Comparative Modernisms: Ireland, France, Japan

English 272-3 F09
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MW 1:10-2:25 in Buttrick 204
Hours: MW 3-4 & appt

Description: We’ll be undertaking a comparative study of modernist literature from Ireland, France, and Japan that also will amount to a kind of genealogy. An international movement, modernist literature developed at different times in different places. Most accounts of international modernism start with nineteenth-century France, and for good reason: Charles Baudelaire and Gustave Flaubert are often considered the first modern poet and novelist, respectively, and their key works, *Flowers of Evil* and *Madame Bovary*, were both published in 1857 (and both were put on trial for obscenity). Although a thorough account of French modernism would take us up through the twentieth century, our French focus will of necessity remain most intensively on nineteenth century antecedents. Irish modernism roughly coincides historically with Anglo-American modernism – in 1922, the so-called *annus mirabilis* of twentieth-century modernism, T. S. Eliot published *The Waste Land* and James Joyce published *Ulysses* (only one of which was put on trial for obscenity) – and Japanese modernism is also predominantly a twentieth-century phenomenon. Our collective aim will be to arrive at a deeper understanding of modernism by examining how these three national strands of the international movement overlap, diverge, and build on one another.

All texts will be read in translation, though those able to read in the original are of course encouraged to do so. All our texts should be available in the bookstore. It will make life much easier if you stick to the assigned editions for Flaubert and Joyce. Many additional readings will be posted to OAK, and I ask that you print them out, mark them up, and bring them to class: reading online without printing out tends to encourage passive scanning.

Joyce, James. *A Portrait of the Artist as a Young Man*. Penguin
Yeats, W. B. *Yeats’s Poetry, Drama, and Prose*, Norton Critical Edition
Many PDFs on OAK

Requirements:

• **Regular attendance and participation in class discussions** (10%): typically we’ll be using a discussion format, supplemented occasionally by mini-lectures and presentations, so your engaged discussion is crucial.

• **Regular posting in the OAK discussion module** (10%): each week you will post at least one response to the discussion board on the course site. These responses should be informal engagements with the texts and your peers, and should be no more than one paragraph (roughly 150-200 words) in length. Your post should either pose a question about the day’s reading and explain its relevance (that is, you don’t need to be able to answer your own question, but you need to explain why it seems to you an interesting
question and/or how it arose from your reading process), or respond to a question posted by one of your peers. The last time to post on the text for any given class is midnight on the day before (i.e., Sunday or Tuesday). You may skip up to two over the semester. The first post, however, for Monday, Sept 31, is required.

- **Two essays** (20% each). The first (6-7 pp), due Friday, October 2, submitted to the digital dropbox in OAK AND attached as an attachment to the First Paper Discussion Forum. You will conduct peer reviews over the weekend on two papers, due by class on Monday. You will then revise the paper for resubmission to the digital dropbox by Friday, Oct. 9. The second (7-8 pp), due Th, Nov. 12, by 10 pm in the digital dropbox: a comparative analysis of a theme, issue, formal aspect, etc. in an Irish and a French writer, with the heavier emphasis on the Irish. This essay can pick up on elements of your first, if you like. This essay will undergo take-home peer revision and be resubmitted by Th November 19, 5 pm, in the digital dropbox. All essays must be written in MLA Style (as described in the *Bedford Handbook* and elsewhere), and must be submitted through OAK electronically as a .doc, .docx, or .rtf file. Use the following naming rubric for your essay file: LastnameFirstInitialEssay1a or b. Let’s say your name is Mandy Apple: your first essay should be named AppleMEssay1a; the revised version: AppleMEssay1b; and so on.

- **Wiki project** (25%): over the semester I will ask you to enter into a Wiki space that was begun by an earlier iteration of this course and to revise, edit, and supplement it. Beyond adding to the intrinsic interest of this growing site, this work will also give you the skills to do your final project for the course, which will be to create a set of Wiki pages that explores what you see as significant ways of drawing non-linear connections among selected passages, images, and websites. These connections need not be based on resemblance alone: you can also investigate contrasting or skewed responses to shared concerns, or related yet divergent formal articulations of shared social or cultural or historical conditions.

- **Collaborative Presentations** (15%)

Schedule of Assignments

(x) = PDF on OAK

<table>
<thead>
<tr>
<th>W</th>
<th>8/26</th>
<th>Introduction: Why France, Ireland, Japan? Modernism?</th>
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<tbody>
<tr>
<td>M</td>
<td>8/31</td>
<td><strong>Romanticism:</strong> Wordsworth, “Resolution and Independence” (x); two Wordsworth sonnets (x); Victor Hugo, “To Albert Dürer” (x): Required OAK post due by midnight Sunday.</td>
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<tr>
<td>W</td>
<td>9/2</td>
<td><strong>Grand Narratives: Symbolism, Naturalism:</strong> Olds, “Literary Symbolism” (9 pp.) (x); Symons, from <em>The Symbolist Movement in Literature</em> (2 pp.) (x); Courbet, excerpt from <em>Realist Manifesto</em>, and Zola, excerpt from <em>Naturalism on the Stage</em> (6 pp) (x); Baudelaire, <em>Flowers of Evil (FE)</em>: “Correspondences”; Bradbury and MacFarlane, excerpts from “The Name and Nature of Modernism,” <em>Modernism</em> (x)</td>
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Baudelaire: the Poet and the Body Beautiful

M 9/7 Baudelaire, *Flowers of Evil (FE)*: “To the Reader” and “Epigraph for a Condemned Book”; and from the first section, “Spleen and the Ideal”: “The Albatross”; “Elevation”; “Correspondences”; “I love the thoughts. . .””; “Beauty”; “Hymn to Beauty”; “A Carcass”; “The Vampire”; “Lethe”; “The Possessed”; “To One Who Is Too Cheerful”; “Poison”; “The Splendid Ship”; “Invitation to the Voyage”; “To a Madonna”; “Autumn Sonnet” (just for the rhyme scheme in the original French); “The Clock.” Also: read around in the section and pick out three more poems that seem to you worthy of comment.

Baudelaire: the Poet and the City


Baudelaire: Ennui, Perversity, and Evil

W 9/16 Baudelaire, *FE*: from the “Flowers of Evil” section: poems 109, 110a, 110b; 113, 115, 115a, 116, 117; from “Revolt: poems 118, 120; from “Additional Poems” (3rd ed. of *FE*): poem 12, “Lament of an Icarus”; T. S. Eliot, excerpt from his essay “Baudelaire” (X); Junichiro Tanizaki, “The Tatooer” (X; first five pages of pdf; the rest is a different a story).

F 9/18 First Wiki Assignment due by 5 pm, or thereabouts

Flaubert: Realism, Sentimentality, and the Art of the Novel


Novel (X); start finishing *Madame Bovary* for Monday.

**M** 9/28  No Class Meeting, but finish *Madame Bovary*


**F** 10/2  **First essay due**, submitted through the digital dropbox in OAK by 5 pm, AND as an attachment to the First Paper Discussion Forum. Note date change. You will review two essays by classmates by class time on Monday.

**From France to Ireland: Yeats: from Late Symbolist to Modernism**

**M** 10/5  Mallarmé, “Crisis in Poetry” (X); Rimbaud, letter to Demeny, 15 May 1871 (really just the second page, beginning with “Imagine a man implanting and cultivating warts on his face” (X); Mallarmé poem online, “Un Coup de Des” (linked from OAK external links and from Course Documents)

**W** 10/7  Yeats, Norton Critical Edition, Critical Writings: “Hopes and Fears for Irish Literature” (1892); “The De-Anglicizing of Ireland” (1892); “The Symbolism of Poetry” (1900) (this last also on OAK). Poems: earlier vs.later Yeats: some earlier poems: “The Stolen Child” (8); “To the Rose Upon the Rood of Time” (12); “Who Goes with Fergus?” (18); “Song of Wandering Aengus” (24); “He Remembers Forgotten Beauty” (25); and, for contrast, a later one: “Sailing to Byzantium” (80) “The Tower” (81)

**F** 10/9  **Revised Essay 1 due in digital dropbox by 5 pm.**

**M** 10/12  Yeats, “The Tower” (81); “Easter 1916” (73); “The Second Coming” (76); “A Prayer for my Daughter” (76); “Leda and the Swan” (96). Recommended for the historically minded: R. F. Foster, from *Modern Ireland*, on Irish cultural nationalism (X)

**W** 10/14  “Among School Children” (97); “A Dialogue of Self and Soul” (103); “Crazy Jane Talks with the Bishop” (112); “Lapis Lazuli” (115); “Imitated from the Japanese” (116); “Under Ben Bulben” (122); “Long-legged Fly” (126; see also video link: http://www.youtube.com/watch?v=AgDyZZaUeVQ –
OAK links
“The Circus Animals’ Desertion” (128)

Joyce: Irish Modernism, Cosmopolitanism, and Beyond

M 10/19 Joyce, *A Portrait of the Artist as a Young Man*, ch. 1-2 (pp.5-89); political cartoons re Parnell, (242-3)

W 10/21 Joyce, *A Portrait*, ch. 3 (pp.89-127); Riquelme, “Structural Overview of the Narrative” (307-9)

M 10/26 Joyce, *A Portrait*, ch. 4 (pp. 128-51), and first sec of ch. 5 (151-91)

M 11/2 Excerpts from *Ulysses*  
W 11/4 Excerpts from *Ulysses*

M 11/9 Excerpts from *Ulysses*

Japanese Modanizumu

W 11/11 Essays on Dada, Surrealism, Futurism
F 11/13 *Second essay due in digital dropbox by 10 pm or thereabouts; peer reviews of two essays by classmates due by Monday, Nov. 16, class time*

M 11/16 “The Lemon”
W 11/18 “A Shop that Sells Stars”; “Shoes Fit for a Poet”; Tyler intro, pp. 1-18

THANKSGIVING

M 11/30 Presentation by Professor Gerald Figal

M 12/7 Kawabata, *The Scarlet Gang of Asakusa*  
W 12/9 Ito Sei, “Street of Fiendish Ghosts” (OAK): as prep for my closing lecture, which is designed, as Joyce would say, as a funferal.

Need to set due date for Wiki?