

Reading and Hearing JOYCE's *ULYSSES*

Sundays 2-4PM

Rosenbach Museum and Library

Instructor: Robert Berry

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Required Texts: James Joyce, *Ulysses: The Corrected Text* (Viking, ed. Gabler et al.)
Don Gifford and Robert Seidmann, *Ulysses Annotated* (U of CA Press)

GOALS

Students in this class will work together to gain a deeper understanding of and appreciation for the life and central literary achievement of James Joyce focusing on his best-known work *ULYSSES* (pub. 1922). Secondary readings and class discussions may occasionally dip into Joyce's earlier and later works, but the main goal will be to read this novel together and unravel some (though certainly not all) of its mysteries.

ASSIGNMENTS

As class meets just once a month students should have ample time to keep pace with complexities of the novel. Reading assignments for each chapter will include working with the Gifford/Seidmann text, so be prepared to discuss what you have read from the start of each class.

Students will also find additional readings offered via email for those wishing to go deeper into the Joycean waters. Some of these will include analytical, interpretive and creative handling of the text by myself and others. These additional readings are meant to supplement the novel and showcase the enjoyment (or bafflement) felt by generations of readers. They are not to be seen as a requirement but as an aid, or a dessert even, to your diet of monthly Joyce.

Discussion points are listed here for early on in the course, but it is hoped that the group's interest will shape its own set of topics for the later chapters. It has been my experience that fans of this novel are never lacking in subjects to talk about.

Your **final assignment**, while optional, will be to participate in the yearly Bloomsday Reading and Celebration held by the Rosenbach Museum and Library and share your discoveries with a whole new group of Joyce fans.

READING ASSIGNMENTS

† = optional, made available through email

10/01 First meeting

(no initial reading need be done for this meeting)

-Introductions

-“What experiences have you had with *ULYSSES* before this class?”

-“Why the novel is best read in groups”

-“A brief history of its making”

-“How much does Joyce’s biography, Irish history and literary theory inform our understanding of the novel?”

-A class reading/discussion on a page of *FW* and the last § of *A Portrait*

-“What to listen for”

-“Who is saying what?”

11/05 Second meeting

(we will be following “the Bloomsday Chronology” for first parts of the novel, so the order of episode to be studied here is different than found in the novel and should be followed as listed below)

-“The plasticity of time and the hard shape of a book”

-”Starting in the middle”

-”The modern metropolis”

-“What clues are we given? Is it enough to give us a plot?”

-“How much is expected of the reader?”

-”Who is Stephen? Who is Bloom?”

-”Populating a city is hard work”

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| 1) “Telemachus” (pgs. 3-19) | Homer, <i>The Odyssey</i> , Books I-II† |
| 2) “Calypso” (pgs. 45-57) | Dujardin, <i>Les Lauriers...</i> ch. 1† |
| 3) “Nestor” (pgs. 20-30) | Homer, <i>The Odyssey</i> , Book III-IV† |
| 4) “Lotus Eaters” (pgs.58-71) | Eliot, “ <i>Ulysses</i> , Order & Myth”† |

*additional/optional reading for this section might also include:

- 1) The Linati Schema†
- 2) Richard Ellmann, *James Joyce* (Oxford), pg. 254 and thereafter
- 3) Robert Berry, *ULYSSES “said”, Nestor*†
- 4) Robert Berry *ULYSSES “seen”, Telemachus and Calypso*

12/03 Third meeting

(we will still be following the “Bloomsday Chronology” for this section so readings should be done in the order listed below)

-“Who is Stephen and who is Bloom?”

-“The man on the beach and the man in the crowd”

-“The difference between an autobiographical figure and an avatar”

-“The trap of omniscient narration”

- "The Uncle Charles Principle"
- "The point where the novel becomes a plant stand"
- "The city emerging"
- "A chorus of narrators"
- "Who is the Arranger?"
- "Who is the Messenger?"

- 1) "Proteus" (pgs. 31-42)
- 2) "Hades" (pgs. 72-95)
- 3) "Aeolus"

Ulysses 'Seen' adaptation of "Proteus"†
 Woloch, excerpts *The One vs. the Many*†
 Groden, "The Early Stage: 'Aeolus'"

01/07 Fourth meeting

(we now move into the regular linear [if that word really applies here] reading of the book)

- "Two men haunted"
- "A brief return to the interior"
- "Food of the body, food of the mind"
- "Montage and world-building"
- "The view from above and the slice down the middle"
- "Malleable history"

- 1) "Lestrygonians"
- 2) "Scylla & Charybdis"
- 3) "Wandering Rocks"

Ties"†

Kenner, "The Aesthetic of Delay"†
 Platt, "The Voice of Esau"†
ULYSSES "said", Scylla & Charybdis
 Granovetter, "The Strength of Weak

02/04 Fifth meeting

- "The narration takes over"
- "A flock of birds and a chorus of voices"
- "Leaving the scene"
- "The importance of song"
- "Men in pubs, just how many narrators are there?"
- "Who is he talking to?"
- "The City of Spies"
- "Bloom Elijah, the Hero deified"
- "The missing hour"
- "Bloom on the beach, the dark stranger"
- "Girl stories?"
- "Bloom gets a word in the sand"

- 1) "Sirens"
- 2) "Cyclops"
- 3) "Nausicaa"
 (Bloomism)"†

Berry, *ULYSSES "said", Sirens*
 Duffy, "Spectacle of the Native..."†
 Sayeau, "Love at a Distance"

03/04 Sixth meeting

- "Wrestling language from story"
- "The legal fiction of creation"
- "Freedom of style, freedom from story"

- 1) "Oxen of the Sun"

Atherton, "The Oxen of the Sun"†

04/01 Seventh meeting

- "The unstageable play"
- "The overwrought director"
- "Just who is hallucinating here?"
- "Two men haunted"

- 1) "Circe"
Ulysses†

Puchner, "Novel and Drama in

05/06 Eighth meeting

- "A quaint acquaintance"
- "What the sailor says"
- "Drawn together by fate or fiction?"
- "The bird's eye view of two angels"
- "How the world has changed"
- "Staring up at the stars"
- "That big dot at the end"

- 1) "Eumaeus"
All Language†
- 2) "Ithaca"

Lawrence, "Eumaeus': The Way of

Jameson, "*Ulysses* and History"†

06/03 Ninth and final meeting

- "Who gets the last word in?"
- "How much of the book was wrong?"
- "Why yes?"

- 1) "Penelope"

Butler, selection from *Gender Trouble*†