

## LIT 6934: TransAtlantic Crossings: Traffic/Trade/Translation

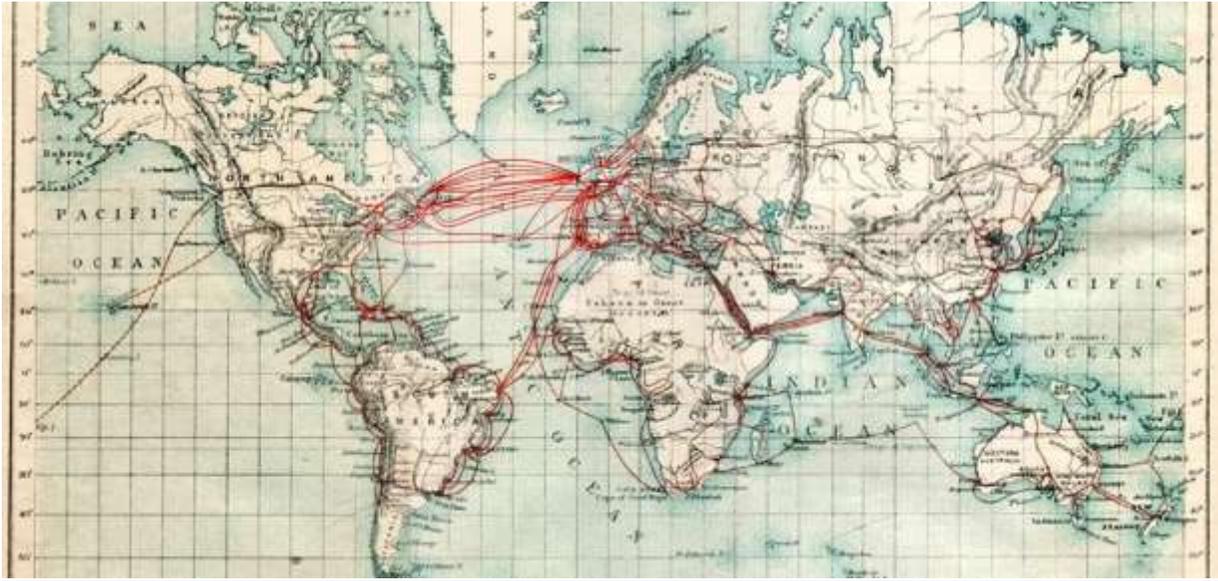
Sec. 5270/W 6-8 (12:50-3:50) in the seminar room

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A.B.C. Telegraphic Code, 5<sup>th</sup> Edition, via Atlantic-cable

In the 19<sup>th</sup> century, ‘American’ literature had yet to be fully launched as a national cultural tradition, separate from England; early textbooks treated British and American works as part of the same continuum; the reception of American works in England, and vice-versa, were also complicated by weak copyright laws and flagrant infringements on existing copyright—or outright theft.

Still, there flourished a rich conversation between artists in England, Europe and America, with much cross-fertilization, not only cultural, but also in the areas of politics, technology and science. Some literary anecdotal examples: the French were smitten (and remain smitten) by Edgar Allan Poe; both Charlotte Brontë and Charles Dickens were enormously popular, on a global scale; Frederick Douglass, Margaret Fuller and Edith Wharton immersed themselves in politics in London, Rome and in Paris; James Fenimore Cooper, Nathaniel Hawthorne and Henry James all made London their home, at least for a time, while Oscar Wilde became internationally infamous.

This course will re-examine cultural TransAtlantic crossings, primarily between Britain and the U.S., with an eye toward shared obsessions, themes, concepts and politics that emerged between the end of the 18<sup>th</sup> century, to the turn of the 20<sup>th</sup> century, with the emergence of a new visual art-form: Impressionism. We will visit the Harn Museum, to view an installation about the effect the French painter Monet had upon American painters. See <http://harn.ufl.edu/exhibitions/monetandamericanimpressionism>

In recent years, a newly burgeoning critical and digital discourse has opened up as well on the phenomenon of TransAtlantic literature, which this course will also explore. Here are few useful resources to get us started.

- Teaching Transatlanticism <https://teachingtransatlanticism.tcu.edu>
- The Slave Trade <http://www.archives.gov/education/lessons/slave-trade.html>
- Teaching the Transatlantic 18<sup>th</sup> century <http://www.cambridgescholars.com/download/sample/60604>
- British Library’s fantastic online archive at <http://www.bl.uk/romantics-and-victorians>
- Contemporary Transatlantic poetry at <http://www.transatlanticpoetry.com/>

- [Eighteenth-Century Feminisms](http://www.18thcenturycommon.org/c18feminisms/) at <http://www.18thcenturycommon.org/c18feminisms/>
- The Walt Whitman Archive at <http://www.whitmanarchive.org>

### Required Readings:

First, a word about these texts: many of these are available in electronic form, and in various hard-copy formats. Given that most students now use Kindles and such, I've given up trying to get us all "on the same page" even if I still think this is the most effective way of understanding literature in a classroom. That said, in most cases I've provided a link to a version of the text, if it is available online.

Otherwise, I am listing below the versions I will be using in class, in case any of you want to literally be on the same page with me. Almost all are available at Amazon.

Bierce, Ambrose. "Incident at Owl Creek Bridge" in *Civil War Stories*, Dover Thrift Edition, 1993. ISBN 0486280381

Bronte, Charlotte. *Jane Eyre*. Norton Critical Edition, 2000. ISBN 0393975428

Crane, Stephen. *The Red Badge of Courage*. Norton Critical Edition, 2007. ISBN 0393930750

Dickens, Charles. *American Notes*. Penguin, 2001. ISBN 0140436499

Freud, Sigmund. *Dora*. Touchstone, 1997. ISBN 0684829460

Fuller, Margaret. "American Literature." This one is found in some anthologies, but we will use online version.

Gilman, Charlotte Perkins. "The Yellow Wallpaper." The Feminist Press at CUNY, 1997. ISBN 1558611584

Hawthorne, Nathaniel. "The Birthmark," in *Hawthorne's Short Stories*, Vintage Classics. ISBN 0307741214

James, Henry. *The American*. Penguin, 1981 ISBN 0140390820

Malkiel, Theresa. *Diary of a Shirtwaist Striker*. ILR Press (only edition I know of) ISBN 0875461689

Melville, Herman. *Billy Budd and Other Stories*. Penguin. 1986 ISBN 0140390537

\_\_\_\_\_. *Battle-Pieces and Aspects of the War*. Da Capo Press. 1995 ISBN 030680655X

\_\_\_\_\_. Israel Potter. Fordham University Press, 1991 ISBN 0823211843

Poe, Edgar Allan. "How to Write a Blackwood Article." Creatspace Independent Press ISBN 1500494526

Shelley, Mary. *Frankenstein*. Penguin. For some reason, I can't find the ISBN

Stein, Gertrude. *Three Lives & Tender Buttons*. Signet Classics, 2003. ISBN 0451528727

Stowe, Harriet Beecher. *Uncle Tom's Cabin*. Penguin, 1981. ISBN 0140390030

Whitman, Walt. *The Complete Poems*. Penguin. ISBN 9780140424515

Wilde, Oscar. *The Picture of Dorian Gray*. Norton Critical Editions. ISBN 0719546680

Weber, Katharine. *Triangle*. Picador (FSG) 0312426149

Wharton, Edith. *The Custom of the Country*. Bantam Classics, 1991. ISBN 0553213938

### Recommended Secondary Reading:

Brickhouse, Anna. *Transamerican Literary Relations and the Nineteenth-Century Public Sphere*. Cambridge 2009.

Cadle, Nathaniel. *The Mediating Nation: Late American Realism, Globalization, and the Progressive State*. 2014

Claybaugh, Amanda. *The Novel of Purpose: Literature and Social Reform in the Anglo-American World*. Ithaca: Cornell University Press, 2007.

Cognard-Black, Jennifer. *Narrative in the Professional Age: Transatlantic Readings of Harriet Beecher Stowe, George Eliot and Elizabeth Stuart Phelps*. New York: Routledge, 2004.

Dillon, Elizabeth Maddock. *New World Drama: The Performative Commons in the Atlantic World, 1649-1849*. Raleigh-Durham: Duke, 2014.

Dimmock, Wai Chee. *Through Other Continents: American Literature Across Deep Time*. 2006.

Doyle, Laura. *Freedom's Empire: Race and the Rise of the Novel in Atlantic Modernity*. 2008.

Elmer, Jonathan. *On Lingering and Being Last: Race and Sovereignty in the New World*. New York: Fordham, 2008.

Giles, Paul. *Transatlantic Insurrections: British Culture and the Formation of American Literature, 1730-1860*. 2001.

\_\_\_\_\_. *Virtual Americas: Transnational Fictions and the Transatlantic Imaginary*. 2002.

Gilroy, Paul. *The Black Atlantic: Modernity and Double-Consciousness*. Cambridge: Harvard, 1993.

Gould, Philip. *Writing the Rebellion: Loyalists and Loyalist Culture in British America*. 2013

Hanlon, Christopher. *America's England*. Oxford: Oxford University Press, 2013.

Haynes, Sam. *Unfinished Revolution: the Early American Republic in a British World*. 2010

Iannini, Christopher P. *Fatal Revolutions: Natural History, West Indian Slavery, and the Routes of American Literature*. U. of North Carolina Press, 2012.

Kaplan, Amy. *The Anarchy of Empire and the Making of U.S. Culture*. 2005.

Manning, Susan and Andrew Taylor. *Transatlantic Literary Studies: A Reader*. Baltimore: Johns Hopkins University Press, 2007.

Streeby, Shelly. *American Sensations*. University of California Press, 2002.

Tamarkin, Elisa. *Anglophilia: Deference, Devotion and Antebellum America*. 2007.

Tennenhouse, Leonard. *The Importance of Feeling English: American Literature and the British Diaspora, 1750-1850*. 2007.

Weisbuch, Robert. *Atlantic Double-Cross: American Literature and the British Influence in the Age of Emerson*. 1986

Williams, Cynthia. *Hospitality and the Transatlantic Imagination, 1815-1835*. New York: Palgrave, 2013.

**Requirements:** We shall be doing short reading question-responses, a mid-term assignment and a final seminar paper. Final grades will be assigned according to the following numerical breakdown: Attendance/class participation 20%; Class presentations, 20%; mid-term: 20% and final paper: 40%

**1. Class participation:** This is a graduate seminar, so this class should belong to you--this means active, responsible engagement during the class period. I expect you to teach this class as much, if not more, than I do. You will agree to answer and pose questions in class, with due respect to the class and your classmates. I know this is difficult for some of us. I ask for a good faith effort. Class participation includes:

a. **Attendance.** This should probably go without saying but you will agree to be in class, promptly, at the opening of the class period with the reading assignment. If you are 15 minutes late, you will be marked late; twenty, you are absent. You have **one (1)** day of grace to be absent—after that your grade will suffer. Only severe illness or injury will be allowed as exceptions. In such cases, phone me at home or in the office.

b. **Preparation.** You will agree to have PREPARED the assignment and will be ready to discuss it or write about it or ask questions about it.

**Just showing up does not constitute good class participation. Please, no cell phone use in class.**

**2. Class Presentations:** There will be two presentations for each student; first, you must choose one of the shorter texts that we shall be reading (unless you really want to do a longer one) and give a short presentation on that text, about some aspect of the text that interests you, and then leading class discussion. In other words, you will be introducing the text to the class, and then teaching that text.

Second, you will be giving a short presentation on your own final project, at the end of the semester. Each performance is worth 10% of your grade.

**3. Mid-Term:** For your mid-term, I am asking you to write what is often called a 'critical crux' paper about one of the texts on our reading list; what does this mean? It means that most literary works have a critical history that will reveal a problem about that text (or problems) that critics return to, redefine, re-hash, re-visit over the course of the text's critical history. The job here is to review as much of the critical history of your chosen text as you can, and then write a critical narrative (12-15 pages at most) where you locate the critical crux of the novel, and detail some of the more important approaches to that crux.

An example: for my own critical crux paper, I chose Henry James' *Portrait of a Lady* (okay, so I was a crazy graduate student) and soon discovered one of the most vexing issues for critics was this: why does Isabel Archer go back to her nasty, greedy, controlling husband, Gilbert Osmond, when she really doesn't have to? I wrote a paper about that 'crux' which later turned into the final chapter of my first book, and my

first published article.

**Final Paper:** for your final project, I ask that you write a seminar paper about some aspect of the transatlantic literary that interests you (25 pages). A seminar paper is a critical argument in dialogue with the critical discourse ongoing about some issue, topic, text etc. of the sort we shall examine across the semester. As noted above, you can use the critical crux mid-term as a way to get a leg up on your final. Why is this paper weighted so heavily (40%)? Because you are a graduate student, yes? These final papers often turn into convention papers and/or chapters and/or publishable essays.

**And now for the obligatory UF stuff.**

**WARNING: I regret having to remind you that plagiarism is a serious offense.** All students are required to abide by the Academic Honesty Guidelines, which have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XIV of the Student Conduct Code. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule 6C1\_4.017). For more information about academic honesty, including definitions of plagiarism and collusion, see: <http://www.dso.ufl.edu/judicial/academic.php>

Please turn off cell-phones during class time; if you need to leave the classroom during class, please be sure to and leave with discretion. You will be marked absent if you are gone more than 10 minutes; unless you have an official disability that requires laptop use in the class, please do not use laptops during class; if you need sleep, please stay home and sleep; please do not be rude, either to me, or to your fellow students. It is the policy of The University of Florida to provide an educational and working environment for its students, faculty and staff that is free from sex discrimination and sexual harassment. In accordance with federal and state law, the University prohibits discrimination on the basis of sex, including sexual harassment. Sex discrimination and sexual harassment will not be tolerated, and individuals who engage in such conduct will be subject to disciplinary action. The University encourages students, faculty, staff and visitors to promptly report sex discrimination and sexual harassment. For more about the University of Florida policies regarding harrassment, see the University of Florida Student Conduct Code at <http://www.dso.ufl.edu/judicial/conductcode.php> and policies regarding harassment at <http://wwwhr.ufl.edu/eo/sexharassment.html>

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. Staff at the Disability Resource Center will assist any student who registers as having a disability. Official documentation of a disability is required to determine eligibility for appropriate classroom accommodations. The professional employees at the Disability Resource Program serve as full-time advocates for students with disabilities ensuring students have physical and programmatic access to all college programs. For more information about Student Disability Services, see: <http://www.ufl.edu/disability/>

**William Blake**  
**"The Little Black Boy"**  
**From *Songs of Innocence* (1789)**

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MY mother bore me in the southern wild,  
And I am black, but O, my soul is white!  
White as an angel is the English child,  
But I am black, as if bereaved of light.

My mother taught me underneath a tree,  
And, sitting down before the heat of day,  
She took me on her lap and kissèd me,  
And, pointing to the East, began to say:

'Look at the rising sun: there God does live,  
And gives His light, and gives His heat away,  
And flowers and trees and beasts and men receive  
Comfort in morning, joy in the noonday.

'And we are put on earth a little space,  
That we may learn to bear the beams of love;  
And these black bodies and this sunburnt face  
Are but a cloud, and like a shady grove.

'For when our souls have learn'd the heat to bear,  
The cloud will vanish; we shall hear His voice,  
Saying, "Come out from the grove, my love and care,  
And round my golden tent like lambs rejoice."

Thus did my mother say, and kissèd me,  
And thus I say to little English boy.  
When I from black and he from white cloud free,  
And round the tent of God like lambs we joy,

I'll shade him from the heat till he can bear  
To lean in joy upon our Father's knee;  
And then I'll stand and stroke his silver hair,  
And be like him, and he will then love me.



**William Wordsworth**  
**'To Toussaint L'Overture' (1807)**

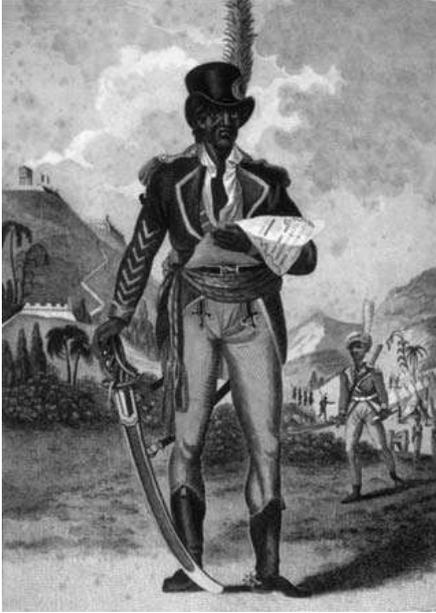


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TOUSSAINT, the most unhappy man of men!  
Whether the whistling Rustic tend his plough  
Within thy hearing, or thy head be now  
Pillowed in some deep dungeon's earless den;—  
O miserable Chieftain! where and when  
Wilt thou find patience? Yet die not; do thou  
Wear rather in thy bonds a cheerful brow:  
Though fallen thyself, never to rise again,  
Live, and take comfort. Thou hast left behind  
Powers that will work for thee; air, earth, and skies;  
There's not a breathing of the common wind  
That will forget thee; thou hast great allies;  
Thy friends are exultations, agonies,  
And love, and man's unconquerable mind.

**Toussaint L'Overture**, original name (until c. 1793) François Dominique Toussaint (born c. 1743, Bréda, near Cap-Français, Saint-Domingue [Haiti]—died April 7, 1803, Fort-de-Joux, France), leader of the Haitian independence movement during the French Revolution, who emancipated the slaves and briefly established Haiti as a black-governed French protectorate.

## Schedule

### Unit One: Rebellions and Revolutions

- Week 1: Jan. 7 Introduction and Introductory remarks; poetry (above)  
**Reading:** “John Howison’s New Gothic Nationalism and Transatlantic Exchange” (PDF) and Mary Shelley’s *Frankenstein*
- Week 2: Jan. 14 Gothic Terrors and the Transatlantic Traffic in Flesh  
**Reading:** Margaret Fuller, “American Literature: It’s Position in the Present Time, and Prospects for the Future” (1846)  
<http://transcendentalism-legacy.tamu.edu/authors/fuller/fulleramlit.html>  
Nathaniel Hawthorne’s “The Birth-Mark” (<http://www.online-literature.com/hawthorne/125/>) and Herman Melville’s “Benito Cereno” (<http://www.esp.org/books/melville/piazza/contents/cereno.html>)
- Week 3: Jan. 21 Visions and Violations  
**Reading:** Frederick Douglass “A Simple Tale of Slavery,” England, Sept. 11, 1846 at [www.yale.edu/glc/archive/1082.htm](http://www.yale.edu/glc/archive/1082.htm)  
Harriet Beecher Stowe, *Uncle Tom’s Cabin*
- Week 4: Jan. 28 Sentiment and Sensationalism  
**Reading:** Edgar Allan Poe’s “How to Write a Blackwood Article” (<http://xroads.virginia.edu/~HYPER/POE/blackwod.html>)  
Charlotte Brontë, *Jane Eyre* (1847)  
and the “Declaration of Sentiments and Resolutions” (1848)  
(<http://ecssba.rutgers.edu/docs/seneca.html>)

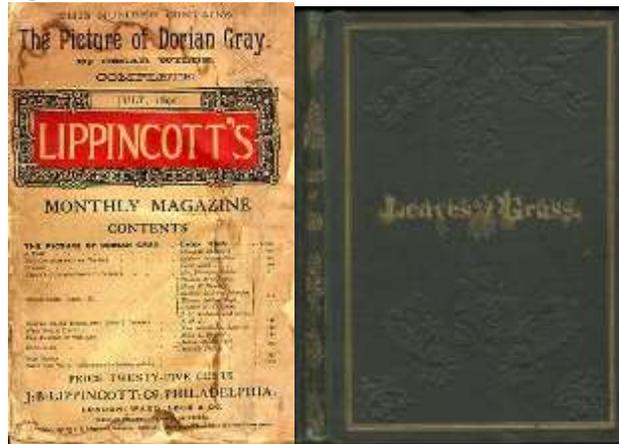
### Unit Two: Civil Disorders, Social Reform

- Week 5: Feb. 4 Sentiment and Satire  
**Reading:** Charles Dickens, “American Notes” (<http://www.gutenberg.org/files/675/675-h/675-h.htm>)  
Herman Melville “The Paradise of Bachelors/Tartarus of Maids” (1842)  
<http://www.saylor.org/site/wp-content/uploads/2011/11/SAYLOR-ENGL405-5.2-PARADISE.pdf>
- Week 6: Feb. 11 America...*not* the Land of Milk and Honey!  
**Reading:** select poems from Melville’s “Battle-Pieces and Aspects of the War” (TBA); his novel, *Israel Potter* and Stephanie A. Smith’s “Union Blues: Melville’s Poetic In(ter)ventions” (<http://genre.dukejournals.org/content/47/1/21.abstract>, but I will give you a copy).
- Week 7: Feb. 18 “Union Blues” **Reading:** Henry James, *The American* (1877)
- Week 8: Feb. 25 Mid-Term Week: Old World, New World  
**Reading over the break:** Stephen Crane’s *The Red Badge of Courage* (1895) Ambrose Bierce “An Occurrence at Owl Creek Bridge” (<http://www.online-literature.com/bierce/175/>) (1891) and Charlotte Perkins Gilman’s “The Yellow Wallpaper” (1892) and Ann Stiles “The Rest Cure, 1873-1925” at ([http://www.branchcollective.org/?ps\\_articles=anne-stiles-the-rest-cure-1873-1925](http://www.branchcollective.org/?ps_articles=anne-stiles-the-rest-cure-1873-1925))

### Spring Break

Over the break, finish your mid-term assignment. It is due on the Monday we get back in session.

Week 10:            March 11            Revising the Past  
**Reading:** Oscar Wilde, *The Picture of Dorian Gray*  
Selected poems from Walt Whitman's *Leaves of Grass* (TBA) and  
Sigmund Freud's *Dora*



### Unit Three: Into the Future

Week 11:            March 18            Emergent Transatlantic Discourses  
**Reading:** Gertrude Stein, *Three Lives*; Theresa Malkiel's *Diary of a Shirtwaist Striker* and Katharine Weber, *Triangle*, along with my essay (hand-out) "Turn of the 20<sup>th</sup> Century Transitions: Women on the Edge of Tomorrow," (Cambridge 2012)

Week 12:            March 25            The Division of Labor in the New Century  
**Reading:** TBA

Week 13:            April 1                Field-Trip to the Harn: Transatlantic Visions  
**Reading:** Edith Wharton, *The Custom of the Country* (1913)

Week 14:            April 8                A New Century?

Week 15:            April 15              Presentations

Week 16:            April 22              Presentations and/or Party (last day of class)