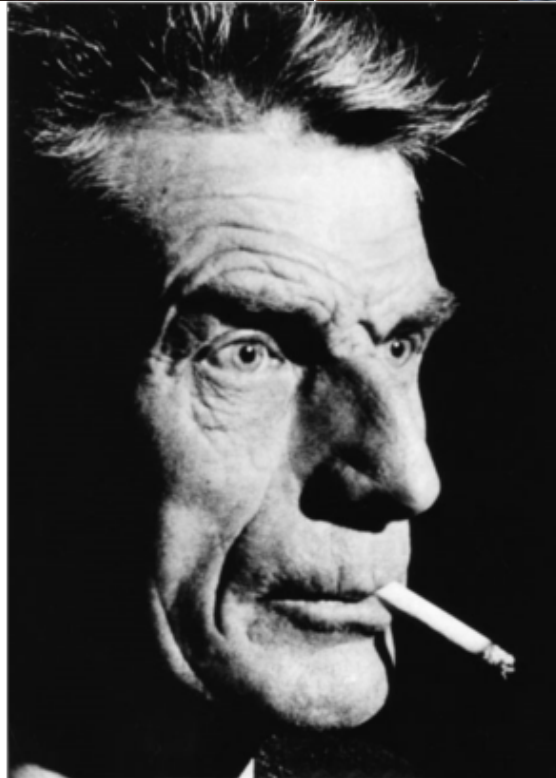


HL 3034 Irish Literature ***(January 2019)***



***Sinead O'Connor, I am Stretched on your
Grave:***

<https://www.youtube.com/watch?v=dHNURPzQYaw>
 Lisa Hannigan, *We the Drowned*:

<https://www.youtube.com/watch?v=61IYTUlymA4>

Introduction

In an attempt to grasp some of the enormous diversity of subject matter, artistic distinction, and historical range, this course will offer detailed explorations of Irish mythology, philosophy, literature, film and music. Beginning with the idea that Irish artistic and intellectual endeavour is both distinctively Irish and, simultaneously, unmistakably European, we will investigate a variety of questions related to this idea. For example, what does one mean by distinctively Irish? Why has an island of circa 5-6 million people produced, per capita, among the highest number of Nobel prizes in Literature, and has made such an enormous contribution to Anglophone literature, European philosophy since the 18th Century, and modern music, especially in recent decades. What makes Ireland European, apart from the fact that European Modernism looks extremely different without the contributions of Yeats, Joyce, Beckett, George Moore, and Flann O'Brien? Such questions, and many more will be considered in an attempt to locate a sense of the "Irish mind", if such a thing actually exists.

Formative feedback

Feedback is central to this course. Students will receive both written and verbal feedback from the Professor. They will receive both written and verbal feedback in response to their proposals, as the lecturer will return each proposal individually. The lecturer will also receive digital copies of their final essays so that extensive feedback on grammar, style and content can be provided.

The Book of Kells (circa 8th Century A.D.)



Core Texts

1. Flann O'Brien, *The Poor Mouth*
2. Aidan Higgins, *Bornholm Night-Ferry*
3. Brian Friel, *Dancing at Lughnasa* (provided)
4. Dermot Healy, *A Goat's Song*
5. John Banville, *The Sea*
6. Sebastian Barry, *The Secret Scripture*
7. Anne Enright, *The Gathering*
8. Mike McCormack, *Solar Bones*

*Miscellaneous other readings will be made available

** If you intend to take this course, I suggest you purchase the books asap from BookDepository.com

Music: Van Morrison, *Astral Weeks* and *No Guru, No Method, No Teacher*
Films: *The Crying Game/The Butcher*

Boy/A Company of Wolves/Breakfast on

Pluto (all dir. Neil Jordan)

Drama: (handouts)

Short Fiction: Selected Short Stories (provided)

Additional Optional Viewing: *In the Name of the Father* (dir. Jim Sheridan), *The Secret of Roan Inish* (dir. John Sayles), *The Wind that Shakes the Barley* (dir. Ken Loach)

Method of Instruction

3 Hour Seminar

Course Assessment

Continuous Assessment: 50 % (Includes Research Essay and Abstract)

Final Examination: 50 %

Course Coordinator	Office Room No.	DID	E-mail Address
Neil Murphy	HSS-05-58A	65921690	camurphy@ntu.edu.sg

Seminar Schedule

Week No.	Topics	Readings
1 Jan 16	Introduction to Ireland/Irishness/Constructions of Irishness – and Irish literature	Handouts
2 Jan 23	Ireland and Modernism	Readings (Joyce and Beckett)
3 Jan 30	Postmodern unmaking and Irish writing	Flann O’Brien, <i>The Poor Mouth</i>
4 Feb 6	Neil Jordan Film and Fiction	Selected films by Neil Jordan
5 Feb 13	Fiction and Forms of Memory	Dermot Healy, <i>A Goat’s Song</i>
6 Feb 20	Van Morrison	Selected songs
7 Feb 27	The Irish Short Story	Handouts (Provided)
8 March 6	<i>Recess</i>	
9 March 13	Brian Friel	Brian Friel’s <i>Dancing at Lughnasa</i>
10 March 20	The Reconstruction of Reality	Aidan Higgins, <i>Bornholm Night-Ferry</i>
11 March 27	Reconstructions of the Past	John Banville, <i>The Sea</i>
12 April 3	Madness and telling tales	Sebastian Barry, <i>The Secret Scripture</i>
13 April 10	Contemporary Trauma Fiction	Anne Enright’s <i>The Gathering</i> & Mike McCormack’s <i>Solar Bones</i>
14 April 17	Conclusion	

Primary Reference Material

Donoghue, Denis. *We Irish: Essays on Irish Literature and Society*. New York: Alfred A. Knopf,

1986.

Denis Donoghue, *The Practice of Reading*, Yale 1998.

Rob Doyle, *The Other Irish Tradition*, Texas: Dalkey Archive Press, 2018.

Derek Hand, *A History of the Irish Novel*, Cambridge: Cambridge UP, 2011.

Keith Hopper, *Flann O'Brien: A Portrait of the Artist as a Young Postmodernist*. Cork: Cork University Press, (2nd Ed), 2009.

Keith Hopper & Neil Murphy (Eds.), *The Short Fiction of Flann O'Brien*. Illinois: Dalkey Archive Press, 2013.

Richard Kearney, *Navigations: Collected Irish Essays 1976-2006*. Syracuse, New York: Syracuse University Press, 2006.

Richard Kearney, *Postnationalist Ireland*. New York: Routledge, 1997.

Richard Kearney, *Transitions: Narratives in Irish Culture*. Dublin: Wolfhound Press, 1988.

Declan Kiberd, *Irish Classics*, Harvard Uni Press, 2001.

Declan Kiberd, *Inventing Ireland*, Vintage 1995.

Neil Murphy, *John Banville*, Bucknell University Press, 2018.

Irish University Review, Special issue/John Banville Spring/Summer 2006

Review of Contemporary Fiction, Flann O'Brien Centenary Essays, Fall 2011.

Various other handouts will be posted in NTU Learn

****There is an extensive body of secondary reading material on Irish writing in the library, as well as a lot of author-specific books (Yeats/Beckett/Banville/Jordan/Friel etc). In addition the library has holdings of the Irish University Review and the Canadian Journal of Irish Studies (Paper copies), while the literature databases, Literature Online, Project Muse and JSTOR will all have a wide range of relevant journals and articles.**



Jack B. Yeats (1871-1957)
For the Road