The Cambridge Companion to James Joyce, second edition

This second edition of The Cambridge Companion to Joyce contains several new and revised essays, reflecting an increased emphasis on Joyce’s politics, a fresh sense of the importance of his engagement with Ireland, and the changes wrought by gender studies on criticism of his work. The Companion gathers an international team of leading scholars who shed light on Joyce’s work and life. The contributions are informative, stimulating and full of rich and accessible insights which will provoke thought and discussion in and out of the classroom. The Companion’s extensive suggestions for further reading offer readers the necessary tools for further informed exploration of Joyce studies. This volume is designed primarily as a students’ reference work (although it is organized so that it can also be read from cover to cover), and will deepen and extend the enjoyment and understanding of Joyce for the new reader.
CONTENTS

Notes on contributors vii
A note on the second edition x
Preface xii
Chronology of Joyce’s life xiv
List of abbreviations xvii

1 Reading Joyce
DEREK ATTRIDGE 1

2 Joyce the Irishman
SEAMUS DEANE 28

3 Joyce the Parisian
JEAN-MICHEL RABATÉ 49

4 Joyce the modernist
CHRISTOPHER BUTLER 67

5 Dubliners
GARRY LEONARD 87

6 Stephen Hero and A Portrait of the Artist as a Young Man: transforming the nightmare of history
JOHN PAUL RIQUELME 103

7 Ulysses
JENNIFER LEVINE 122

8 Finnegans Wake
MARGOT NORRIS 149

© Cambridge University Press www.cambridge.org
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Author</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Joyce's shorter works</td>
<td>Vicki Mahaffey</td>
<td>172</td>
</tr>
<tr>
<td>10</td>
<td>Joyce and feminism</td>
<td>Jeri Johnson</td>
<td>196</td>
</tr>
<tr>
<td>11</td>
<td>Joyce and sexuality</td>
<td>Joseph Valente</td>
<td>213</td>
</tr>
<tr>
<td>12</td>
<td>Joyce and consumer culture</td>
<td>Jennifer Wicke</td>
<td>234</td>
</tr>
<tr>
<td>13</td>
<td>Joyce, colonialism, and nationalism</td>
<td>Marjorie Howes</td>
<td>254</td>
</tr>
</tbody>
</table>

Further reading 272
Index 283

CHRISTOPHER BUTLER is Professor of English Language and Literature and Student of Christ Church, Oxford. His books include *Early Modernism: Literature, Painting, and Music in Europe, 1900–1916* (1994) and *Postmodernism: A Very Short Introduction* (2002).


MARJORIE HOWES is Associate Professor in the Irish Studies Program, Boston College. She is the author of *Yeats’s Nations: Gender, Class, and Irishness* (1996), section editor of the *Field Day Anthology of Irish Writing*, volume 4, and co-editor of *Semicolonial Joyce* (2000).

JERI JOHNSON is Senior Tutor, Ashby Fellow, and Tutor in English at Exeter College, Oxford University. She has edited *Ulysses, Dubliners*, and *A Portrait* for Oxford University Press and Virginia Woolf’s *The Years* for Penguin, and she is currently editing *The Psychology of Love* for Penguin’s newly translated Freud series. She has published essays on Joyce, Woolf, feminist theory, and textual theory.
NOTES ON CONTRIBUTORS

GARRY LEONARD is Associate Professor of English at the University of Toronto. His two books on James Joyce are Reading Dubliners Again: A Lacanian Perspective (1993) and Advertising and Commodity Culture in Joyce (1998). He has published numerous articles on Joyce, modernism, and cinema in Modern Fiction Studies, Novel, American Imago and other journals.

JENNIFER LEVINE is Senior Lecturer in Literary Studies at the University of Toronto. Her essays on Joyce have appeared in various journals, including PMLA, JJQ, and Novel, and in collections such as Joyce in the Hibernian Metropolis (1996) and Quare Joyce (1998).

VICKI MAHAFFEY is Professor of English at the University of Pennsylvania and author of Reauthorizing Joyce (1988) and States of Desire: Wilde, Yeats, Joyce, and the Irish Experiment (1998), as well as numerous articles on Joyce and Irish writing.


JOHN PAUL RIQUELME is Professor of English at Boston University. He is the author of Teller and Tale in Joyce’s Fiction: Oscillating Perspectives (1983) and Harmony of Dissonances: T. S. Eliot, Romanticism, and Imagination (1991), and editor of Fritz Senn’s Joyce’s Dislocations: Essays on Reading as Translation (1984), as well as editions of Tess of the d’Urbervilles (1998), Dracula (2002), and A Portrait of the Artist as a Young Man (Norton, 2004).

JOSEPH VALENTE is Professor of English and Critical Theory at the University of Illinois. He is the author of James Joyce and the Problem of Justice.
NOTES ON CONTRIBUTORS


Jennifer Wicke is Professor of English at the University of Virginia. She is the author of Advertising Fictions: Literature, Advertisement and Social Reading (1988) and co-editor of Feminism and Postmodernism (1992) and the twentieth-century volume of The Longman Anthology of British Literature (2002).
In the mid 1980s, I was invited by Cambridge University Press to edit a Companion to James Joyce. (Only Chaucer and Shakespeare had been accorded the honour of a Companion at that time, and the subsequent blossoming of the Companion series had not a little to do with the success of the Joyce volume.) This was a heady time for Joyce studies: theoretical approaches to literature, indebted primarily to developments in Continental philosophy, had begun to cast new light on Joyce's work, reinterpreting its challenges to the reader in ways that were both illuminating and enjoyable. Joyce's engagement with politics, including Irish nationalism, was being reconsidered. A new 'synoptic' text of Ulysses, edited by a team led by Hans Walter Gabler, had just been published, making possible a closer scrutiny of Joyce's working methods. It seemed to me that one of the goals of a Companion might be to make available to a wider audience the fruits of that fresh thinking, and I chose, on the whole, younger Joyce scholars who had only recently begun to make their mark.

By the time the volume was published, in 1990, that mark had been well and truly made, and as I write this, thirteen years later, those once young scholars are among the best-known names in the world-wide Joyce community. In the meantime, Joyce studies have not stood still; a series of new approaches to Joyce's writing, developing out of the earlier theoretical innovations and reflecting the successive waves that passed through literary studies more generally, have provided novel interpretations and discovered unsuspected connections. Many of these have involved fuller attention to historical and cultural contexts, especially the Irish context within which and against which Joyce wrote. The labels that have come to be used as short-hand for these approaches don't do justice to their interrelatedness, nor the variety of work that each of them covers, but they do suggest something of the range of new avenues opened up: cultural studies (or, somewhat more narrowly, the study of popular or consumer culture), colonial and post-colonial studies, gay and lesbian studies. Feminist studies, too, went
through a transformation, partly in response to these trends. As a result of such developments, the first edition of the Companion can no longer be said to reflect the best of current and recent studies of Joyce.

This edition, therefore, includes essays on three new topics by scholars who have made important contributions to Joyce studies since the first edition appeared, ‘Joyce and sexuality’, by Joseph Valente, ‘Joyce and consumer culture’, by Jennifer Wicke, and ‘Joyce, colonialism, and nationalism’, by Marjorie Howes. A new essay on ‘Joyce and feminism’ has been contributed by Jeri Johnson, and Dubliners now has an essay of its own, by Garry Leonard. Regrettably, space considerations have meant the loss of a small number of essays from the first edition, although these will of course continue to be available in libraries. The other essays, and the suggestions for further reading, have been updated.

Although this edition is larger than its predecessor, many fruitful areas of the Joyce terrain have had to be left out. In particular, the study of Joyce’s manuscript materials has flourished in the past two decades, and we now have a more particularized knowledge of just how he constructed (‘wrote’ seems an inappropriate word) his two last books, as well as having more accurate editions of his earlier ones. Anyone who wishes to pursue this dimension of Joyce’s creation – which could be thought to extend as much as to underlie his published work – can consult the studies listed in the ‘Further Reading’ section.

The twenty years during which I have lived with the Joyce Companion have been more enjoyable and fruitful by the cheerful co-operation of my contributors and the sterling efforts of a series of editors at Cambridge University Press: Terry Moore, Kevin Taylor, Josie Dixon, and Ray Ryan. My thanks to them, and to the many other Joyce companions who have travelled with me during this time.

Derek Attridge
One might think of all the numerous books and articles published about Joyce's work as companions, offering the reader a range of different services: accurate texts, possible interpretations, helpful information, interesting anecdotes about the artist and his models. But few readers have the time – or the desire – to sift through all this material in search of what they most need, and this volume is offered as a first resort for those who wish to deepen and extend their enjoyment and understanding of Joyce's writing. It does not attempt to make Joyce 'easy' (though one of its aims is to remove unnecessary apprehensions about Joyce's 'difficulty'); nor does it present a grand survey of the monuments of Joycean scholarship and criticism. It rests neither on the assumption that all you need in order to enhance your appreciation of a literary text is somebody else's close reading of it, nor on the assumption that the key to comprehension is a mass of inert biographical and historical facts. Joyce's works are approached as verbal artifacts that succeed in exploiting with an extraordinary fullness the potential for human insight and pleasure latent within the verbal and cultural fabric of the twentieth century (which includes its versions of previous centuries); equal attention is given, therefore, to the patterns and peculiarities of Joyce's language and to the threads that weave it into the world's history. Chapters deal with some of the most significant historical contexts within which Joyce's writing takes on its manifold meanings, with the problems and rewards of reading Joyce's texts, and with Joyce's place in the intellectual and political movements of the last and the present centuries. A guide to further reading points the way to more specialized companions.

Joyce is the most international of writers in English. He shares with Shakespeare a global reputation, but, unlike Shakespeare, he crossed many national boundaries in his working career, in his outlook, and in his writing – extending his reach further and further until, in *Finnegans Wake*, he attempted to embrace the languages and cultures of the entire human community. Throughout his career, Dublin remained the other pole of his creative
activity, but a Dublin constantly challenged and remade in the light of this internationalist distrust of patriotism and prejudice. A second feature of Joyce's work is the way it has intersected, and continues to intersect, with some of the most important transmutations of Western thought, both during his lifetime (one might include modernism, feminism, psychoanalysis, socialism, pacifism, secularism, and anti-colonialism) and after it (most notably in the movements known broadly as structuralism, post-structuralism, and post-modernism). The contributors to this volume reflect these two features of Joyce's writing: they are of many nationalities, and they all manifest in their different kinds of interest in Joyce an engagement with current intellectual and social changes. The volume as a whole also reflects the remarkable advances made in two areas of Joyce studies over recent decades: the excavations of scholars – textual, biographical, cultural, historical – and the explorations of literary theorists. I believe that the essays which follow demonstrate that the best writing on Joyce today takes advantage of both kinds of advance.

My task as editor has been made considerably lighter by the energy, commitment, and patience of my contributors. I would also like to thank Tom Furniss, Suzanne Hall, Jo Ramsey, and George Kearns for their help, and the students at Southampton, Strathclyde, and Rutgers Universities with whom I learned just how enjoyable reading Joyce can be. We are all, of course, indebted to scores of earlier readers and re-readers of Joyce, most notably James Joyce himself.

DEREK ATTRIDGE
### CHRONOLOGY OF JOYCE’S LIFE

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1882</td>
<td>James Augustine Joyce, first child of John Stanislaus Joyce and Mary Jane (‘May’) Joyce, née Murray, born on 2 February in Rathgar, a suburb of Dublin.</td>
</tr>
<tr>
<td>1884</td>
<td>Birth of Stanislaus Joyce, who, of James’s nine surviving siblings, was closest to him.</td>
</tr>
<tr>
<td>1888</td>
<td>Joyce family moves to Bray, a town south of Dublin. James enrolled in Clongowes Wood College, an elite Jesuit school. Downfall of Parnell (1890) makes a strong impression.</td>
</tr>
<tr>
<td>1891</td>
<td>Family financial difficulties cause the withdrawal of James from Clongowes, and a break in his schooling.</td>
</tr>
<tr>
<td>1892</td>
<td>Joyce family moves to Blackrock, in suburban Dublin.</td>
</tr>
<tr>
<td>1893</td>
<td>Further financial decline and move to the first of a series of more central Dublin addresses. James enrolled as a day student at Belvedere College, another Jesuit school.</td>
</tr>
<tr>
<td>1896</td>
<td>Becomes Prefect of the Sodality of the Blessed Virgin Mary.</td>
</tr>
<tr>
<td>1897</td>
<td>Wins academic prizes, including prize for best English composition in Ireland in his grade. Catholic faith dwindles.</td>
</tr>
<tr>
<td>1898</td>
<td>Enters University College, Dublin.</td>
</tr>
<tr>
<td>1899</td>
<td>Attends the riotous opening night of Yeats’s <em>The Countess Cathleen</em>; supports Yeats.</td>
</tr>
<tr>
<td>1900</td>
<td>Publishes article on Ibsen in the <em>Fortnightly Review</em>; receives thanks from Ibsen. Reads paper on ‘Drama and Life’ to the Literary and Historical Society. Writes poems and plays, mostly destroyed.</td>
</tr>
<tr>
<td>1901</td>
<td>Writes ‘The Day of the Rabblement’, which is refused by a college magazine. Joyce publishes it privately.</td>
</tr>
<tr>
<td>1902</td>
<td>Graduates from University College; leaves Dublin for Paris, ostensibly to study medicine.</td>
</tr>
<tr>
<td>1903</td>
<td>Returns to Dublin in April on receiving news of his mother’s illness. She dies on 13 August.</td>
</tr>
</tbody>
</table>
chronology of joyce’s life

1904 Leaves the family home for a variety of residences, including the Martello Tower at Sandycove. Writes an essay entitled ‘A Portrait of the Artist’, and poems and stories for magazine publication (later to be included in Chamber Music and Dubliners). Starts work on Stephen Hero. Meets Nora Barnacle on 10 June, and leaves Dublin for the Continent with her on 8 October. Obtains job with Berlitz School in Pola (now Pula, in Croatia), then under Austrian rule.

1905 Obtains job with Berlitz School in Trieste. Son Giorgio born on 27 July. Submits Chamber Music and Dubliners to London publishers Grant Richards. Stanislaus comes to Trieste to join the family.

1906 Moves to Rome to work as a bank clerk. Writes two more stories for Dubliners.


1908 Finishes three chapters of A Portrait.

1909 Visits Dublin twice, to sign contract with Maunsel and Co. for Dubliners, and to set up a cinema. His sister Eva returns with Joyce to live with the family.

1912 Family trip to Galway and Dublin; this is Joyce’s last visit to Ireland. Joyce battles with Maunsel editor George Roberts over censorship of Dubliners. Printed sheets of the book destroyed by the printer, fearing libel action.

1913 Ezra Pound makes contact with Joyce.


1915 Exiles completed. Joyce and family permitted to leave Trieste for Switzerland; they settle in Zurich.


1917 Completion of three chapters of Ulysses. First of many eye operations. Harriet Shaw Weaver starts supporting Joyce financially.

1918 Exiles published in London. Ulysses serialization begins in the Little Review.

1919 Return to Trieste made possible by ending of war.
1920  At Pound's suggestion, the family moves to Paris, where they will remain for twenty years at a number of addresses. Court case prevents *Little Review* from continuing to serialize *Ulysses*.

1922  *Ulysses* published in Paris by Sylvia Beach’s bookshop, Shakespeare and Company.

1923  Begins ‘Work in Progress’, eventually published as *Finnegans Wake*.


1929  Publication of *Our Exagmination round His Factication for Incamination of Work in Progress*, by Samuel Beckett and eleven others.


1932  First grandchild, Stephen James Joyce, born to Giorgio and Helen Joyce. Lucia has a mental breakdown.

1933  Court allows publication of *Ulysses* in USA. Lucia enters hospital in Switzerland.


1939  *Finnegans Wake* published by Faber and Faber in London and Viking in New York. On the outbreak of war, the Joyces move to southern France.

1940  Permission granted to leave France for Switzerland. Move to Zurich.

1941  Joyce suffers perforated ulcer; dies on 13 January, aged 58. Buried in Fluntern cemetery, Zurich.

1951  Death of Nora Barnacle Joyce in Zurich.
ABBREVIATIONS

Except in the case of the following abbreviations, full details of works referred to are given after each chapter, either in the notes or in a list of works cited.

Archive

CH I, II

D

E
Exiles (New York: Viking, 1951)

FW
Finnegans Wake (London: Faber; New York: Viking, 1939). References are to page and line numbers (these are the same in all editions), e.g. FW 213.28.

Chapters are indicated by book and chapter numbers, e.g. ii. 3

GJ

JJ

JJQ
James Joyce Quarterly

Letters I, II, III

OCPW
LIST OF ABBREVIATIONS

PSW  Poems and Shorter Writings, ed. Richard Ellmann, A. Walton Litz, and John Whittier Ferguson (London: Faber, 1991)
U  Ulysses, ed. Hans Walter Gabler with Wolfhard Steppe and Claus Melchior (New York and London: Garland, 1984; New York: Random House; London: Bodley Head; Harmondsworth: Penguin, 1986). References are to episode and line numbers, which are the same in all these editions, e.g. U 10.124.

In quotations, spaced points (…) indicate an omission, while unspaced points (...) occur in the original.