

HL4033

*Major Author Study: James Joyce*



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“I’ve put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that’s the only way of insuring one’s immortality” (Joyce, qtd in Ellmann, 251)

“Where do you begin in this?” (Stephen Dedalus in Joyce, *Ulysses*, 25)

James Joyce is “the giant of modernism, the genius, the law unto himself” (Williams, 119) and his 1922 text *Ulysses*, set on one day (and night) in June 1904, is “the greatest novel of the [twentieth] century” (Burgess, n.p.). In addition to studying the entirety of *Ulysses*, **Major Author Study: James Joyce** covers Joyce’s masterpiece in the contexts of Irish history, European culture, and Literary Modernism. The course takes an episode by episode approach to *Ulysses*, examining the Homeric parallels and intertextual connections of the text, the individual styles of the work (such as ‘Gigantism’, ‘Hallucination’, and ‘Catechism’), the presentation of the workings of the human body and the city, the developments of the central characters, and the internal networks and structures of the work. Special emphasis is placed the ingenious textual tricks and techniques Joyce creates in order to meet the demands of the various sections. The course will look at the composition, publication and reception of *Ulysses* and at the main modes of interpretation (Marxist, Postcolonial, and Feminist among others) that have been applied to it.

*Ulysses* is a considerable challenge for the reader, a “chaffering allincluding mostfarraginous chronicle” (Joyce, *Ulysses*, 402), consisting of “enormous bulk and more than enormous complexity.” (Joyce, *Letters*, 146). However, it is also moving, profound, very funny, and extremely rewarding. For Stephen Dedalus, literature contains “the eternal affirmation of the spirit of man” (Joyce, *Ulysses*, 620). **Major Author Study: James Joyce** offers an odyssey through one of the great achievements of European culture.

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Joyce, James. *Ulysses* (The 1922 Text). Edited by Jeri Johnson. 1922 text. Oxford: Oxford University Press, 1993.  
Williams, Trevor L. *Reading Joyce Politically*. Gainesville: University of Florida Press, 1997.

## Seminar Schedule (subject to minor changes)

Week One	Joyce, Ireland, and Modernism
Week Two	<i>Ulysses</i> : 'Telemachus', 'Nestor', and 'Proteus'
Week Three	<i>Ulysses</i> : 'Calypso', 'Lotus Eaters' and 'Hades'
Week Four	<i>Ulysses</i> : 'Aeolus' and 'Lestrygonians'
Week Five	<i>Ulysses</i> : 'Scylla and Charybdis'
Week Six	<i>Ulysses</i> : 'Wandering Rocks' and 'Sirens'
Week Seven	<i>Ulysses</i> : 'Cyclops' and 'Nausicaa'
Week Eight	<i>Ulysses</i> : 'Oxen of the Sun'
Week Nine	<i>Ulysses</i> : 'Circe'
Week Ten	<i>Ulysses</i> : 'Eumaeus' and 'Ithaca'
Week Eleven	<i>Ulysses</i> : 'Penelope', A brief introduction to <i>Finnegans Wake</i> , course revision

## Core text

Students are requested to purchase the Oxford World's Classics edition of *Ulysses*, the '1922 Text', edited by Jeri Johnson (Oxford: Oxford University Press, 1993). Further reading material will be made available on Edventure/Blackboard.

## Assessment

Students will be assessed by:

- a. Class participation: 15%
- b. Essay (3500 words): 35%
- c. Final 2.5-hour written examination (50%)

## Further reading

- Atherton, James S. *The Books at the Wake*. London: Faber and Faber, 1959.
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- Cairns, David and Richards, Shaun. *Writing Ireland: Colonialism, Nationalism and Culture*. Manchester: Manchester University Press, 1988.
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- Deane, Seamus. *Celtic Revivals: Essays in Modern Irish Literature 1880–1980*. London: Faber and Faber, 1985.
- Deane, Seamus. *Heroic Styles: The Tradition of an Idea*. Derry: Field Day, 1984.
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- Duffy, Enda. *The Subaltern Ulysses*. Minneapolis: Minnesota University Press, 1994.
- Eliot, T.S. 'Ulysses, Order and Myth' in Carter, Mia and Friedman, Alan Warren (eds). *Modernism and Literature: An Introduction and Reader*. London and New York: Routledge, 2013, pp. 503–505.
- Ellmann, Richard. *James Joyce* (Revised Edition). New York: Oxford University Press, 1982.
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