

Early Twentieth-Century Fiction

<http://e2ofic16.blogs.rutgers.edu>

TTH 4 (Tuesdays and Thursdays, 1:10 p.m.–2:30 p.m.) in Murray 115

Professor Andrew Goldstone (andrew.goldstone@rutgers.edu)

Office hours: Tuesdays 2:30–4:30 in Murray 019

COURSE DESCRIPTION

This course is a study of novels and stories in English from 1890 to 1950. The first half of the last century saw tremendous social upheaval—including two world wars, the enfranchisement of women, the zenith and decline of the European empires, and revolutions in communication and trade. This course seeks to understand how these changes made possible a major *expansion* and *diversification* of fiction-writing and fiction-reading. Though the enormous breadth of the production of fiction in English in this period makes any comprehensive survey inconceivable, the readings are chosen to indicate the *range* of that production across space (U.S., England, Ireland, India), target audiences, political platforms, themes, and subgenres. Particular emphases include the social significance of literary style, the changing uses of genres like the coming-of-age novel, and the transformation of English into a global literary language. The primary readings are novels or stories by Henry James, Joseph Conrad, James Joyce, Jean Toomer, Ernest Hemingway, Virginia Woolf, Dorothy Sayers, William Faulkner, Zora Neale Hurston, Mulk Raj Anand, Djuna Barnes, and R. K. Narayan.

The format of the class will be mixed lecture and discussion. Every period will include both small- and large-group conversations. The major writing assignments consist of two papers and a take-home final.

LEARNING GOALS

1. Develop the skills of interpreting and explaining individual fictions in the context of a range of historical possibilities.
2. Learn to analyze how the course texts participate in twentieth-century history.
3. Understand the concepts of “modernism” and “modernity” and join the academic conversation about how those concepts fit or fail to fit the fictions we study.
4. Gain substantial knowledge of early twentieth-century fiction in English through broad reading.

REQUIREMENTS

5% PARTICIPATION IN CLASS

This class emphasizes active learning. Every class session will require you to discuss the readings with your peers and with me. You will be graded according to whether you come to class, on time, with the reading done and the texts in hand; during the small group discussions, I will visit groups and take careful note of who is contributing thoughtfully and actively. Disruptive behavior during either lecture or discussion—including non-class use of computers or phones, inappropriate talking, multiple or group bathroom breaks, loud eating—harms everyone’s learning and will damage your participation mark.

All this is meant to encourage you to engage seriously with the ideas and ways of thinking we are developing in this course. You aren’t supposed to know all the answers in advance—but you are required to make your best effort to figure things out as we go along, and to work with your classmates to help them do so as well.

Grading: two or fewer absences or equivalent, 3.5–4.0; three absences or equivalent, 3.0–3.5; four absences or equivalent, 2.0–3.0; more than four absences or equivalent, 0.

5% REGULAR INFORMAL WRITING ASSIGNMENTS

The other aspect of course participation consists in informal writing outside of class. Every week each student will add to an electronic *commonplace book*; occasionally further analytic writing, on the basis of your own or others’ commonplace-book entries, will also be required and graded on a pass-fail basis. Each student will also be required to visit me in office hours at least once during the term.

Grading: two or fewer blog entries missing or late, 4.0; three or four entries missing or late, 2.0; five or more entries missing or late, 0.

30% PAPER 1

An interpretive essay (5–7 pp.) making an argument about one text. Choice of topics distributed in advance.

30% PAPER 2

An interpretive essay (6–8 pp.) making an argument about one text. Choice of topics distributed in advance.

30% TAKE-HOME FINAL

Essay questions, open book, no collaboration.

GRADING

N.B. You cannot pass the course unless you complete both papers and the take-home final.

Grades will be given on the four-point scale as specified in the Undergraduate Catalog. In converting the final numerical score to a letter, the equivalents in the Catalog are taken as the *maxima* of intervals open on the left and closed on the right. Thus A corresponds to scores strictly greater than 3.5 and less than or equal to 4.0, B+ to scores greater than 3.0 and less than or equal to 3.5, B to scores greater than 2.5 and less than or equal to 3.0, and so on. There are no “minus” grades. The general standards for grades are as follows:

A range (3.5, 4.0]: Outstanding work, demonstrating thorough mastery of course materials and skills.

B range (2.5, 3.5]: Good work, demonstrating serious engagement with all aspects of the course but incomplete mastery of course materials and skills.

C range (1.5, 2.5]: Satisfactory work, meeting requirements but indicating significant problems mastering the course materials and skills.

D (0.5, 1.5]: Poor or minimally passing work, meeting the basic course requirements, but frequently unsatisfactory in several major areas.

F [0, 0.5]: Failure due to unmet course requirements or consistently unsatisfactory work.

ACADEMIC INTEGRITY

Students and instructors have a duty to each other and to our community to abide by norms of academic honesty and responsibility. To present something as your own original writing when it is not is plagiarism. Plagiarism and other forms of cheating are serious violations of trust. Academic dishonesty, including plagiarism, will have severe consequences, in accordance with the University Policy on Academic Integrity and the Code of Student Conduct. For details about the University’s academic integrity policies, please see academicintegrity.rutgers.edu.

STUDENTS WITH DISABILITIES

All reasonable accommodation will be given to students with disabilities. Students who may require accommodation should speak with the professor at the start of the semester. You may also contact the Office of Disability Services (disabilityservices.rutgers.edu; 848-445-6800).

SCHEDULE

When commonplace-book entries are due, they are to be posted by 5 p.m. on *Monday*.

TUESDAY, SEPTEMBER 6.

Introduction.

THURSDAY, SEPTEMBER 8.

James, "The Art of Fiction."
Wilde, "The Decay of Lying."

(MONDAY, SEPTEMBER 12.)

Make a first commonplace book entry by 5 p.m.

TUESDAY, SEPTEMBER 13.

James, "The Beast in the Jungle."

THURSDAY, SEPTEMBER 15.

Woolf, "Modern Fiction."
Bürger, *Theory of the Avant-Garde*, 47–54.
Casanova, *The World Republic of Letters*, 91–96.

TUESDAY, SEPTEMBER 20. COMMONPLACE.

Conrad, *Heart of Darkness*, 103–160 (pts. 1–2 of the novella). Neither "Youth" nor other Conrad stories are required.

THURSDAY, SEPTEMBER 22.

Conrad, *Heart of Darkness*.
Paper 1 topics distributed: James, Conrad, or Joyce.

TUESDAY, SEPTEMBER 27. COMMONPLACE.

Joyce, *Portrait*, chaps. 1–2.

THURSDAY, SEPTEMBER 29.

Joyce, *Portrait*, chaps. 1–3.

TUESDAY, OCTOBER 4. COMMONPLACE AND ANALYZE.

Joyce, *Portrait*, complete.

THURSDAY, OCTOBER 6.

Joyce, *Portrait*.

TUESDAY, OCTOBER 11. PAPER 1 DUE. NO COMMONPLACING.

Sayers, *Whose Body?*, complete.

THURSDAY, OCTOBER 13.

Sayers, *Whose Body?*
Toomer, *Cane*, up through “Bona and Paul.”

TUESDAY, OCTOBER 18. COMMONPLACE.

Toomer, *Cane*, complete.

THURSDAY, OCTOBER 20.

Hemingway, *In Our Time*, selections:
“On the Quai at Smyrna.”
All the interchapters and “L’Envoi.”
“Big Two-Hearted River” (both parts).
Optional: the rest of the collection.

TUESDAY, OCTOBER 25. COMMONPLACE.

Hemingway, *In Our Time*, selections, as above.
Woolf, *Mrs. Dalloway*, through 94 (twelve o’clock).

THURSDAY, OCTOBER 27.

Woolf, *Mrs. Dalloway*, complete.

(MONDAY, OCTOBER 31.)

Last day to withdraw from the course with a “W.”

TUESDAY, NOVEMBER 1. COMMONPLACE AND MIND-READ.

Woolf, *Mrs. Dalloway*.
Zwerdling, “*Mrs. Dalloway* and the Social System.”

THURSDAY, NOVEMBER 3.

Woolf, *Mrs. Dalloway*.
Woolf, *A Room of One's Own*, chap. 3.

TUESDAY, NOVEMBER 8. COMMONPLACE.

Faulkner, *As I Lay Dying*, through 152 (Tull's chapter beginning "When I told Cora how Darl jumped out of the wagon.")

THURSDAY, NOVEMBER 10.

Faulkner, *As I Lay Dying*, complete.
Paper 2 topics distributed: Sayers through Hurston.

TUESDAY, NOVEMBER 15. COMMONPLACE.

Anand, *Untouchable*, complete.

THURSDAY, NOVEMBER 17.

Anand, *Untouchable*.

TUESDAY, NOVEMBER 22. (THURSDAY SCHEDULE.) COMMONPLACE.

Hurston, *Their Eyes*, through 99.

(THURSDAY, NOVEMBER 24. THANKSGIVING RECESS.)

TUESDAY, NOVEMBER 29. PAPER 2 DUE. NO COMMONPLACING.

Hurston, *Their Eyes*, complete.

THURSDAY, DECEMBER 1.

Barnes, *Nightwood*, 3-83 (through "The Squatter").

TUESDAY, DECEMBER 6. COMMONPLACE: HISTORICAL LINE.

Barnes, *Nightwood*, complete.

THURSDAY, DECEMBER 8.

Narayan, *Malgudi Days*, selections. Please read in the following order, which tracks the order of publication rather than the order Narayan chose much later for the collection:

1. "Father's Help" (66-72) (1942)

2. "Out of Business" (91-96) (1942)
3. "Attila" (97-101) (1942)
4. "The Axe" (102-7) (1942)
5. "Forty-five a Month" (85-90) (1943)
6. "Engine Trouble" (78-84) (1943)
7. "Iswaran" (53-60) (1944)
8. "Fellow-Feeling" (40-46) (1944)
9. "Gateman's Gift" (26-33) (1944)
10. "An Astrologer's Day" (9-13) (1944)
11. "The Doctor's Word" (21-25) (1944)
12. "The Missing Mail" (14-20) (1944)
13. "Lawley Road" (111-17) (1956)

TUESDAY, DECEMBER 13. COMMONPLACE.

Narayan, *Malgudi Days*, selections, as above.

(THURSDAY, DECEMBER 15. READING DAY; NO CLASS.)

Last day to make arrangements to submit the take-home final electronically.

(DECEMBER 16-23. EXAM PERIOD.)

SATURDAY, DECEMBER 17. TAKE-HOME FINAL DISTRIBUTED.

The exam is designed to be completed in three hours. Spend no more than four hours.

MONDAY, DECEMBER 19. TAKE-HOME FINAL DUE BY 3 P.M.

Submit *in person* in our regular classroom between 12 p.m. and 3 p.m. Earlier or electronic submission *by arrangement only*.

READINGS

ISBNs are included to help students ordering books online. For my general advice about buying course books, see andrewgoldstone.com/book-buying.

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| <p>Anand, Mulk Raj. <i>Untouchable</i>. London: Penguin, 1935. ISBN: 9780140183955.</p> <p>Auerbach, Erich. <i>Mimesis: The Representation of Reality in Western Literature</i>. Translated by Willard R. Trask. Princeton: Princeton University Press, 1953. Excerpt on Sakai.</p> <p>Barnes, Djuna. <i>Nightwood</i>. New York: Norton, 2006. ISBN: 9780811216715.</p> | <p>Bone, Martyn. "The (Extended) South of Black Folk: Intraregional and Transnational Migrant Labor in <i>Jonah's Gourd Vine</i> and <i>Their Eyes Were Watching God</i>." <i>American Literature</i> 79, no. 4 (December 2007): 753-79. http://dx.doi.org.proxy.libraries.rutgers.edu/10.1215/00029831-2007-038. Recommended.</p> |
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- Bürger, Peter. *Theory of the Avant-Garde*. Translated by Michael Shaw. Minneapolis: University of Minnesota Press, 1984. Excerpt on Sakai.
- Casanova, Pascale. *The World Republic of Letters*. Translated by M. B. DeBevoise. Cambridge, MA: Harvard University Press, 2004. Excerpt on Sakai.
- Conrad, Joseph. *Heart of Darkness*. In *Youth: A Narrative; and Two Other Stories*. <http://archive.org/details/youthnarrativetwoconrrich>. The Oxford paperback is preferable.
- . *Heart of Darkness and Other Tales*. Rev. ed. Edited by Cedric Watts. Oxford University Press, 2002. ISBN: 9780199536016. Recommended. Online alternative available.
- Faulkner, William. *As I Lay Dying*. New York: Vintage, 1990. ISBN: 9780679732259.
- . *As I Lay Dying*. New York: Norton, 2009. ISBN: 9780393931389. Alternate edition with notes.
- Hemingway, Ernest. *In Our Time*. New York: Scribner, 1996. ISBN: 9780684822761. There is no acceptable online alternative.
- Hurston, Zora Neale. *Their Eyes Were Watching God*. 1937. New York: Harper Perennial, 2013. ISBN: 9780060838676.
- James, Henry. *Major Stories & Essays*. New York: Library of America, 1999. ISBN: 9781883011758. Recommended.
- . “The Art of Fiction.” In *Partial Portraits*. New York: Macmillan, 1894. Internet Archive. <http://archive.org/details/partialportraitsoojameiala>. Print alternative recommended.
- . “The Art of Fiction.” In *Major Stories & Essays*. Online alternative available.
- . “The Beast in the Jungle.” In *The Better Sort*. New York: Scribner, 1903. Internet Archive. <http://archive.org/details/bettersortoojamegoog>. Print alternative recommended.
- . “The Beast in the Jungle.” In *Major Stories & Essays*. Online alternative available.
- Joyce, James. *A Portrait of the Artist as a Young Man*. New York: Huebsch, 1918. Internet Archive. <http://archive.org/details/aportraitartisto1joycgoog>. This terrible online text is a last resort for your studies.
- . *A Portrait of the Artist as a Young Man*. Edited by Jeri Johnson. Oxford: Oxford University Press, 2000. ISBN: 9780199536443. Strongly recommended. Online texts are *bad*.
- Narayan, R.K. *Malgudi Days*. New York: Penguin, 2006. ISBN: 9780143039655. Recommended. Alternate text, lacking one story, on Sakai.
- Sayers, Dorothy. *Whose Body?* 1923. Reprint, New York: Dover, 2009. ISBN: 9780486473628. There is also a Harper edition (same text, different pagination).
- Toomer, Jean. *Cane*. 1923. New York: Liveright, 2011. ISBN: 9780871402103.
- Wilde, Oscar. “The Decay of Lying.” In *Intentions*. New York: Brentano’s, 1905. Internet Archive. <http://archive.org/details/intentionsdecayooowild>. One of two online versions.
- . “The Decay of Lying.” In *Intentions*. London: James McIlvaine, 1891. Cambridge: Chadwyck-Healey, 1999. http://gateway.proquest.com.proxy.libraries.rutgers.edu/openurl?ctx_ver=Z39.88-2003&xri:pqil:res_ver=0.2&res_id=xri:lion-us&rft_id=xri:lion:ft:pr:Z000731336:0. One of two online versions.
- Woolf, Virginia. *A Room of One’s Own*. In *“A Room of One’s Own” and “Three Guineas.”* Oxford: Oxford University Press, 1992. Excerpt on Sakai.
- . “Modern Fiction.” In *The Common Reader*, 146–54. San Diego, CA: Harcourt, 1925. Excerpt on Sakai.
- . *Mrs. Dalloway*. Edited by Bonnie Kime Scott. Orlando, FL: Harcourt, 2005. ISBN: 9780156030359. This annotated edition is preferred, but the edition from Harcourt without annotations is fine. Online texts of this title are not acceptable.

Zwerdling, Alex. "Mrs. Dalloway and the Social System." *PMLA* 92, no. 1 (January 1977): 69–82.

<http://www.jstor.org/proxy/libraries.rutgers.edu/stable/461415>.

ACKNOWLEDGMENTS

Thanks to Marianne DeKoven and Octavio R. González for suggestions and models.

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