

Literary Modernism and Literary Modernity

<http://lmlm20.blogs.rutgers.edu>

Tuesdays, 9:50 a.m.

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

Office hours: Tuesdays, 1 p.m.–2:50 p.m. in Murray 019 or by appointment

COURSE DESCRIPTION

This course is a US-focused case study in modernism in the context of the broader transformation of print and literacy in the first half of the twentieth century. For a long time an American-dominated modernism was thought to cover nearly everything of interest in (early) twentieth-century literature, but scholarship has increasingly acknowledged the limitations of this approach, which ignores or devalues a wide range of literary production that does not resemble classic modernism. In order to grasp the effects of the structural transformations that affected reading and writing broadly in the period, this course proposes that modernism and its many non-modernist others are best studied as joint products of an expanding, fragmenting, and polarizing literary field. To give our inquiry some heuristic limits, we accept a US national frame, bearing in mind as we read individual writers that really, universally, literary relations stop nowhere. The course is divided into two parts. The first half of the course gives a selective overview of American modernism up to 1940. The second half of the course is a series of rapid introductions to a few key US literary tendencies contemporary with but distinct from modernism: the Harlem Renaissance, proletarian literature, and several genres of commercial fiction. Needless to say we cannot cover the field in its totality, but our goal is to articulate some of the themes, transformations, and interpretive problems that an expansive literary history of the twentieth century encounters.

Readings include both primary texts and scholarship throughout the semester. The primary texts are to be studied with particular attention to the era's distinctive print media (little magazines, pulps and slicks, experimental anthologies, and so on). The selection of secondary readings gives rather short shrift to classic modernist scholarship in order to emphasize more recent approaches to the broader field.

This course satisfies the A5 and D coursework distribution requirements.

LEARNING GOALS

Students in this course will:

1. gain a working knowledge of classic US modernism in fiction and poetry;
2. gain an introductory knowledge of several important non-modernist tendencies in US literature of the early twentieth century;
3. engage critically with contemporary scholarly discourse on modernism and its relation to social modernity more broadly;
4. reflect theoretically on the problems posed by the study of an expanded literary field.

REQUIREMENTS

10% PARTICIPATION

There are many ways to participate actively and effectively in a seminar discussion. It is important for everyone (including the instructor) to reflect on what they are doing as a discussion participant and how they can best contribute to the development of the collective inquiry. I am always happy to meet one-on-one to talk over ideas or concerns about the seminar.

10% INFORMAL WRITING

Students are required to contribute to a course blog on a rotating basis; these contributions are graded credit / no credit.

40% PAPER 1

A first conference-length paper (2500–3200 words) is due at midterm.

40% PAPER 2

A second conference-length paper (also 2500–3200 words) is due at the end of term.

STUDENTS WITH DISABILITIES

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

SCHEDULE

TUESDAY, JANUARY 21. INTRODUCTION.

Modernism, non-modernism, modernity; questions of method.

TUESDAY, JANUARY 28. FRAMEWORKS; NATURALISM, VIA CRANE.

Kaestle and Radway, *Print in Motion*, chaps. 1, 3–4, 6, 11.

Bourdieu, *The Rules of Art*, preface and pt. 2, chap. 2.

Crane, *The Open Boat and Other Stories*, selections:

“The Open Boat.”

“The Bride Comes to Yellow Sky.”

“The Blue Hotel.”

Campbell, “The Rise of Naturalism.”

TUESDAY, FEBRUARY 4. AESTHETICISM, VIA JAMES.

James, *The Ambassadors*, books 1–6.

Watt, “The First Paragraph of *The Ambassadors*.”

TUESDAY, FEBRUARY 11. MODERNISM, VIA JAMES.

James, *The Ambassadors*, complete.

Freedman, *Professions of Taste*, introduction (and optionally, 192–201).

Goble, “Wired Love.”

TUESDAY, FEBRUARY 18. EXPAT MODERNISM, THE SHORT VERSION.

Stein, “Melanctha.”

Short prose from Stein, *Writings 1903–1932*:

“Ada.”

“Matisse.”

“Picasso.”

“Guillaume Apollinaire.”

“Sacred Emily.”

“Idem the Same.”

“Cezanne.”

“If I Told Him: A Completed Portrait of Picasso.”

“The Difference Between the Inhabitants of France and the Inhabitants of the United States of America.”

Hemingway, *in our time*.

Hemingway, *In Our Time*, selections:

“On the Quai at Smyrna.”

“Indian Camp.”

“Soldier’s Home.”

“Big Two-Hearted River,” pts. 1–2.

Porter, *Collected Stories and Other Writings*, selections:

“Flowering Judas.”

“Hacienda.”

Lawrence, *The Anxieties of Experience*, chap. 4.

TUESDAY, FEBRUARY 25. INSTITUTIONS OF MODERNISM: POETRY.

Little-magazine explorations via the Modernist Journals Project. Look over the following quickly, reading paratexts, noting the kinds of material appearing in the periodical, and dipping in here and there where you see familiar and unfamiliar names; prepare a few observations to share in seminar:

Camera Work, special number (August 1912): Stein, Matisse, Picasso.

Poetry 1, no. 3 (December 1912): Tagore and Pound’s note on him.

Blast 1, no. 1 (June 1914): the “Great English Vortex” (mostly the Canadian Lewis and the American Pound).

Little Review 3, no. 6 (September 1916): a quick read.

Others 3, no. 4 (December 1916). Read Williams’s “El Hombre” (24).

Poetry 15, no. 1 (October 1919): Stevens in a magazine context.

Little Review 7, no. 4 (January–March 1921): after *Ulysses* had to end its run.

Volume explorations (*: bring in printout):

*Eliot, *The Waste Land*, including, of course, the notes.

Stevens, *Harmonium*:

“Earthy Anecdote.”

“Domination of Black.”

*“The Snow Man.”

*“Nuances of a Theme by Williams.”

“Metaphors of a Magnifico.”

“A High-Toned Old Christian Woman.”

*“The Emperor of Ice-Cream.”

*“Sunday Morning.”

“Bantams in Pine-Woods.”

*“Anecdote of the Jar.”

“Thirteen Ways of Looking at a Blackbird.”

“To the Roaring Wind.”

Moore, *Observations*:

“To an Intra-Mural Rat.”

“To a Steam-Roller.”

“To a Snail.”

“In This Age of Hard Trying . . .”

*“Poetry” (1924, 1925).

“Critics and Connoisseurs.”

*“The Fish.”

*“England.”

“New York.”

“Silence.”

*“An Octopus.”

“Sea Unicorns and Land Unicorns.”

. . . including, of course, the notes.

Williams, *Spring and All*, 1–38, XVIII (64–67), XXII (74), XXVII (93).

Kenner, *A Homemade World*, introduction and chap. 3.

Rainey, *Institutions of Modernism*, chap. 3 (and optionally, introduction).

TUESDAY, MARCH 3. FAULKNER, OR, TECHNIQUE.

Faulkner, *The Sound and the Fury*.

Sartre, “On *The Sound and the Fury*.”

Davis, *Faulkner’s “Negro,”* 69–75, 102–27 (the rest of chap. 3 is optional).

Recommended: Wall, “Sound and Fury.”

TUESDAY, MARCH 10. BARNES, OR, STYLE.

Barnes, *Nightwood*.

Herring, *Queering the Underworld*, chap. 4.

No regular blog entries; paper 1 abstract (no more than 150 words) due on the blog.

(FRIDAY, MARCH 13. LUCKY.)

First paper due.

(TUESDAY, MARCH 17.) SPRING RECESS.

TUESDAY, MARCH 24. MODERNISM VS. THE RENAISSANCE.

Locke, *The New Negro*, selections:

Alain Locke, foreword.

Alain Locke, “The New Negro.”

Albert C. Barnes, “Negro Art and America.”

Jean Toomer, “Carma, from *Cane*.”

Jean Toomer, “Fern, from *Cane*.”

Zora Neale Hurston, “Spunk.”

Eric Walrond, “The Palm Porch.”

“Poetry” (all selections, 129–150).

Gwendolyn B. Bennett, “Song.”

Langston Hughes, “Jazzonia.”

Langston Hughes, “Nude Young Dancer.”

Locke, “The Legacy of the Ancestral Arts.”

Paul U. Kellogg, “The Negro Pioneers.”

Melville J. Herskovits, "The Negro's Americanism."
 W. E. B. DuBois, "The Negro Mind Reaches Out."
 "Who's Who of the Contributors."
 Hutchinson, *The Harlem Renaissance in Black and White*, 29–31, 125–35, 396–433 (and, optionally, 1–28).
 Baker, *Modernism and the Harlem Renaissance*, chap. 8.
 Owens, "Hard Reading."

TUESDAY, MARCH 31. RECUPERATION.

Hurston, *Their Eyes*.
 Wright, "Between Laughter and Tears."
 Walker, "In Search of Zora Neale Hurston."
 Sorensen, *Ethnic Modernism*, chap. 6.

TUESDAY, APRIL 7. PROLETARIAN LITERATURE (AT AN ANGLE).

Hughes, *The Ways of White Folks*, selections:
 "Cora Unashamed."
 "Slave on the Block."
 "Home."
 "Berry."
 "Mother and Child."
 Hughes, *Collected Poems*, selected 1930s poems:
 "Advertisement for the Waldorf-Astoria."
 "Open Letter to the South."
 "Ph.D."
 "Good Morning Revolution."
 "Always the Same."
 "Goodbye Christ."
 "A New Song."
 "Cubes."
 "One More 'S' in the U.S.A."
 "Ballad of Roosevelt."
 "Ballads of Lenin."
 "Let America be America Again."
 Ibid., from *Montage of a Dream Deferred*, 1951:
 "Dream Boogie."
 "Theme for English B."
 Le Sueur, *Ripening*, selections:
 "I Was Marching."
 "O Prairie Girl, Be Lonely."
 Denning, *The Cultural Front*, pt. 3, chap. 5.
 Hutner, *What America Read*, 117–125, 141–48.

TUESDAY, APRIL 14. SLICK FICTION.

Loos, *Gentlemen Prefer Blondes*.
 North, *Reading 1922*, chap. 4.
 McGurl, *The Novel Art*, chap. 4.

TUESDAY, APRIL 21. PULP DETECTIVES.

A Nick Carter story, TBD.
 Collinson, "Arson Plus."
 Daly, "Knights of the Open Palm."
 Chandler, "Blackmailers Don't Shoot."
 Smith, *Hard-Boiled*, chap. 1.

TUESDAY, APRIL 28. GETTING WEIRD.

Du Bois, "The Comet."
 Lovecraft, *Tales*, selections:
 "The Horror at Red Hook."
 "The Call of Cthulhu."
 Moore, "Shamblau."
 Rieder, *Science Fiction and the Mass Cultural Genre System*, chap. 2.

(WEDNESDAY, MAY 6)

Paper 2 abstract (no more than 150 words) due on the blog.

(MONDAY, MAY 11.)

Second paper due.

BOOKS TO BUY

The required books are available at Barnes & Noble, with further readings made available on Sakai or via the Libraries (in which case I have given URLs or DOIs). You are very welcome to obtain the required texts elsewhere. Other editions are fine. Please try to print out texts supplied digitally for seminar.

Barnes, Djuna. *Nightwood*. New York: New Directions, 2006. ISBN: 9780811216715.

Crane, Stephen. *The Open Boat and Other Stories*. Mineola, NY: Dover, 1993. ISBN: 9780486275475.

Faulkner, William. *The Sound and the Fury*. New York: Vintage, 1991. ISBN: 9780679732242.

Hughes, Langston. *The Ways of White Folks*. 1933. New York: Vintage, 1990. ISBN: 9780679728177.

Hurston, Zora Neale. *Their Eyes Were Watching God*. 1937. New York: Harper Perennial, 2013. ISBN: 9780060838676.

- James, Henry. *The Ambassadors*. Edited by Christopher Butler. New York: Oxford University Press, 2009. ISBN: 9780199538546.
- Locke, Alain, ed. *The New Negro: Voices of the Harlem Renaissance*. New York: Touchstone, 1999. ISBN: 9780684838311.
- Loos, Anita. *Gentlemen Prefer Blondes*. In *Gentlemen Prefer Blondes and But Gentlemen Marry Brunettes*. New York: Penguin, 1998. ISBN: 9780141180694.

OTHER READINGS

- Baker, Houston A. *Modernism and the Harlem Renaissance*. Chicago: University of Chicago Press, 1987.
- Bourdieu, Pierre. *The Rules of Art: Genesis and Structure of the Literary Field*. Translated by Susan Emanuel. Cambridge: Polity Press, 1996.
- Campbell, Donna. "The Rise of Naturalism." Chap. 30 in *The Cambridge History of the American Novel*, edited by Leonard Cassuto. Cambridge: Cambridge University Press, 2011. doi:10.1017/CHOL9780521899079.034.
- Chandler, Raymond. "Blackmailers Don't Shoot." In *Stories and Early Novels*, edited by Frank MacShane. New York: Library of America, 1995.
- Collinson, Peter [Dashiehl Hammett]. "Arson Plus." In Penzler, *The Black Lizard Big Book of Black Mask Stories*.
- Daly, Carroll John. "Knights of the Open Palm." In Penzler, *The Black Lizard Big Book of Black Mask Stories*.
- Davis, Thadious M. *Faulkner's "Negro": Art and the Southern Context*. Baton Rouge: Louisiana State University Press, 1983.
- Denning, Michael. *The Cultural Front: The Laboring of American Culture in the Twentieth Century*. London: Verso, 1997.
- Du Bois, W.E.B. "The Comet." Chap. 10 in *Darkwater: Voices from Within the Veil*. New York: Harcourt, Brace and Howe, 1920. HathiTrust, 2018. <https://hdl.handle.net/2027/hvd.32044011439957>.
- Eliot, T.S. *The Waste Land*. New York: Boni / Liveright, 1922. HathiTrust, 2014. <https://hdl.handle.net/2027/dul1.ark:/13960/t9k371w5q>. For fuller study, consult either of two massively over-annotated versions: Lawrence Rainey's *Annotated Waste Land* (Yale, 2006) or Christopher Ricks and Jim McCue's *Poems of T.S. Eliot* (JHUP, 2015).
- Freedman, Jonathan. *Professions of Taste: Henry James, British Aestheticism, and Commodity Culture*. Stanford University Press, 1990.
- Goble, Mark. "Wired Love: Pleasure at a Distance in Henry James and Others." *ELH* 74, no. 2 (2007): 397-427. doi:10.1353/elh.2007.0012.
- Hemingway, Ernest. *In Our Time*. New York: Scribner, 1925.
- . *in our time*. Edited by James Gifford. Paris: Three Mountains, 1924. Victoria: Modernist Versions Project, 2015. <http://web.uvic.ca/~mvp1922/hemingway/>.
- Herring, Scott. *Queering the Underworld: Slumming, Literature, and the Undoing of Lesbian and Gay History*. Chicago and London: University of Chicago Press, 2007. <https://ebookcentral.proquest.com/lib/rutgers-ebooks/detail.action?docID=448552>.
- Hughes, Langston. *The Collected Poems of Langston Hughes*. Edited by Arnold Rampersad. New York: Vintage, 1994. <http://literature.proquest.com.proxy.libraries.rutgers.edu/toc.do?sourceId=Z000220464&action=new&area=poetry-toc&divLevel=0&queryId=&mapping=toc#scroll&DurUrl=Yes>.

- Hutchinson, George. *The Harlem Renaissance in Black and White*. Cambridge: Harvard University Press, 1995.
- Hutner, Gordon. *What America Read: Taste, Class, and the Novel, 1920–1960*. Chapel Hill: University of North Carolina Press. doi:10.5149/9780807887752_hutner.
- Kaestle, Carl F., and Janice A. Radway, eds. *Print in Motion: The Expansion of Publishing and Reading in the United States, 1880–1940*. Vol. 4 of *A History of the Book in America*. University of North Carolina Press, 2009.
- Kenner, Hugh. *A Homemade World: The American Modernist Writers*. Baltimore: The Johns Hopkins University Press, 1989.
- Lawrence, Jeffrey. *The Anxieties of Experience: The Literatures of the Americas from Whitman to Bolaño*. New York: Oxford University Press, 2018.
- Le Sueur, Meridel. *Ripening: Selected Work, 1927–1980*. Edited by Elaine Hedges. Old Westbury, NY: Feminist Press, 1982.
- Lovecraft, H.P. *Tales*. Edited by Peter Straub. New York: Library of America, 2005.
- McGurl, Mark. *The Novel Art: Elevations of American Fiction after Henry James*. Princeton, NJ: Princeton University Press, 2001.
- Moore, C.L. “Shambleau.” In *The Best of C.L. Moore*, edited by Lester del Rey, 7–32. 1933. New York: Tapplinger, 1977.
- Moore, Marianne. *Observations: Poems*. Edited by Linda Leavell. 1925. New York: Farrar, Straus, and Giroux, 2016. There is a comprehensive if frustratingly arranged edition of Moore, Grace Schulman’s *Poems of Marianne Moore* (Penguin, 2003).
- North, Michael. *Reading 1922: A Return to the Scene of the Modern*. Oxford: Oxford University Press, 1999.
- Owens, Imani D. “‘Hard Reading’: US Empire and Black Modernist Aesthetics in Eric Walrond’s *Tropic Death*.” *MELUS* 41, no. 4 (December 2016): 96–115. doi:10.1093/melus/mlw051.
- Penzler, Otto, ed. *The Black Lizard Big Book of Black Mask Stories*. New York: Vintage, 2010.
- Porter, Katherine Anne. *Collected Stories and Other Writings*. Edited by Darlene Harbour Unrue. New York: Library of America, 2008.
- Rainey, Lawrence. *Institutions of Modernism: Literary Elites and Public Culture*. New Haven, CT: Yale University Press, 1998.
- Rieder, John. *Science Fiction and the Mass Cultural Genre System*. Middletown, CT: Wesleyan University Press, 2017.
- Sartre, Jean-Paul. “On *The Sound and the Fury*: Temporality in Faulkner.” In *We Have Only This Life to Live: Selected Essays, 1939–1975*, translated by Chris Turner, 17–25. 1939. New York: New York Review Books, 2013.
- Smith, Erin A. *Hard-Boiled: Working-Class Readers and Pulp Magazines*. Philadelphia: Temple University Press, 2000.
- Sorensen, Leif. *Ethnic Modernism and the Making of US Literary Multiculturalism*. New York: Palgrave Macmillan, 2016.
- Stein, Gertrude. “Melantha: Each One As She May.” In *Three Lives*, 85–236. New York: Grafton, 1909. Internet Archive, 2006. <http://archive.org/details/threelivesstorieoosteirich>.
- . *Writings 1903–1932*. Edited by Catharine R. Stimpson and Harriet Chessman. New York: Library of America, 1998.
- Stevens, Wallace. *Harmonium*. New York: Knopf, 1923. Internet Archive, 2019. <https://archive.org/details/HarmoniumoowsImages>. The reference edition of Stevens is the Library of America *Collected Poetry and Prose*.
- Walker, Alice. “In Search of Zora Neale Hurston.” *Ms.*, March 1975, 74–79, 85–89.
- Wall, Joshua Logan. “Sound and Fury: Accent and Identity in Faulkner’s Immigration Novel.” *MELUS* 42, no. 1 (April 2017): 94–115. doi:10.1093/melus/mlw067.
- Watt, Ian. “The First Paragraph of *The Ambassadors*: An Explication.” *Essays in Criticism* 10, no. 3 (July 1960).

- Williams, William Carlos. *Spring and All*. Paris: Contact, 1923. Internet Archive, 2014. https://archive.org/details/spring_and_all. New Directions issues Williams's works in two volumes of *Collected Poems* (1986, 1988) and another with *Paterson* (1992).
- Wright, Richard. "Between Laughter and Tears." *New Masses*, October 5, 1937, 22, 25.

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