

Early Twentieth-Century Fiction

Mondays and Thursdays, 12:10–1:30 p.m., in Hardenbergh B3
Professor Andrew Goldstone (andrew.goldstone@rutgers.edu)
Office hours: Wednesdays, 12:00–1:00 p.m. in Murray 019 or Zoom by appointment
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<http://e2ofic23.blogs.rutgers.edu>

The early twentieth century was an epoch of global social upheaval: world wars, revolutions, mass migrations, the rise and decline of empires. The literature of the same period has long been seen as revolutionary in its own right, a “modernist movement” that responds to the shocks of the time with artistic shocks of its own. But modernism is not the whole story of this period of literary history; it is only one current in a much broader field of literature. This course teaches you how to analyze the forms and themes of exemplary English-language fictions, understanding their diversity and complexity in terms of social struggle and collaboration. Alongside some classic modernist novels, we will explore three other significant literary developments of the time: the detective novel, the Harlem Renaissance, and Indian writing in English.

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 literary 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.

SCHEDULE

Readings are to be completed by the day they are listed under. The schedule may change as term goes on. The most up-to-date syllabus will always be available via e2ofic23.blogs.rutgers.edu/syllabus.

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

THURSDAY, SEPTEMBER 7.

Introduction.

MONDAY, SEPTEMBER 11. ELEVATING FICTION.

James, "The Middle Years."

Commonplacing: both groups. All students should choose a *single sentence* and comment on its use of *observation*.

(TUESDAY, SEPTEMBER 12.)

Last day to drop the course without a "W."

THURSDAY, SEPTEMBER 14.

Joyce, *Portrait*, chap. 1.

MONDAY, SEPTEMBER 18.

Joyce, *Portrait*, chaps. 1–2.

Commonplacing: group A.

THURSDAY, SEPTEMBER 21.

Joyce, *Portrait*, chaps. 1–3.

MONDAY, SEPTEMBER 25.

Joyce, *Portrait*, chaps. 1–4.

Commonplacing: group B.

THURSDAY, SEPTEMBER 28.

Joyce, *Portrait*, complete.

MONDAY, OCTOBER 2.

Woolf, *Mrs. Dalloway*, 3–92 (twelve o'clock).

Commonplacing: group A.

THURSDAY, OCTOBER 5.

Woolf, *Mrs. Dalloway*, complete.

MONDAY, OCTOBER 9.

Woolf, *Mrs. Dalloway*, continued.
Woolf, "Modern Fiction."
Commonplacing: group B.

THURSDAY, OCTOBER 12.

Faulkner, *As I Lay Dying*, 3–81.

MONDAY, OCTOBER 16.

Faulkner, *As I Lay Dying*, 3–179.
Commonplacing: group A.

THURSDAY, OCTOBER 19.

Faulkner, *As I Lay Dying*, 3–179.

MONDAY, OCTOBER 23.

Faulkner, *As I Lay Dying*, complete.
Lester, "As They Lay Dying," 35–49 (the opening pages of this essay are optional).

(TUESDAY, OCTOBER 24.)

Paper 1 due.

THURSDAY, OCTOBER 26. SPECIALIZING POPULAR LITERATURE.

Sayers, *Whose Body?*, at least through chap. 6.
Chesterton, "A Defence of Detective Stories."
Commonplacing: group B.

MONDAY, OCTOBER 30.

Sayers, *Whose Body?*, complete.

THURSDAY, NOVEMBER 2.

Hammett, *The Maltese Falcon*, at least through chap. 13.
Commonplacing: group A.

MONDAY, NOVEMBER 6.

Hammett, *The Maltese Falcon*, complete.
 Chandler, "The Simple Art of Murder."
 McCann, *Gumshoe America*, 87–91 (optionally, 91–102).
Commonplacing: group B.

THURSDAY, NOVEMBER 9.

Midterm exam in class.

MONDAY, NOVEMBER 13. CONTESTING RACIAL CONVENTION.

Toomer, *Cane*, all of pt. 1 and selections from pt. 2:
 "Seventh Street."
 "Avey."
 "Bona and Paul."
Commonplacing: group A.

THURSDAY, NOVEMBER 16.

Hurston, *Their Eyes*, 1–99.

MONDAY, NOVEMBER 20.

Hurston, *Their Eyes*, 1–153.
Commonplacing: group B.

(TUESDAY, NOVEMBER 21. THURSDAY CLASSES TODAY. CLASS TO BE RESCHEDULED.)

(THURSDAY, NOVEMBER 23. THANKSGIVING RECESS.)

MONDAY, NOVEMBER 27.

Hurston, *Their Eyes*, complete.
Commonplacing: group A. Theme: Hurston's (further) South.
 Carby, "The Politics of Fiction, Anthropology, and the Folk: Zora Neale Hurston."

THURSDAY, NOVEMBER 30. GLOBALIZING LITERARY ENGLISH.

Tagore, "The Postmaster."
 Tagore, "The Hungry Stones."

MONDAY, DECEMBER 4.

Anand, *Untouchable*.

Commonplacing: group B. Theme: where a narrator stands.

THURSDAY, DECEMBER 7.

Anand, *Untouchable*, complete.

MONDAY, DECEMBER 11.

Anand, *Untouchable*, continued.

Anand, "On the Genesis of *Untouchable*."

(TUESDAY, DECEMBER 12.)

Paper 2 due.

GRADING

The final grade will be calculated as follows:

$$\begin{aligned} \text{grade} = & 0.1(\text{participation}) + 0.1(\text{commonplacing}) \\ & + 0.25(\text{paper 1}) + 0.25(\text{midterm}) + 0.30(\text{paper 2}) \end{aligned}$$

Each grade is 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 used as follows:

$3.5 < \text{grade} \leq 4.0$	A
$3.0 < \text{grade} \leq 3.5$	B+
$2.5 < \text{grade} \leq 3.0$	B
$2.0 < \text{grade} \leq 2.5$	C+
$1.0 < \text{grade} \leq 2.0$	C
$0.5 < \text{grade} \leq 1.0$	D
$\text{grade} \leq 0.5$	F

The final grade will be based on a numerical score but is subject to my discretion. Unsatisfactory work in all areas of the course will result in an F even if the numerical score corresponds to a passing grade. It is not possible to pass the course without turning in both papers.

PARTICIPATION

Attendance and active, thoughtful participation in discussion are required. Lateness, lack of preparation (including coming to class without the assigned text in printed form), and disruptive behavior affect the participation mark.

If you miss three classes without excuse, the *maximum* participation mark you can receive is 3.0 out of 4.0; if you miss four, 2.0. Missing more than four meetings without an excuse will normally result in a failing grade for the course.

If you fall ill or miss class for a family emergency, please contact me as soon as possible; you can make up for an excused absence.

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. For the purposes of this course, I will also consider any use of so-called “AI” tools for generating text for assignments as a violation of academic integrity. 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 contact the Office of Disability Services (ods.rutgers.edu; 848-445-6800) and speak with me at the start of the semester.

BOOKS TO BUY

You are required to bring printed texts to class. ISBNs are included to help students ordering books online. The course texts are available at Barnes & Noble. The library has multiple copies of our readings as well. Other editions are usually fine, but please check with me.

Anand, Mulk Raj. *Untouchable*. London: Penguin, 1940. ISBN: 9780141393605.

Faulkner, William. *As I Lay Dying*. New York: Vintage, 1990. ISBN: 9780679732259.

Hammett, Dashiell. *The Maltese Falcon*. 1929. New York: Vintage, 1957. ISBN: 9780679722649.

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

Joyce, James. *A Portrait of the Artist as a Young Man*. Edited by Jeri Johnson. Oxford: Oxford University Press, 2000. ISBN: 9780199536443. Online versions are unacceptable. The only acceptable alternative to this edition is the Penguin Classics edition.

MORE BOOKS TO BUY (DIGITAL ALTERNATIVES AVAILABLE)

Print versions are available at Barnes & Noble, but digital versions cited here will also be available on Canvas for you to download and print out.

Sayers, Dorothy L. *Whose Body?* In *Dorothy L. Sayers Omnibus [3 Lord Peter Mysteries]*. New York: Harcourt, Brace, [1934]. HathiTrust. <https://hdl.handle.net/2027/inu.30000007086980>.

———. *Whose Body?* 1923. Reprint, New York: Dover, 2009. ISBN: 9780486473628. I recommend this cheap paperback reprint.

Toomer, Jean. *Cane*. 1923. New York: Liveright, 2011. ISBN: 9780871402103. I recommend reading this book in paperback.

———. *Cane*. New York: Liveright, 1923. HathiTrust, 2011. <https://hdl.handle.net/2027/mdp.3901500252448>.

Woolf, Virginia. *Mrs. Dalloway*. Edited by Bonnie Kime Scott. Orlando: Harvest, 2005. ISBN: 9780156030359. This annotated edition is the best choice for this challenging book.

———. *Mrs. Dalloway*. New York: Harcourt, Brace, 1925. HathiTrust. <https://hdl.handle.net/2027/mdp.39015013962207>.

OTHER READINGS

Anand, Mulk Raj. "On the Genesis of *Untouchable*." *South Asian Review* 32, no. 1 (March 2011): 133–36. <https://doi-org.proxy-libraries.rutgers.edu/10.1080/02759527.2011.11932815>. Originally published in *South Asian Review* 15, no. 12 (July 1991).

James, Henry. "The Middle Years." In *Complete Stories 1892–1898*, edited by John Hollander and David Bromwich, 335–55. New York: Library of America, 1996. https://www.loa.org/images/pdf/James_Middle_Years.pdf. Available on Canvas.

Carby, Hazel V. "The Politics of Fiction, Anthropology, and the Folk: Zora Neale Hurston." In *New Essays on "Their Eyes Were Watching God"*, edited by Michael Awkward, 71–93. 1990. Cambridge: Cambridge University Press, 2011. Excerpt available on Canvas.

Lester, Cheryl. "As They Lay Dying: Rural Depopulation and Social Dislocation as a Structure of Feeling." *Faulkner Journal* 21, nos. 1–2 (Fall 2005/Spring 2006): 28–50. <https://muse-jhu-edu.proxy-libraries.rutgers.edu/article/708817/pdf>.

Chandler, Raymond. "The Simple Art of Murder." *Atlantic Monthly*, November 1944. Available on Canvas.

McCann, Sean. *Gumshoe America: Hard-Boiled Crime Fiction and the Rise and Fall of New Deal Liberalism*. Durham, NC: Duke University Press, 2000. Excerpt available on Canvas.

Chesterton, G. K. "A Defence of Detective Stories." In *The Defendant*, 118–123. London: R. Brimley Johnson, 1902. HathiTrust. <https://hdl.handle.net/2027/nc01.ark:/13960/t2g746s5t>. Excerpt available on Canvas.

Tagore, Rabindranath. "The Hungry Stones." In *Hungry Stones and Other Stories*. London: Macmillan, 1916. HathiTrust. <https://hdl.handle.net/2027/mdp.39015030386992>. Available on Canvas.

- Tagore, Rabindranath. "The Postmaster." In *Mashi, and Other Stories*. London: Macmillan, 1918. Hathitrust. <https://hdl.handle.net/2027/uc2.ark:/13960/t1khoh31j>. Available on Canvas.
- Woolf, Virginia. "Modern Fiction." In *The Common Reader*, 2nd ed., 184–95. London: Hogarth, 1925. HathiTrust, 2020. <https://hdl.handle.net/2027/mdp.39015026867195>. Available on Canvas.

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