

Prospective Syllabus for "Introducing James Joyce"

Note: This will be the first time I have taught this Summer Seminar. I will probably be wanting to make adjustments as we go along.

First Week:

Monday: Introduction: description of seminar, assignments, and arrangements; introduction of participants to one another, instructor's talk on Joyce's work.

Tuesday: Dubliners, "The Sisters" to "Eveline"

Wednesday: Dubliners, "After the Race" to "Clay"

Thursday: Dubliners, "A Painful Case" to "The Dead"

Friday: Dubliners review; participant commentary due.

Introductory Week. Order of presentations: No reports are assigned for week one, but I will take advantage of the time to introduce participants to pertinent research resources available through the library's computer system. Participants will be asked to read "The Unity of Joyce's Dubliners," by Brewster Ghiselin, included in the Viking edition assigned for the seminar, and selected essays from the Dubliners issue of Studies in Short Fiction, Summer 1995, edited by Michael O'Shea, and of New Perspectives on Dubliners, edited by Mary Power and Ulrich Schneider. Participants will also be given digitized, computer-readable copies of the primary texts assigned over the length of the

seminar, and of several public-domain programs (a word-frequency tabulator, for instance) for analyzing literary texts.

Second Week:

Monday: A Portrait of the Artist as a Young Man, pages 7-146

Tuesday: Portrait, pages 147-253; participant presentation

Wednesday: Portrait, review; participant presentation

Thursday: Portrait review; participant presentation

Friday: Portrait review, participant commentary due

Historical Context. For week two, the works from which participants will be asked to choose the subjects of their reports will have to do with, first, the history (especially Irish history) of the period preceding and including Joyce's lifetime and, second, Joyce's incorporation of this history into his works. (Some of the commentary employed in the first week's Dubliners seminars will have prepared the participants for this material.) Seminars should include discussion of the background of nineteenth century Irish history, particularly in reference to Great Britain. Participants should finish the week familiar with the main events of the Irish campaign for independence from Britain, above all with the role of Charles Stewart Parnell, a significant figure in all four of the Joyce texts read over the term. There should also be some consideration of European history in the years leading up to and following World War I. Vincent John Cheng's Joyce, Race and Empire and Hugh Kenner's Dublin's Joyce will among those books included in the list. Other studies made available will include Katherine Mullins,

James Joyce, Sexuality and Social Purity, Michael Patrick Gillespie, James Joyce and the Fabrication of an Irish Identity, Tracy Schwarze, Joyce and the Victorians, Emer Nolan, James Joyce and Nationalism, and Willard Pott, Joyce and the Two Irelands.

Third Week:

Monday: Ulysses, "Telemachus" and "Nestor"

Tuesday: Ulysses, "Proteus;" participant presentation

Wednesday: Ulysses, "Calypso" and "Lotus-Eaters;" participant presentation

Thursday: Ulysses, "Hades" and "Aeolus;" participant presentation

Friday: Ulysses, "Scylla and Charybdis;" participant commentary due

Biography and Background. For week three, the focus for the second hour will be Joyce's life and times. (In part, this will have been prepared for by discussions during the previous week.) Participants should have completed the Ellmann biography before arriving. Reports will come from a list of books such as Brenda Maddox's Nora, about Joyce's lifelong companion and wife, Arthur Power's Conversations with James Joyce, John McCourt's Years of Bloom: James Joyce in Trieste, 1904-1920, and My Brother's Keeper, by Joyce's brother Stanislaus. Also available will be works like Patricia Hutchins' James Joyce's Dublin and Ian Gunn's and Clive Hart's Dublin: A Topographical Guide to the Dublin of Ulysses. The discussion will extend into what is today usually called Cultural Studies - including, for instance, Linda Herr's Joyce and Popular Culture and R. Brandon Kershner's Cultural Studies of James Joyce. At least one meeting this week will feature music, recordings of some of the songs and operatic

arias that Joyce sang himself and often worked into his writings. I have a collection of tapes and CDs of Joyce-related music.

Fourth Week:

Monday: Ulysses, "Wandering Rocks" and "Sirens"

Tuesday: Ulysses, Cyclops;" participant presentation

Wednesday: Ulysses, "Nausicaa;" participant presentation

Thursday: Ulysses, "Oxen of the Sun;" participant presentation

Friday: Ulysses, "Circe;" participant commentary due

Ideology and Faith. For week four, the emphasis will be on two mainstays of Joyce's intellectual development, his religion (lapsed Catholic, but in a complicated way) and politics (socialist, but also complicated). Dominic Manganiello's Joyce's Politics is probably the best book on the latter subject and will be on the list, as will Patrick McGee's Joyce Beyond Marx and Christy L. Burns' Gestural Politics: Stereotype and Parody in Joyce. (Some of the works earlier listed for week two, especially those related to Irish history and identity, are relevant to this category.) There is a wide range of studies available on Joyce's religious opinions and practices; two of the best are William Noon's Joyce and Aquinas and Robert Boyle's James Joyce's Pauline Vision. (Others for consideration: J. Mitchell Morse, The Sympathetic Alien, and Kevin Sullivan, Joyce Among the Jesuits.) One question sure to be discussed is whether Joyce, after leaving the church, substantially retained the Catholic habits of thought inculcated in his youth.

Fifth Week:

- Monday: Ulysses, "Circe"
Tuesday: Ulysses, "Eumaeus;" participant presentation
Wednesday: Ulysses, "Ithaca;" participant presentation
Thursday: Ulysses, "Penelope;" participant presentation
Friday: Ulysses, Ulysses review; participant commentary due

Influences and Allies. In week five the secondary readings will deal with Joyce's relation to other cultural figures and movements - both forerunners such as Ibsen, Wagner, and the Symbolistes, who influenced his early development, and contemporaries, like Yeats, Eliot, Freud, and the Surrealists, with whom he interacted and contended. Books to be considered will include Harry Levin's James Joyce, still the best comprehensive consideration of Joyce's situation in the cultural currents of his time, and influence studies such as Timothy Martin's Joyce and Wagner, Gerald Gillespie's Proust, Mann, Joyce in the Modernist Context, Luke Thurston's James Joyce and the Problem of Psychoanalysis, and Stanley Sultan's Ulysses, the Wasteland, and Modernism.

Sixth Week:

- Monday: Finnegans Wake, pages 3-29
Tuesday: Finnegans Wake, pages 169-175; participant presentation
Wednesday: Finnegans Wake, pages 196-216; participant presentation

Thursday: Finnegans Wake, pages 619-628; participant presentation

Friday: Final review

Range of Approaches. Week six will review approaches to Joyce's work.

Inevitably, some of these will have been anticipated in the discussions of the earlier weeks. Feminism and Marxism, for instance, should have come up during week four, post-colonialism during week two. Alan Roughley's James Joyce and Critical Theory, Joseph Brooker's Joyce's Critics, and Geert Lernout's The French Joyce are all intriguing, eccentric works (there are no non-eccentric ones) on this subject. The list should also include important strongly-argued books, such as Hugh Kenner's Ulysses, Richard Ellmann's Ulysses on the Liffey, and Sebastian Knowles' The Dublin Helix, which do not happen to belong to any one prominent school of interpretation. Since, during its first hour, this is the one week dealing with Finnegans Wake, I would also like participants to become familiar with some of the standard criticism of that book, especially Adaline Glasheen's Third Census of Finnegans Wake, J.S. Atherton's The Books at the Wake, Margot Norris' The Decentered Universe of Finnegans Wake, and Clive Hart's Structure and Motif in Finnegans Wake. We will also spend a few minutes listening to the recording of Joyce reading from Finnegans Wake.

All the books noted above, along with a number of others, will be put on closed reserve and reviewed in a descriptive bibliography handed out on the first day.