

STATE UNIVERSITY OF NEW YORK AT BINGHAMTON

Department of Comparative Literature

CoLi 480A/541J/TRIP 580L. JOYCE, *ULYSSES*. Marilyn Gaddis Rose, M 1:10-4:10, LT 1506
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"Dublin businessman after a day of errands requests breakfast in bed." vs "A prolix French invalid recalls memorable pastries." *New York Times* "High-Concept Classics."

Textbook: required, *Ulysses* any edition. recommended, Gifford *Ulysses Annotated* second edition.

Rationale: Close reading of the greatest 20th-century Western novel with an English-language matrix. Familiarity with *Dubliners* and *A Portrait* is assumed. Participation in *Finnegans Wake* depends upon the group. *Ulysses* in the contexts of literature, music and art, myth and history.

Pace: "Covering" *Ulysses* is even more problematic than "covering" *A la recherche du temps perdu*. Joyce edited all 780 pages. (Proust died before copy-editing the second half of the *Recherche*.)

Format: This is a novel meant to be enjoyed--and decoded. Like Shakespeare, it must be "always already" read before being read.

His work has survived every fashion in literary criticism. As of 2008, "postcolonial" probably dominates. Joyce was not political, but he shows that Dublin, June 16, 1906, far from being the giddy center of the Celtic Renaissance and Irish nationalism, was a colonial backwater.

Everyone should expect to make some kind of contribution at each seminar meeting, e.g., a great or deplorable bibliographic find from the Joyce industry, another literary work, art work, piece of music reminiscent of *Ulysses*, link to another course being taken etc. It could be an update of individual semester projects.

Semester project: 1) An annotated bibliography. 2) A portfolio of your Joyce experience. This could be a traditional seminar paper, a piece of creative work which Joyce "inspired," e.g., a traditional seminar paper, a collection of poems, a play or video, etc.

Special projects: while the class is reading or re-reading *Ulysses*, brief reviews of "The Dead" (or some other story in *Dubliners*) and *A Portrait* will be most welcome. Welcome also at any juncture, reviews of *The James Joyce Murder* by Amanda Cross, *The House on Eccles Road* by Judith Kitchen, the movie *Nora* or some other spin-off.

The group will refine this schedule below, January 28. However, the following is an aid to self-discipline.

January 28. *Ulysses*, what is there and what is implied.

Movie: *Bloom*

February 4. Part I. The Telemachiade: Telemachus, Nestor, Proteus (28 pages) brief reviews should come during this period. Individual foci should be chosen no later than February 18.

February 11.

February 18.

February 15. Part II. The Wanderings of Ulysses (554 pages): Calypso, Lotus-Eaters, Hades, Aeolus, Lestrygonians, The Wandering Rocks, Sirens, Cyclops, Nausicaa, Oxen of the Sun, Circe

March 3.

March 10.

March 17.
March 21-30. Spring Recess
March 24. Movie: *Ulysses*
March 31.
April 7. April 14. Part III. The Homecoming (170 pages): Eumaeus, Ithaca, Penelope
April 18-21. Recess begins at 1 p.m.
April 28.
May 5.
May 9. Last Day of Classes. Any senior should have completed all written work.
May 10-11. Reading Period
May 12. All other students should have completed written work.
May 12-16. Examination Week. No examination unless requested.