Lukács’ charges against modernism:
1218-9 view of the world is static
1218 false view of people: not *zoon politikon*, but solitary, asocial;
1219-20 thrown-ness into being; thus ahistorical in 2 ways: 1) hero confined within limits of experience, 2) has no personal history--is just thrown into the world
1220 modern subjectivism reduces all potentiality to abstract (as opposed to concrete) potentiality
1221 whereas realist lit shows both abstract and concrete potentiality, subjectivism doesn’t make the distinction; leading to
1222 disintegration of personality (character can’t actually achieve anything) and attentuation of reality (world is essentially inexplicable); lacks consistent view of human nature; obscures human motives, furthers dissolution of personality
1223-4 obsessed with psychopathology, makes pathology the goal rather than starting point; to the extent that the flight into pathology is a protest, it is a protest which can never be fruitful
1225 makes typology impossible, because nothing is seen as normal; glorifies perversity and idiocy
1226 experimental “distortion” not seen as such because there is no concept of the normal; no standard by which normal and abnormal can be seen in social context; in general, deprives literature of a sense of perspective
1226-7 static approach to reality, rejects concept of future; allows for no true development; human activity robbed of meaning
1228 alters sense of time: Bergsonian subjective time becomes synonymous with real time
1229 in modernist allegory, transcendence implies the negation of immanent meaning
1230 modernist allegory denies the typical, in favor of the view that everything equals everything else; replaces concrete typicality with abstract particularity
1232 leads to destruction not merely of literary forms but of literature itself
The Lukács-Joyce debate

The class will split into two groups, one representing Lukács, the other representing Joyce.

If you are chosen to be Lukács, your task will be to accuse Joyce of violating the true purpose of art. Your evidence is “The Dead,” especially those passages which are not realistic or which are modernist in effect or ideology. You should level against Joyce specifically as many as possible of the charges you level in your article against modernism generally.

If you are chosen to be Joyce, your job is to defend yourself against the attack, in one of two ways:

1) argue that Lukács is wrong about the purpose of art (but be able to explain how you’re being genuinely Joycean in your claims about the purpose of art)
2) agree that Lukács is right or partly right about one or more of the purposes of art, but explain how your modernist aesthetic is in fact fulfilling those purposes.

Note to both groups: “The Dead” is a story with strong realist elements (it is certainly more realist than Ulysses or Finnegans Wake). You may use this fact however you see fit, but please try to keep your primary focus on those elements in “The Dead” which are more modernist, as Lukács uses the term, than realist.