



SYLLABUS

The Ethics of Irish Fiction

Academic year 2025-2026

1. Information about the study program

1.1. University	Babeș-Bolyai University
1.2. Faculty	Faculty of Letters
1.3. Department	English Language and Literature
1.4. Field of study	Philology
1.5. Study cycle (BA/MA)	MA
1.6. Study programme/Qualification	MA Degree in Philology
1.7. Enrolment frequency	Full time

2. Information about the subject

2.1. Course title			The Ethics of Irish Fiction (taught in English)					Course code		LME1221/2221	
2.2. Course tutor					Dr. Petronia Popa-Petrar						
2.3. Seminar tutor					Dr. Petronia Popa-Petrar						
2.4. Year of study		1/2	2.5. Semester	2	2.6. Type of assessment	E	2.7. Course status	Contents	DS		
								Mandatory	DO		

3. Total estimated time (teaching hours per semester)

3.1. Number of hours per week	3	of which: 3.2 course	1	3.3 seminar	2
3.4. Total number of hours in the curriculum	42/36	of which: 3.5 course	14/12	3.6 seminar	28/24
Allotted time for individual study (ID) and self-study activities (SA)					hours
Study based on textbook, course manual, recommended bibliography, personal notes (SA)					44/60
Additional research (in the library, online scientific databases/platforms, or field documentation)					30/30
Preparation for seminars / laboratory classes/ essays/ projects/ homework/ portfolios and reports					20/20
Tutoring					10/10
Assessment (examinations)					4/4
Other activities:					
3.7. Total hours for individual study (ID) and self-study activities (SA)					108/114
3.8. Total hours per semester					150
3.9. Number of credits					6

4. Prerequisites (if necessary)

4.1. curriculum	
4.2. skills	

Date of approval
Name and signature of Dean



5. Conditions (if necessary)

5.1. for delivering lectures	Overhead projector
5.2. for teaching seminars / practical courses (laboratory classes)	Overhead projector

6. Acquired specific skills

Professional/essential skills	<ul style="list-style-type: none"> Understanding the ethical dimension of literature and the main directions in the field of research. Inserting literary works within the Irish historical and cultural context, from the perspective of narrative ethics Analysing English-language literary texts in accordance with specific research norms.C6 The ability to analyse and distinguish the specific characteristics the novel as a literary genre, to exemplify in detail the topics tackled and associate them with the text.
Transversal skills	<ul style="list-style-type: none"> CT1 Using the instruments of linguistics and literary studies in accordance to professional ethics. CT2 Teamwork; interpersonal communication, taking on specific roles.

7. Course objectives (derived from the acquired specific skills)

7.1 General objective of course	<ul style="list-style-type: none"> Understanding the role of the novel in the emergence of Irish cultural identity, through the prism of the ethical values suggested by its themes and forms.
7.2 Specific objectives	<ul style="list-style-type: none"> The ability to recognize the main themes, attitudes and affects belonging to the ethos of the Irish novel of the second half of the 20th century; the ability to recognize/contextualize/analyzea text through its belonging to the ideological, identity-forming and aesthetic trends defining Irish culture during the past decades <ul style="list-style-type: none"> understanding literary texts from an interdisciplinary perspective as one of the interfaces mediating among the individual, community and history

8. Contents

8.1 Course	Teaching methods	Remarks
The ethical turn in literary studies. The ethics of the novel – definitions and possibilities. Discussing the various approaches: liberal-humanist (Wayne Booth, Martha Nussbaum), rhetorical (James Phelan, Peter Rabinowitz) Levinasian and poststructuralist (Adam Zachary Newton, J. Hillis Miller, Andrew	presentation, debates, dialogues, problematizing, examples	

Date of approval
Name and signature of Dean



Gibson, Derek Attridge), hermeneutical (Paul Ricoeur) postcolonial and feminist (Judith Butler, Gayatri Spivak).		
The case of Irish literature – themes and structures.	presentation, debates, dialogues, problematizing, examples	
The ethics of authorship – the position of the author and the circumstances of production. The pressure of autobiography, the demand for the social function of literature.	presentation, debates, dialogues, problematizing, examples	
The ethics of telling – form, genre, narrator, voice.	presentation, debates, dialogues, problematizing, examples	
The “ethics of the told:” themes, events, characters. An ethics without foundations.	presentation, debates, dialogues, problematizing, examples	
The “ethics of reading” – reception and the responsibility of the audience; openness and “self-binding” of the reader.	debates, dialogues, problematizing, examples	
Conclusions and class feedback.	Discussion, debate, problematization.	

Bibliography

Compulsory primary sources

Flann O'Brien, *The Third Policeman*, 1967

Samuel Beckett, *Molloy*, 1951/1955

John McGahern, *The Dark*, 1965.

Patrick McCabe, *The Butcher Boy*, 1992.

Edna O'Brien, *The House of Splendid Isolation*, 1994.

Jennifer Johnston, *This Is Not a Novel*, 2002.

Sebastian Barry, *A Long, Long Way*, 2005.

Colm Tóibín, *The Master*, 2004.

Mike McCormack, *Solar Bones*, 2016.

Anna Burns, *Milkman*, 2018.

Secondary sources:

Adriana Cavarero, *Relating Narratives. Storytelling and Selfhood*, Routledge, 2000.

Judith Butler, *Precarious Life. The Powers of Mourning and Violence*, Verso, 2006.

Joe Cleary, Claire Connolly, *The Cambridge Companion to Modern Irish Culture*, Cambridge University Press, 2005.

Eric Falci and Paige Reynolds, eds., *Irish Literature in Transition, 1980-2020*, Cambridge University Press, 2020.

Andrew Gibson, *Postmodernity, Ethics and the Novel*, Routledge, 1999

Dorothy J. Hale, *The Novel and the New Ethics*, Stanford University Press, Stanford, California, 2020.

Liam Harte, *Reading the Contemporary Irish Novel 1987-2007*, Wiley-Blackwell, 2014.

David Herman, ed., *The Cambridge Companion to Narrative*, Cambridge University Press, 2007.

Margaret Kelleher, Philip O'Leary, eds., *The Cambridge History of Irish Literature. Volume 2*, Cambridge University Press, Cambridge, 2008.

Richard Kearney, *On Stories*, Routledge, 2002.

Declan Kiberd, *Inventing Ireland. The Literature of the Modern Nation*, Jonathan Cape, 1995.

Declan Kiberd, *After Ireland: Writing the Nation from Beckett to the Present*, Harvard University Press, 2018.

Stefanie Lehner, *Subaltern Ethics in Contemporary Scottish and Irish Literature: Tracing Counter-Histories*, Palgrave Macmillan, 2011

Jakob Lothe and Jeremy Hawthorn, eds., *Narrative Ethics*, Rodopi, 2013.

H. Meretoja, C. Davis, eds., *Storytelling and Ethics: Literature, Visual Arts and the Power of Narrative*, Routledge: 2017.

Hanna Meretoja, *The Ethics of Storytelling. Narrative Hermeneutics, History and the Possible*. Oxford University Press, 2018.



Adam Zachary Newton, *Narrative Ethics*, Harvard University Press, 1997
Eve Patten, ed., *Irish Literature in Transition, 1940-1980*, Cambridge University Press, 2020.
Brian W. Shaffer, *A Companion to the British and Irish Novel 1945 – 2000*, Wiley-Blackwell, 2005
John Wilson Foster, ed., *The Cambridge Companion to the Irish Novel*, Cambridge University Press, 2007

8.2 Seminar / practical course (laboratory class)	Teaching methods	Remarks
Introductory seminar – terminology explained.	presentation, debates, dialogues, problematizing, examples	
Flann O'Brien, <i>The Third Policeman</i>	presentation, debates, dialogues, problematizing, examples	
Samuel Beckett, <i>Molloy</i>	presentation, debates, dialogues, problematizing, examples	
John McGahern – <i>The Dark</i> .	presentation, debates, dialogues, problematizing, examples	
Jennifer Johnston, <i>This Is Not a Novel</i> .	presentation, debates, dialogues, problematizing, examples	
Patrick McCabe, <i>The Butcher Boy</i>	presentation, debates, dialogues, problematizing, examples	
Edna O'Brien, <i>The House of Splendid Isolation</i>	presentation, debates, dialogues, problematizing, examples	
Sebastian Barry, <i>A Long, Long Way</i>	presentation, debates, dialogues, problematizing, examples	
Colm Tóibín, <i>The Master</i>	debates, dialogues, problematizing, examples	
Mike McCormack, <i>Solar Bones</i>	presentation, debates, dialogues, problematizing, examples	
Anna Burns, <i>Milkman</i>	presentation, debates, dialogues, problematizing, examples	
Assessments and class feedback.	Discussion, debate, problematization.	

Bibliography

Compulsory primary sources

Flann O'Brien, *The Third Policeman*, 1967
Samuel Beckett, *Molloy*, 1951/1955
John McGahern, *The Dark*, 1965.
Patrick McCabe, *The Butcher Boy*, 1992.
Edna O'Brien, *The House of Splendid Isolation*, 1994.
Jennifer Johnston, *This Is Not a Novel*, 2002.
Sebastian Barry, *A Long, Long Way*, 2005.
Colm Tóibín, *The Master*, 2004.
Mike McCormack, *Solar Bones*, 2016.
Anna Burns, *Milkman*, 2018.

Secondary sources:

Adriana Cavarero, *Relating Narratives. Storytelling and Selfhood*, Routledge, 2000.
Judith Butler, *Precarious Life. The Powers of Mourning and Violence*, Verso, 2006.
Joe Cleary, Claire Connolly, *The Cambridge Companion to Modern Irish Culture*, Cambridge University Press, 2005.
Eric Falci and Paige Reynolds, eds., *Irish Literature in Transition, 1980-2020*, Cambridge University Press, 2020.
Andrew Gibson, *Postmodernity, Ethics and the Novel*, Routledge, 1999
Dorothy J. Hale, *The Novel and the New Ethics*, Stanford University Press, Stanford, California, 2020.
Liam Harte, *Reading the Contemporary Irish Novel 1987-2007*, Wiley-Blackwell, 2014.
David Herman, ed., *The Cambridge Companion to Narrative*, Cambridge University Press, 2007.



Margaret Kelleher, Philip O'Leary, eds., *The Cambridge History of Irish Literature*. Volume 2, Cambridge University Press, Cambridge, 2008.
Richard Kearney, *On Stories*, Routledge, 2002.
Declan Kiberd, *Inventing Ireland. The Literature of the Modern Nation*, Jonathan Cape, 1995.
Declan Kiberd, *After Ireland: Writing the Nation from Beckett to the Present*, Harvard University Press, 2018.
Stefanie Lehner, *Subaltern Ethics in Contemporary Scottish and Irish Literature: Tracing Counter-Histories*, Palgrave Macmillan, 2011
Jakob Lothe and Jeremy Hawthorn, eds., *Narrative Ethics*, Rodopi, 2013.
H. Meretoja, C. Davis, eds., *Storytelling and Ethics: Literature, Visual Arts and the Power of Narrative*, Routledge: 2017.
Hanna Meretoja, *The Ethics of Storytelling. Narrative Hermeneutics, History and the Possible*. Oxford University Press, 2018.
Adam Zachary Newton, *Narrative Ethics*, Harvard University Press, 1997
Eve Patten, ed., *Irish Literature in Transition, 1940-1980*, Cambridge University Press, 2020.
Brian W. Shaffer, *A Companion to the British and Irish Novel 1945 – 2000*, Wiley-Blackwell, 2005
John Wilson Foster, ed., *The Cambridge Companion to the Irish Novel*, Cambridge University Press, 2007

9. Validating course contents based on the expectations of epistemic communities, professional associations and of potential employers related to the field of study.

- The content, methods and texts were selected in accordance to recent research in the field and the syllabi of various Romanian and Western universities. I specifically targeted the thematic and formal relevance of texts for the students' personal development through intercultural communication skills and raising interest in the role of literature against the background of European culture.

10. Assessment (examination)

Type of activity	10.1 Assessment criteria	10.2 Assessment methods	10.3 Weight in the final grade
10.4 Course 10.5 Seminar	The capacity to analyze texts using theoretical concepts and in relation to the historical and cultural context.	Participation in the debates/seminar presentation	30%
	Academic writing skills, using logical and relevant arguments and using secondary sources correctly.	Academic essay	40%
	Accuracy of information and creativity in using it in practice.	Examination (defending the academic paper)	30%
10.6 Basic performance standard			
<ul style="list-style-type: none"> Reading at least 6 novels. Knowledge of the general trends in the recent Irish novel and the ability to transfer it to/recognize/analyse in texts. Ability to define the ethical turn and apply to the interpretation of novels. 			

Date of approval
Name and signature of Dean



- Level B2 of the Common European Framework of Reference for Languages for speaking and writing in English.
- Using AI tools for generating ideas or discourse is allowed only with the tutor's permission and with explicit acknowledgment. This applies to both class discussions or assessment tasks and examinations. Unauthorized use of AI amounts to plagiarism. According to UBB regulations, plagiarism of any type triggers expulsion from university studies.

11. Labels ODD (Sustainable Development Goals)

	General label for Sustainable Development

Date:
14.02.2025

Course tutor's name and signature

Popa-Petrar Petronia

Seminar tutor's name and signature /
Popa-Petrar Petronia

Date of approval:
14.02.2025

Head of Department's name and signature,

Popa-Petrar Petronia

Date of approval
Name and signature of Dean