciousness in *Ulysses* achieves no 'dominion over things here':

Every sentence, and almost every word, of the stream of consciousness is a world in itself: complete, independent. Every paragraph, a digression in miniature—which continues to expand, like the one we have just read, because there exists no "organic" fetter to hold in check. It is the logic of mechanical form: the potentially infinite addition of Goethe, Flaubert, Kraus, Pound, Dos Passos, Musil [. . .] And indeed, for Joyce, 'to work' at *Ulysses* basically means to extend *Ulysses*, until the day when the printer loses patience, and sends the proofs—scribbled over for the nth time—back to him: "*trop tard*". (*ME* 151–52)

Moretti argues that in contrast to *A Portrait of the Artist* there is no revelation in *Ulysses*. The novel's extension merely allows Bloom to live, to cope with a life that will finish but will always be incomplete. In the face of the discordant concordance of modernity, the long modernist novel tries different modes incompleteness in both finished and unfinished forms.

Critical work on the long modernist novel is both unfinished and incomplete. The articles that follow will neither finish the job nor complete it, but they do open up the debate, offering the kind of comparative work this international form demands. We are sure this issue will not be the last word on the long modernist novel, and that others will follow, extending the form's range in both time and space, forward and backwards, to and beyond the cities and countries covered here.

Notes

1. Gerald Martin's *Journeys Through the Labyrinth: Latin American Fiction in the Twentieth Century* for example argues that Latin American magical realism stems from a 'Ulyssean' moment (London: Verso, 1989).
2. Franco Moretti, *Modern Epic: The World System from Goethe to García Márquez* trans. by Quintin Hoare (London: Verso, 1996), p. 4. Hereafter cited parenthetically as *ME*.

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3. George H. Thomson, 'Dorothy Richardson and Romain Rolland', *Pilgrimages: A Journal of Dorothy Richardson Studies* 3 (2010), 26–30.
4. By 1920, they were all connected, if not in touch, through overlapping networks, centred in Paris, and there is clearly more to be said on the common cultural infrastructure of patronage, little magazines, publishers, salons and bookshops which supported and sustained the development of the long modernist novel as a form.
5. See David Harvey, *The Condition of Postmodernity* (Oxford: Blackwell, 1990), pp. 260–83.
6. Richard Ellmann, *James Joyce* (Oxford: Oxford UP, new and revised edition 1983), p. 230.
7. Below we follow the convention of calling the protagonist Marcel, although critics are divided as to whether this is appropriate.
8. 'I asked timidly, still trying to keep the conversation to the subject of the Swanns': Marcel Proust, *Withing a Budding Grove* trans. by C. K. Scott Moncrieff and Terence Kilmartin, revised by D. J. Enright (London: Vintage, 2002), p. 51.
9. *Ibid.*, p. 139.
10. Paul Ricoeur, *Time and Narrative*, 3 vols, vols 1 and 2 trans. by Kathleen McLaughlin and David Pellauer, vol 3 trans. by Kathleen Blamey and David Pellauer (Chicago: Chicago University Press, 1985–88), II, pp. 131–32. Hereafter cited parenthetically as *TN*, followed by volume and page number.
11. Gloria G. Fromm ed., *Windows on Modernism: Selected Letters of Dorothy Richardson* (Athens, GA.: University of Georgia Press, 1995), p. 146.
12. Ricoeur, *Time and Narrative*, II, p. 100.
13. We are grateful to Elizabeth Pritchett for this idea of the long modernist novel as a kind of temporary place holder, through which the experience of life might be understood.