John Barth - "The Literature of Exhaustion" (1967): Re-read the text to find, discuss, understand, and later, explain the following quotations:

1. "Virtuosity is a virtue and what artists feel about the state of the world and the state of their art is less important than what they do with that feeling" 64
2. "exhausted possibility" 64
3. "Art and its forms and techniques live in history and certainly do change … to be technically out of date is likely to be a genuine defect" 66
4. What is Barth suggesting with his reference to D.H. Lawrence’s Wuthering Heights? 69
5. "He writes a remarkable and original work of literature, the implicit theme or which is the difficulty, perhaps the unnecessity, of writing original works of literature. His artistic victory, if you like, is that he confronts an intellectual dead end and employs it against itself to accomplish new human work" 70
6. "Literary forms certainly have histories and historical contingencies, and it may well be that the novel’s time as a major art form is up, as the ‘times’ of classical tragedy, Italian and German grand opera, or the sonnet sequence came to be" 71
7. “‘History repeats itself as farce’ – meaning, of course, in the form or mode of farce, not that history is farcical” 72
8. "Borges defines the Baroque as ‘that style which deliberately exhausts (or tries to exhaust) its possibilities and borders upon its own caricature’” 73

John Fowles – Mantissa (1982), Part 2 - Please describe what is happening in each of the following quotations and how it might reflect some of the theories we have been discussing:

1. “with a speed and vigor markedly absent from his previous behavior,”
2. “as a cutthroat razor might slash across a face in Glasgow”
3. “It was just an idea.” “Like hell it was. You lyin’ sod.” “A little tryout. A first sketch.”
4. “If you don’t mind my mentioning it, I think you’re rather overdoing ‘bleeding’ in the stichomythia.”
5. “we should therefore not be respectively standing and kneeling here in this absurd hospital room that I haven’t even had the patience to describe properly by square old standards”Of course the whole genre is in a mess. Death of the novel, that’s a laugh. I wish to all my famous relations it was. And good riddance.” She pauses again. “It’s what I loathe about this rotten country. And America, that’s even worse. At least the French are doing their best to kill the whole stupid thing off for good.”
6. “I only seem real because it is your nauseating notion that the actually totally unreal character I’m supposed to be impersonating should do so. In fact a real me in this situation would avoid all reference to the matter, especially as she would never have got herself into the situation in the first place. If she had any choice. Which she doesn’t. As she isn’t real.” She cranes and shivers her head at him. “You’re doing exactly what you always do: chasing your own tale.”
7. “I could always drag in a deus ex machina. Let me think. We leave here together, we drive away, we have a terrible car crash, you are crippled and hideously disfigured for life, once more I suffer a major amnesia, ten years later we meet again by chance and I fall in love with you in your wheelchair. For purely spiritual reasons, of course.”
8. “I’d just like to suggest that since all the boring bed scenes would have taken place in the fantasy preamble, you could then institute a much cooler and more contemporary tone and concentrate on the really serious and adult things. Our cultural backgrounds. Politics. Issues like abortion and street violence. Nuclear disarmament. Ecology. Whales. White bread. Whatever it was that prevented us from fully committing to each other.” “The subtler nuances of so much liberal Angst?”
9. “Oh Miles!” She gives a hurried smile down. “Really. I thought we were speaking outside the illusions of text.” She looks up again. “I mean, take just that one time when, as Dr. Delfie, I asked you why you didn’t just get off the bed and leave the room. In reality you took six weeks
John Fowles – *Mantissa* (1982) – parts 3 & 4: Please explain what is happening in the quotations and give your opinion

1. ‘…a bit of brothel exotica shipped in from the Barbados four hundred years ago…’ she breaks off. ‘I realize I’m only a goddess.’ 173

2. A whole united nations of female eyes, mouths, breasts, legs, loins, bottoms … 181

3. The way she goes on, one would think she was just an ordinary woman; even worse, a wife 182

4. ‘Delphi Dancing Girls’ was right; many a true word … my God, he wouldn’t mind betting the few that had produced something worthwhile had done so very much not because of, but in spite of Erato 183

5. Just one more brainwashed, average female 184

6. To make them waste their vital intellectual aspirations and juices on mantissae and trivia, mere shadows on the wall 185

7. One may conceivably allow Erato, a la japonaise, a few sentences in Broken English. 186

8. The next instant he has sat up as if he has touched not his body, but boiling water” 187

Homework: Please read the following in this order:

1. Peter Ackroyd’s *Plato Papers*

2. Gibson & Wolfreys, *Peter Ackroyd The Ludic and Labyrinthine Text: Plato Papers*

3. Patricia Waugh, “What is Metafiction?” in *Metafiction*

4. Start reading Jeanette Winterson, *The Passion* ready for the week after…