**COLT 2540: Modernism in the Age of Comparison**

Th 4:00 - 6:20 Marston 209

Prof. Creswell (Office Hours, 104 Marston Hall: W 2-4)

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Where and when did modernism occur? What happens to our understanding of modernism when its conventional boundaries—historical, geographical, and linguistic—are expanded or stretched? This seminar will engage with many of the central questions at the heart of modernist studies today—periodization, comparison, translation, singular and alternative modernisms, print culture, and others—through a reading of primary and secondary texts. All readings will be in English, though students are encouraged to read in the original languages when possible.

**Required Texts (available at Brown Bookstore)**

Frederic Jameson, *A Singular Modernity*

Victor Segalen, *Rene Leys*

St.-John Perse, *Anabasis* (trans. T.S. Eliot)

Anne Carson, *Nox*

There is also a required course pack for purchase at Allegra copies (102 Waterman Street, Mon-Fri. 9-5).

**Assignments**

—Every class, students will hand in a short response paper (2 pages) to the reading. These responses will be collected, read, and handed back; they will not be graded individually, but will count collectively toward the final grade.

—A final research paper (15-20 pages) will be due Friday, 5/16.

**Grading Rubric**

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| --- | --- |
| Class participation | 30% |
| Response papers + presentations | 30% |
| Final Paper | 40% |

**Course Schedule**

**January 23: Introduction**

**January 30: Periodizing Modernism**

—Marshall Berman, “Modernity—Yesterday, Today and Tomorrow” in *All That is Solid Melts Into Air*

—Perry Anderson, “Modernity and Revolution”

—Henri Lefebvre, “Renewal, Youth, Repetition”

—Hans Robert Jauss, “Modernity and Literary Tradition”\*

—Baudelaire, “Le cynge”

**February 6: A Singular Modernity?**

—Frederic Jameson, *A Singular Modernity*

—Susan Stanford Friedman, “World Modernisms, World Literature, and Comparativity,” in *The Oxford Handbook of Global Modernisms*

**February 13: Alternative Modernities?**

—Hugh Kenner, “The Making of the Modernist Canon”\*

—Andreas Huyssen, “Geographies of Modernism”\*

—Jahan Ramazani, “Poetry, Modernity, and Globalization” in *The Oxford Handbook*

—Arthur Rimbaud, “Ville,” “Villes” (I, II), “Soir Historique,” “Metropolitain”

—Adonis, “A Grave for New York”

**February 20: Modernism in Translation (I)**

—Ezra Pound, “Canto I,” “The Seafarer,” selections from *Cathay*

—Pascale Casanova, “The Importation of Texts” from *The World Republic of Letters*

**February 27: Modernism in Translation (II)**

—St.-John Perse, *Anabasis*

—Alain Badiou, “Anabasis” from *The Century*

—Rebecca Beasley, “Modernism’s Translations,” in *The Oxford Handbook*

**March 6: Modernism and Elegy**

—Anne Carson, *Nox*

—Zukofsky’s version Catullus

*—*Rosanna Warren, “Translation as Elegy”

—Peter Sacks, “Introduction” to *The English Elegy*

**March 13: Comparison**

—Mallarmé, “Un coup de des”

—Labid ibn Rabi‘a, “Mu‘allaqa” [pdf]

—Badiou, “Art and Philosophy“ and “A Poetic Dialectic” in *Handbook of Inaesthetics*

—Jacques Rancière, “Alain Badiou’s Inaesthetics,” in *Aesthetics and its Discontents*

—Emily Apter, “Nothing is Translatable,” in *The Translation Zone* [pdf]

**March 20: Exoticism**

—Victor Segalen, *Rene Leys;* excerpts from *Stèles*

—Roland Barthes, “Faraway,” “The Unknown Language,” “Without Words,” “City-Center, Empty Center,” “No Address,” from *Empire of Signs*

**March 27: Spring Break**

**April 3: Magazines**

—Ezra Pound, “Small Magazines”\*

—Eric Bulson, “Little Magazine, World Form,” in *The Oxford Handbook*

—*Blast*, v.1-2 [pdf on the *Modernist Journals Project* website]

**April 10: Collecting: Libraries, Museums, Archives**

—Adorno, “Valery Proust Museum”

—Walter Benjamin, “Unpacking My Library,” “Edward Fuchs: Collector”\*

—Jeremy Braddock, “Collections Mediation Modernism,” and “After *Imagisme*” in *Collecting as Modernist Practice*

**April 17: Late Modernism**

—Adorno, *Aesthetic Theory* [excerpts]

—Clement Greenberg, “The Plight of Culture,” “The Case for Abstract Art,” “Modern Painting”

—Adonis, selected poems and prose

**April 24: Student Presentations on Magazines**

\* -- available on JSTOR