

English 154
Expatriates, Cosmopolitanism, and Fiction in English, 1900–1940
Autumn Quarter, 2009. Monday and Wednesday, 1:15–3:05, Room 60–118
<http://www.stanford.edu/people/goldstone/expats.html>
Andrew Goldstone

Description

If there is an international republic of letters, those writers who leave their home countries, becoming expatriates or exiles, are among the prime candidates for citizenship. But what is the relationship between writers' cosmopolitan lifestyles and their writings? Do those writings participate in other kinds of internationalism—cultural or political? Or do they bespeak a longing for home? Do these texts give form to rootlessness or global vision, nostalgia or adventure? This seminar takes up these questions in connection with the English-language fiction of the early twentieth century, a period noted for its large number of significant expatriate writers. Readings include novels or stories by writers from the United States (Henry James, Gertrude Stein, Ernest Hemingway, Djuna Barnes), England (E. M. Forster, Christopher Isherwood), Ireland (James Joyce, Elizabeth Bowen), and Jamaica (Claude McKay).

The main objective of the course is to study and reflect on the history of expatriate fiction in the early twentieth century. What characterizes expatriate writing thematically and stylistically? How does fiction written in Europe in this period suggest ways of thinking, feeling, judging? How do expat writers' particular backgrounds and interests refract what they have in common? This course deliberately skims around the boundaries of modernist literature rather than focusing on the canonical modernist works of the period, even though expatriation and modernism are often thought to go hand-in-hand. Instead we emphasize the changing forms of novelistic realism and the broader questions of style and genre.

The course also aims to introduce advanced undergraduates to techniques for making analytical arguments about literature in context. Students are assumed to have practiced analyzing single texts in previous courses; also helpful, though not a necessary prerequisite, would be some study of literary theories and critical methods. The two paper assignments in this course require students to defend a thesis about the relationship between a literary work and larger historical, philosophical, aesthetic, political, or social concerns. The first paper must advance a comparative argument about at least two literary texts; through such comparisons we develop our sense of a literary context for early-twentieth-century fiction. The challenge of treating two texts in a small number of pages is meant to encourage concentration on a few significant details rather than attempts to deal comprehensively with whole novels. The second paper is a somewhat longer research paper, in which students have more freedom to choose topics and sources. Though the paper must deal with at least one text discussed in the course, it should also draw on other sources. Contemporary scholarship about literature is only one resource; other possible avenues for research include texts about early-twentieth-century history or early-twentieth-century documents of any kind. We will leave plenty of time, both during class and outside, for the students to discuss their ideas with each other and with the instructor.

Grading

Seminar participation: 20%. You are expected to come class prepared and ready to engage in discussion. The purpose of the seminar format is to allow you to take intellectual risks, trying new ideas, ways of expressing yourself, styles of argumentation, and modes of collaborating with others; the purpose of including participation in your grade is to encourage you to do so. Participation also includes your work in any presentations or other short exercises I assign. You are, of course, expected to attend every class. If you have a serious reason why you must miss class, please contact me ahead of time. More than two unexcused absences will place you in danger of failing. If however you become seriously ill—especially if you have flu-like symptoms—*please stay home*, and get in touch with me as soon as you are well enough to do so.

First paper: 30%.

Second paper: 50%.

Office Hours and How to Reach Me

My office is 460–315. I will always be in from one to three on Tuesday afternoons and four to six on Wednesday afternoons, and I am usually available by appointment. I respond quickly to e-mails at andrew.goldstone@stanford.edu. For urgent questions, feel free to call my cell phone, but please do not call before 9 a.m. or after 10 p.m.

Honor Code

All students are to observe the Honor Code:
<http://www.stanford.edu/dept/vpsa/judicialaffairs/guiding/honorcode.htm>.

Students with Disabilities

Students who have a disability that may require an academic accommodation or the use of auxiliary aids and services in a class should contact the Disability Resource Center (DRC) as soon as possible so that accommodations can be arranged.

Primary Readings

*: Available at Stanford Bookstore. Other editions of texts are fine. I have also placed single copies on one-day reserve at Green Library.

*Barnes, Djuna. *Nightwood*. New Directions, 2006. 0811216713. (A more scholarly edition, edited by Cheryl Plumb and published by Dalkey Archive, is on reserve at the library.)

*Bowen, Elizabeth. *The Last September*. Anchor, 2000. 0385720149.

*Forster, E.M. *A Room with a View*. Edited by Malcolm Bradbury. Penguin, 2000. 0141183292.

*Hemingway, Ernest. *In Our Time*. Scribner, 1996. 0684822768.

*Isherwood, Christopher. *Goodbye to Berlin*. In *The Berlin Stories*. New Directions, 2009. 0811218047.

*James, Henry. *The Ambassadors*. Edited by Adrian Poole. Penguin, 2008. 0141441321.

———. "The Question of Our Speech." In *The Question of Our Speech; The Lesson of Balzac*. Houghton Mifflin, 1905. Available through Google Books at <http://books.google.com/books?id=e3QRAAAAYAAJ&printsec=titlepage>.

*Joyce, James. *Dubliners*. Edited by Jeri Johnson. Oxford World's Classics. Oxford, 2008. 0199536430.

*McKay, Claude. *Banjo*. Harvest, 1970. 0156106752.

*Stein, Gertrude, *Writings, 1903–1932*. Library of America, 1998. 188301140X.

Secondary Readings

Note: The role played by secondary readings will depend on the size of the course. Students, either individually or in groups, will be assigned to read and present on one of the secondary readings. Some may work in groups. Unassigned secondary material will be discussed in class by the instructor.

Berman, Jessica Schiff. "Henry James." Chap. 2 in *Modernist Fiction, Cosmopolitanism, and the Politics of Community*. Cambridge, 2001. <http://site.ebrary.com/lib/stanford/Doc?id=10069957>.

Edwards, Brent Hayes. "Vagabond Internationalism: Claude McKay's *Banjo*." Chap. 4 in *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism*. Harvard, 2001. On reserve at Green Library.

Esty, Jed. "Virgins of Empire: *The Last September* and the Antidevelopmental Plot." *Modern Fiction Studies* 53, no. 2 (Summer 2007). http://muse.jhu.edu/journals/modern_fiction_studies/v053/53.2esty.html.

Robbins, Bruce. "The Newspapers Were Right: Cosmopolitanism, Forgetting, and 'The Dead.'" *Interventions* 5, no. 1 (April 2003). <http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=9387043&site=ehost-live>.

Walkowitz, Rebecca. "Critical Cosmopolitanism and Modernist Narrative." Introduction to *Cosmopolitan Style: Modernism beyond the Nation*. Columbia, 2006. <http://site.ebrary.com/lib/stanford/Doc?id=10183563>.

Schedule

September 21. Introduction. *Cosmopolitan* magazine.

September 23. James, *The Ambassadors* (1903), books 1–2.

Optional: Preface to *ibid.* and Ian Watt, “The First Paragraph of *The Ambassadors.*” *Essays in Criticism* 10, no. 3 (July 1960). <http://eic.oxfordjournals.org/cgi/reprint/X/3/250>

September 28. *Ambassadors*, books 3–8.

James, “The Question of Our Speech” (1905).

September 30. *Ambassadors*, books 9–12.

Secondary: Berman, “Henry James.”

October 5. Forster, *A Room with a View* (1908), chapters 1–10.

Secondary: Walkowitz, “Critical Cosmopolitanism and Modernist Narrative.”

October 7. *Room with a View*, chapters 11–20.

Movie night: Sometime this week.

(October 9. Add-drop deadline.)

October 12. Joyce, “Ivy Day in the Committee Room” and “The Dead,” in *Dubliners* (1915).

Secondary: Robbins, “The Newspapers Were Right.”

October 14. Joyce, continued.

This is a good moment to get ahead on either the first paper, the reading, or both.

October 19. Stein, selected Portraits (ca. 1922).

October 21. Hemingway, *In Our Time* (1925).

October 26. McKay, *Banjo* (1929), chapters 1–12.

First paper due: 5 pp., comparative.

October 28. *Banjo*, chapters 13–25.

November 2. *Ibid.*, continued.

Secondary: Edwards, “Vagabond Internationalism.”

(November 4. No class.)

November 9. Bowen, *The Last September* (1929).

Secondary: Esty, “Virgins of Empire.”

November 11. *Last September*, continued.

November 13. (Friday class meets in 460-424.) Barnes, *Nightwood* (1937).

(Course withdrawal deadline.)

November 16. *Nightwood*, continued.

Discussion of research paper topics and techniques.

November 18. Isherwood, *Goodbye to Berlin* (1939).

(November 23. Thanksgiving recess.)

November 30. (Dead Week.)

Isherwood, continued.

December 2. *Library day:* Periodicals of expatriate literature.

Second paper due: 10 pp., research.