ABSTRACT


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In James Joyce’s *Ulysses*, I believe that Stephen Dedalus enacts a heteroglossic discourse in episode 15, “Circe,” that critiques both English imperialism and the nationalist bourgeois of Ireland. Moreover, Stephen engages not only in an aesthetic and political rebellion through the style of his discourse, but he also engages in the only anticolonial violence in *Ulysses* against the British soldier Private Carr. Thus, I believe that Stephen separates himself from the ideology of the colonizer and from the bourgeois nationalists through aesthetic, political, and violent means. I will conduct my examination of Stephen as a revolutionary colonial intellectual in three parts using the work of three respective theorists: Mikhail Bakhtin, Frantz Fanon, and Benedict Anderson. Ultimately, I intend to show that Stephen can be read as a gateway through which Joyce represents a new heterogeneous, anticolonial, and antinational community in Ireland.