Comparative Modernisms

Fiction:
Guy de Maupassant, “Boule de Suif” (1880); “A Parisian Affair” (1881); “A Woman’s Confession” (1882); “The Jewels” (1883); “The Necklace” (1884)
Henry James, “The Turn of the Screw” (1898); The Ambassadors (1903); The Golden Bowl* (1904)
Joseph Conrad, Heart of Darkness* (1899, 1902); Lord Jim (1900); The Secret Agent (1907)
Robert Musil, Young Törless (1906); “The Flypaper” (1913)
Stefan Zweig, Angst (1910); The Royal Game (1942)
Thomas Mann, Death in Venice (1912)
Marcel Proust, Swann’s Way (1913)
James Joyce, Dubliners (1914); Ulysses* (1922); Finnegans Wake selections: 1.1 (“Introduction”), 1.7 (“Shem the Penman”), 1.8 (“ALP”), 4.1 (“Ricorso”) (1939)
Ford Madox Ford, The Good Soldier (1915)
Franz Kafka, The Metamorphosis (1915); “The Knock at the Manor Gate” (1917); “In the Penal Colony” (1919); “Homecoming” (1920); “The Departure” (1922); “Give It Up!” (1922)
Jean Toomer, “Fern” (1922); “Easter” (1925)
Virginia Woolf, Mrs. Dalloway (1925); To the Lighthouse* (1927)
Jean Rhys, Quartet (1929; orig. pub. 1928 as Postures)
Bertolt Brecht, Stories of Herr Keuner selections: “Success,” “If Mr. K Loved Someone,” “If Sharks Were Men,” “The Helpless Boy,” “Mr. Keuner and the Flood” (1930-58)
Samuel Beckett, Murphy (1938)

Poetry:
Charles Baudelaire, The Flowers of Evil (1857)
Thomas Hardy, “Hap” (1866, 1898); “A Sign-Seeker” (1898); “Friends Beyond” (1898); “Nature’s Questioning” (1898); “The Impercipient” (1898); “Drummer Hodge” (1899, 1902); “The Darkling Thrush” (1900)
Stéphane Mallarmé, Hérodiade (1869); Afternoon of a Faun (1876)
W.B. Yeats, “The Lake Isle of Innisfree” (1890); “Who Goes with Fergus?” (1892); “To Ireland in the Coming Times” (1893); “No Second Troy” (1910); “Easter 1916” (1916); “A Prayer for My Daughter” (1919); “The Second Coming” (1920); “Leda and the Swan” (1924); “Sailing to Byzantium” (1927); “Byzantium” (1932); “The Circus Animals’ Desertion” (1939)
Rudyard Kipling, “Recessional” (1897); “The White Man’s Burden” (1898)
James Joyce, Chamber Music (1907)
Georg Trakl, “Ruin” or “Decline” (variant translations for “Verfall”) (1913); “To the Boy Elise” (1913); “The Rats” (1913); “Melancholy” or “Depression” (variant translations for “Trübsinn”) (1913); “Downfall” (“Untergang”) (1914); “Music in Mirabell” (1913); “The Occident” (“Abendland”) (1914); “In Venice” (1915)
Gertrude Stein, Tender Buttons (1914)
Mina Loy, “Songs to Joannes” (1917)
Paul Valéry, “The Young Park” (1917)
T. S. Eliot, *The Waste Land* (1922); “The Hollow Men” (1925); *Four Quartets* (1935-43)
Rainer Maria Rilke, *The Sonnets on Orpheus* (1923)

Drama:
Oscar Wilde, *Salomé* (1894); *The Importance of Being Earnest* (1895)
George Bernard Shaw, *Mrs. Warren’s Profession* (1893); *Heartbreak House* (1917)
Arthur Schnitzler, *Flirtation* (1895); *Reigen*; or, *La Ronde* (1896-97)
Alfred Jarry, *Ubu Roi* (1896)
James Joyce, *Exiles* (1918)
Bertolt Brecht, *Galileo* (1939 pub. 1955); *Mother Courage* (1939 pub.1949)
Jean-Paul Sartre, *No Exit* (1943)
Samuel Beckett, *Waiting for Godot* (1952)

Modern Thought:
Sigmund Freud, *Dora* (1905); *Civilization and Its Discontents* (1930)
T.S. Eliot, “Tradition and the Individual Talent” (1919); “Hamlet and His Problems” (1919); “Ulysses, Order, and Myth” (1923)
André Breton, *What is Surrealism?* (1934)
Walter Benjamin, *Illuminations* (1923-40)
Stefan Zweig, *The World of Yesterday* (1943)
Claude Lévi-Strauss, *Tristes Tropiques* (1955)
Michel Foucault, *Discipline and Punish* (1975)
Jürgen Habermas, *Philosophical Discourse of Modernity* (1985)

Literary History: