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TH 2:00-3:15  
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**GSC 30535/IRST 30535/AFST 30776/ENGL 40159:**

**"From Dublin Streets to Caribbean Beaches: Reading Joyce and Walcott"**

This course begins with the premise that the twentieth-century situations of Ireland and the Caribbean bore more than a passing resemblance to each other. As Derek Walcott (the first Caribbean writer to be awarded the Nobel Prize for Literature) provocatively claimed in a 1979 interview with Edward Hirsch:

I've always found some kind of intimacy with the Irish poets because one realised that they were also colonials with the same kind of problem that existed in the Caribbean. They were the niggers of Britain. Now, with all of that, to have those astounding achievements of genius, whether by Joyce, or Yeats, or Beckett, illustrated that one could come out of a depressed, deprived, oppressed situation, and be defiant and creative at the same time.

Looking closely at Walcott's assessment of the influence of Irish poets on his own work, the traditional orientation of his reading of Irish literature is immediately evident: he cites Joyce, Yeats, and Beckett as formative; there is no mention of Lady Gregory, Kate O'Brien or Elizabeth Bowen, just to name three influential women writers from the same era. The colonial establishment that shaped their respective upbringings (Ireland gained its freedom in 1921 when Joyce was 39; St. Lucia gained its independence in 1979 when Walcott was 49) depended upon the rhetoric of Victorian manhood, as set against both its ideal cult of true womanhood and its concept of the uncivilized, savage colonial subject.

Consequently, we see in postcolonial texts a dissection of this ideal manhood set over and against a critical analysis of what Joseph Valente characterizes as a postcolonial masculinity, bearing a complicated relationship to the cultural and political forces of nationalism. Highly representative of their canons, Joyce's and Walcott's texts engage with the prevailing cultural debates about sexuality and masculinity shaping their respective societies, making masculinity studies a crucial lens through which to read their works. Thus, while a superficial consideration of the literatures, politics, and history of the Caribbean region and Ireland typically leads to the conclusion that neither has much to say to the other, current scholarship in the decades since Walcott's pronouncement has begun to tease out transatlantic connections between Ireland and the Caribbean.

The development of postcolonial theory, and its reading of the political and historical situations in the Caribbean and Ireland and application of these insights to literary criticism, has contributed greatly to this study.

[Photo of James Joyce Bridge, Dublin]



Primary texts (to be purchased; available at the bookstore):

James Joyce, *Ulysses*. [selections] Vintage Press **ISBN-13:** 978-0-679-72276-2

Derek Walcott, *Omeros*. Farrar, Straus and Giroux **ISBN-10:** 0374523509 / **ISBN-13:** 978-0374523503

Derek Walcott, *What the Twilight Says: Essays*. [Selections] Farrar, Straus and Giroux **ISBN-10:** 0374526834 / **ISBN-13:** 978-0374526832

J.M. Coetzee, *Elizabeth Costello*. Penguin **ISBN-13:** 978-0-14-200481-4

All other readings will be available via e-reserves



In this course, students will study Derek Walcott, the St. Lucian poet, playwright, and essayist, in tandem with James Joyce, the Irish novelist, short story writer, and essayist. This comparative reading will facilitate our exploration of their common themes of ethnicity, postcolonial constructions of masculinity, cultural chauvinism, and political inequality. The writings of both men demonstrate an acute awareness of English's status as the language of colonial power; the close readings of their texts which we will undertake will enable us to discern the ways that Walcott and Joyce manipulate language and expand the understanding of canon-worthy literature. Both work within and against the traditional Western canon, and so our primary focus on their epics, *Ulysses* and *Omeros*, will consider the ways that Joyce and

Walcott are writing back to the imperial center/rewriting the imperial canon, employing its literary techniques and traditions in their works. Both writers thematically investigate the dichotomy between colonizer and colonized, the interplay between their own culture and Western civilization writ large, and the influence of island geography on their societies. Their writing exposes the lasting wounds—personal, cultural, and political—inflicted by British colonialism in their native lands and the ways that anxieties of masculinity were exacerbated by as well as contributed to this domination. Our readings of Joyce's and Walcott's texts will be guided throughout by the theoretical lens of masculinity studies. This course is open to students interested in exploring the ways that masculinity studies serves as a useful lens for reading Joyce and Walcott and for analyzing the political ties between their homes (as well as their problematic relationships to those homes); no prerequisite knowledge of Irish or Caribbean literature is necessary. [sketch by César Abin]

Course objectives:

- Students will read and develop an appreciate for the aesthetic qualities of James Joyce and Derek Walcott;
- Students will analyze the writings of Joyce and Walcott for their representation of gender issues, with particular attention paid to issues of masculinity.
- Students will understand and be able to articulate the position of James and Walcott vis-à-vis their contemporaries within the literary canon;
- Students will compare/contrast the development of nationalism in Ireland & the Caribbean;
- Students will identify and critically evaluate the ways that the Irish and Caribbean struggles for independence from British colonial forces have mutually influenced each other;
- Students will develop familiarity with a range of gendered and postcolonial approaches to literary analysis and apply these theorists' work to selected texts;
- Students will synthesize their knowledge through writing an argumentative essay.

Course requirements:

Participation (including attendance) 5%

Explications (3-4 pages each) 30%

You will sign up for 1 Episode of *Ulysses* and 1 book of *Omeros*; everyone will respond to *Elizabeth Costello*. This assignment **asks you to analyze the style and content (especially their representation of gender) through the lens of masculinity, making specific references to both the primary text and our secondary readings on masculinity [3-4 pages]. Your explications are due BEFORE the beginning of the class session for which the reading is assigned; any explications submitted late will receive HALF credit only (unless arrangements are made with me PRIOR to the start of that class session).** Please use MLA format.

Adaptation project (6-8 pages, adaptation & artist's statement) 15%

Midterm exam (take-home) 20% – DUE 2/12/13 in class

Final exam (take-home essay question(s) and in-class quotation identifications) 30%

*Grade Scale:*

*A – 95-100*

*A- – 90-94*

*B+ – 87-89*

*B – 83-86*

*B- – 80-82*

*C+ – 77-79*

*C – 73-76*

*C- – 70-72*

*D – 65-69*

*F – 64 or lower*

MLA format – some tips:

- Do not use a cover/title page → instead, use the following heading (top, left corner): your name, my name, the course, the date (each on its own line).
- Your paper needs a title; center it in normal type (no bold, italics, quotes) below the heading.
- In the header, right margin-flush, give your last name and the page number (optional on the 1<sup>st</sup> page).
- All citations need to be introduced to contextualize them and commented on afterwards to highlight their importance for your argument – don't just drop them in.
- Use parenthetical documentation (in-text citations): give the author's last name and the page number **only** before the final punctuation of the sentence.
- Citations that are longer than 4 lines are formatted as block quotes: indent the quotation 1", do not use quotation marks, and the parenthetical citation follows the concluding punctuation.
- The works cited page must list every source (including the class reading that you are analyzing).

For assistance, use [www.easybib.com](http://www.easybib.com) or <http://owl.english.purdue.edu/owl/> (use 7<sup>th</sup> edition)

**Class etiquette:** In developing the following policies, I was primarily guided by an understanding of our purposes in gathering twice a week, which I see as 1) developing your reading and literary analysis skills, and 2) preparing you as future professionals; they are intended to facilitate both objectives.

- Plagiarism cannot be tolerated. Please be mindful of the Honor Code pledge – “As a member of the Notre Dame community, I will not participate in or tolerate academic dishonesty.” The most fundamental sentence is the beginning of section IV-B:

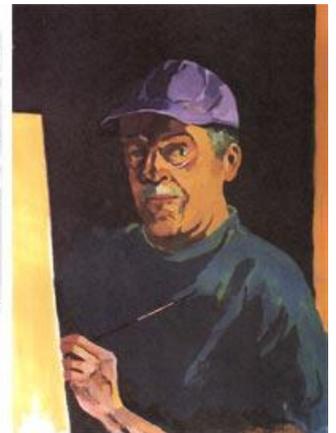
The pledge to uphold the *Academic Code of Honor* includes an understanding that a student's submitted work, graded or ungraded – examinations, draft copies, papers, homework assignments, extra credit work, etc. - must be his or her own.

- Attendance – any absence after your SECOND will be reflected in your final grade. **More than FOUR unexcused absences will constitute FAILURE of the course.** If you will be absent, please send me a courtesy email informing me of the day(s) you are missing. **YOU ARE RESPONSIBLE FOR FINDING OUT FROM A CLASSMATE WHAT YOU HAVE MISSED.** Additionally, **ABSENCE IS NOT AN EXCUSE TO NOT TURN IN WORK ON TIME – EMAIL IT.**
- I expect that class will not be interrupted by cell phones or text messages.
- Email – Please use a subject line that indicates your content. Also, please compose the email in a professional manner (i.e., greeting and closing, including your name).

Consistent with the mission of the University of Notre Dame, the Gender Studies Program is dedicated to fostering a learning community that represents and builds on a rich diversity of human experiences, backgrounds, cultures, histories, ideas, and ways of living. We also commit to the task of negotiating the dual priorities of authentic free speech and active regard for all others in a safe, supportive, and anti-oppressive classroom environment. An anti-oppressive environment means that we work against language, actions, interactions and ideologies that hurt people. Hate speech of any kind will not be permitted. This includes use of racial, sexual, gender, or abled slurs and personal attacks on others' ideas.

#### Important notes regarding the reading assignments:

- This syllabus can be modified to meet the needs (as determined by me) of the class.
- Readings and assignments are due the class day on which they are listed.
- Please bring hard copies of the readings provided via e-reserves to class.
- The standard rule of thumb in academia is that you should spend approximately 2 hours of prep time for each hour of class time. If you find that you are spending significantly more time than this on a routine basis, please see me if you would like to brainstorm some reading/writing/studying strategies.



Self-portrait, Walcott

#### **Schedule of Readings:**

##### **Week 1**

1/13 Introduction: the colonial history of Ireland and the Caribbean

1/15 Masculinities theories:

Connell, R. W. "Masculinities and Globalization." *The Men and the Boys*. U of California P, 2001. 37-56. [E]

Morrell, Robert and Sandra Swart. "Men in the Third World: Postcolonial Perspectives on Masculinity." *Handbook of Studies on Men and Masculinities*. Eds. Michael S. Kimmel, Jeff Hearn, and Robert W. Connell. Thousand Oaks, CA: Sage Publications, 2005. 90-113. [E]

Connell, Raewyn and James W. Messerschmidt. "Hegemonic masculinity: rethinking the concept." *Gender and Society* 19.6 (2005): 829-859. [E] – optional

**Week 2**

1/20 the Irish context:

Bourke, Joanna. "The Ideal Man: Irish Masculinity and the Home, 1880-1914." *Reclaiming Gender: Transgressive Identities in Modern Ireland*. Ed. Marilyn Cohen and Nancy J. Curtin. New York: St. Martin's Press, 1999. 93-106. [E]

Ferguson, Harry. "Men and Masculinities in Late-modern Ireland." *A Man's World?: Changing Men's Practices in a Globalized World*. New York: Palgrave, 2001. 118-34. [E]

Kaplan, Cora. "White, black and green: racialising Irishness in Victorian England." *Victoria's Ireland? Irishness and Britishness, 1837-1901*. Ed. Peter Gray. Dublin: Four Courts P, 2004. 51-68. [E] – optional

1/22 Joyce, "Eveline" – available at: [http://www.online-literature.com/james\\_joyce/959/](http://www.online-literature.com/james_joyce/959/)

Malouf, Michael. "Transatlantic Fugue: Self and Solidarity in the Black and Green Atlantics." *The Black and Green Atlantic: Cross-currents of the African and Irish Diasporas*. Ed. David Lloyd and Peter O'Neill. New York: Palgrave Macmillan, 2009. 149-64. [E]

**Week 3**

1/27 Joyce, "The Dead" – available: [http://www.online-literature.com/james\\_joyce/958/](http://www.online-literature.com/james_joyce/958/)

1/29 the Caribbean context:

Collins, Marcus. "Pride and Prejudice: West Indian Men in Mid-Twentieth-Century Britain." *Journal of British Studies* 40.3 (July 2001): 391-418. [E]

Lewis, Linden. "Caribbean Masculinity: Unpacking the Narrative." *The Culture of Gender and Sexuality in the Caribbean*. Ed. Linden Lewis. Gainesville, FL: U of Florida P, 2003. 94-128 [E]

Joyce Fanon, Frantz. "The Fact of Blackness." *Black Skin, White Masks*. Trans. Charles Lam Markmann. New York: Grove P, 1967. 109-40. [E] – optional

**Week 4**

2/3 Walcott, "What the Twilight Says" p. 3 [WTS]

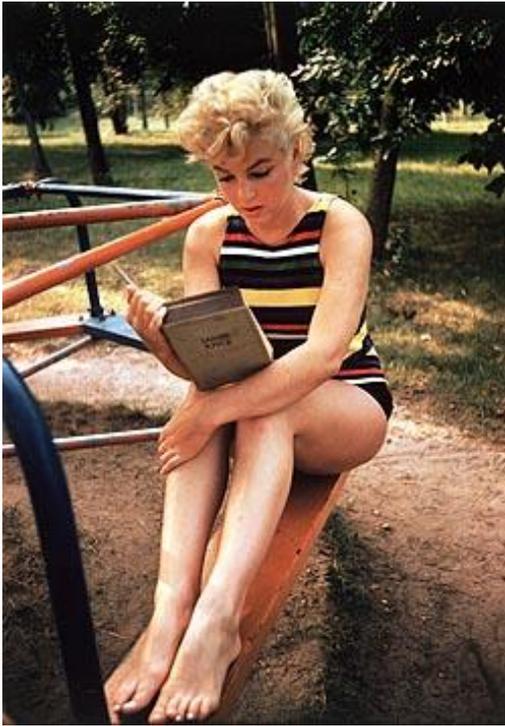
2/5 Walcott, "The Muse of History," p. 36 [WTS]

**Week 5**

2/10 Walcott, "Café Martinique: A Story," p. 235 [WTS]

Gosine, Andil. "Marginalization Myths and the Complexity of 'Men.'" *Men and Masculinities* 9.3 (January 2007): 337-57. [E]

2/12 **TAKE HOME EXAM DUE** → N.B.: BRING YOUR COPY OF *ULYSSES* TO CLASS



Marilyn Monroe, reading *Ulysses*; photo by Eve Arnold

**Week 6**

2/17 Episodes 1 & 2, Telemachus and Nestor [U]

2/19 Episode 3, Proteus [U]; Explicator: \_\_\_\_\_

**Week 7**

2/24 Episode 4, Calypso [U]; Explicator: \_\_\_\_\_

Episode 5, The Lotus Eaters [U]; Explicator: \_\_\_\_\_

2/26 Episode 8, Lestrygonians [U]; Explicator: \_\_\_\_\_  
[ENG Majs: also read Episodes 6 & 7]

**Week 8**

3/3 Episode 9, Scylla and Charybdis [U]; Explicator: \_\_\_\_\_

Episode 13, Nausicaa [U]; Explicator: \_\_\_\_\_  
[ENG Majs: also read Episodes 10, 11, & 12]

3/5 Adaptation project due – write 3-4 pages in Molly's voice; include a 3-4 page artist's statement in which you explain what you were attempting to do in the narrative

**Week 9: Spring Break**

**Week 10**

3/17 Episode 14, Oxen of the Sun [U]; Explicator: \_\_\_\_\_  
[ENG Majs: also read Episode 15]

3/19 Episode 16, Eumaeus [U]; Explicator: \_\_\_\_\_

Episode 17, Ithaca [U]; Explicator: \_\_\_\_\_

**Week 11**

3/24 Episode 18, Penelope [U]; Explicator: \_\_\_\_\_

3/26 Beckles, Hilary McD. "A 'riotous and unruly lot': Irish Indentured Servants and Freemen in the English West Indies, 1644-1713." *The William and Mary Quarterly*, 3<sup>rd</sup> Ser. 47.4 (October 1990): 503-22. [E]

Rolston, Bill. "Bringing it all back home: Irish emigration and racism." *Race & Class* 45.2 (2003): 39-53. [E]

Hirsch, Edward. "An Interview with Derek Walcott." *Contemporary Literature* 20.3 (Summer 1979): 279-92. [E]

**Week 12**

3/31 Walcott, "The Antilles: Fragments of Epic Memory," p. 65 [WTS]

4/2 *Omeros*, Book One [O]

**3/29-4/1: Easter Break**

**Week 13**

4/7 Book Two [O]; Explicator:

\_\_\_\_\_

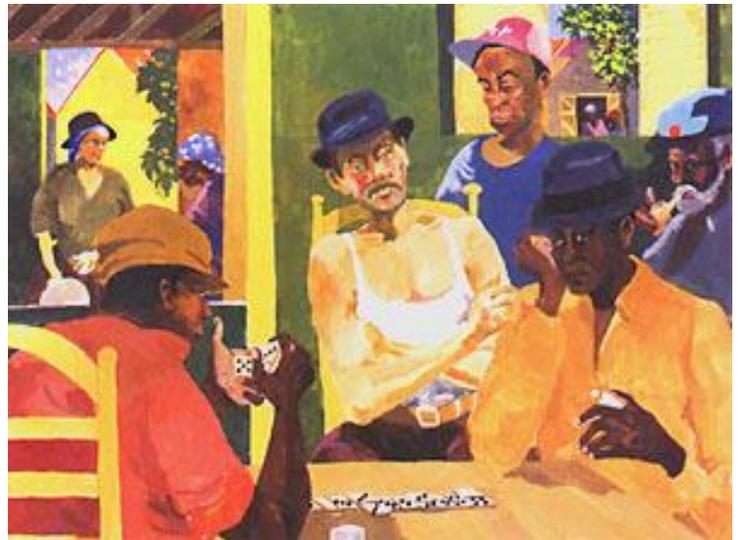
4/9 Book Three [O]; Explicator:

\_\_\_\_\_

Book Four [O]; Explicator:

\_\_\_\_\_

[In-class Snite trip to see African art]



The Domino Players, Walcott

**Week 14**

4/14 Book Five [O]; Explicator: \_\_\_\_\_

Book Six [O]; Explicator: \_\_\_\_\_

4/16 Book Seven [O]; Explicator: \_\_\_\_\_

**Week 15**

4/21 Coetzee, *Elizabeth Costello* (lesson One-Four, pages 1-115)

4/23 Coetzee, *Elizabeth Costello* (lesson Five-Eight, Postscript, pages 116-230)

**Week 16**

4/28 Wrap-up:

Response paper to *Elizabeth Costello* due

Newell, Stephanie. "Postcolonial masculinities and the politics of visibility." *Journal of Postcolonial Writing* 45.3 (2009): 243-250. [E]

4/30 READING DAY

**Week 17**

**Final exam** – including a take-home essay portion (questions to be given on 4/28), due at the exam period: **Thursday, May 7<sup>th</sup> @ 10:30**



From Jan Jansson's *Novus Atlas* (1650)