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0521545536 - The Cambridge Companion to James Joyce, Second Edition - Edited by

Derek Attridge

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### 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.

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THE CAMBRIDGE  
COMPANION TO  
JAMES JOYCE

EDITED BY  
DEREK ATTRIDGE

Second edition



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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).

SEAMUS DEANE is Keough Professor of Irish Studies at the University of Notre Dame. His publications include the novel *Reading in the Dark* (1996) and *Strange Country: Modernity and Nationhood in Irish Writing since 1790* (1997). He is General Editor of *The Field Day Anthology of Irish Writing*, 3 vols. (1991), the Penguin Joyce (1991–2), and the ongoing series *Critical Conditions: Field Day Essays and Monographs*, 11 vols. (1996–2002).

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.

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## 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.

MARGOT NORRIS is Professor of English and Comparative Literature at the University of California, Irvine. She is the author of three books on Joyce – *The Decentered Universe of ‘Finnegans Wake’* (1976), *Joyce’s Web* (1992), and *Suspicious Readings of Joyce’s ‘Dubliners’* (2003) – and two other books, *Beasts of the Modern Imagination: Darwin, Nietzsche, Kafka, Ernst, and Lawrence* (1985) and *Writing War in the Twentieth Century* (2000). She assumed the post of President of the International James Joyce Foundation in June 2004.

JEAN-MICHEL RABATÉ, Professor of English and Comparative Literature at the University of Pennsylvania, has authored or edited twenty books on modernist writers, psychoanalysis, and literary theory. Recent titles include *Lacan in America* (2000), *Jacques Lacan: Psychoanalysis and the Subject of Literature* (2001), *James Joyce and the Politics of Egoism* (2001), *The Future of Theory* (2002), the *Cambridge Companion to Lacan* (2003), and the forthcoming *Palgrave Advances in James Joyce Studies*.

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 Dislocutions: 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:*

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*Negotiating Sexual and Colonial Difference* (1995) and *Dracula's Crypt: Bram Stoker, Irishness and the Question of Blood* (2002). He is also the editor of *Quare Joyce* (1998) and co-editor of *Disciplinarity at the Fin de Siècle* (2002), and his edition of Bram Stoker's *Dracula* appeared in 2003.

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).



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## A NOTE ON THE SECOND EDITION

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

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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 made 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.

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## PREFACE

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

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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

- 1882 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.
- 1884 Birth of Stanislaus Joyce, who, of James's nine surviving siblings, was closest to him.
- 1888 Joyce family moves to Bray, a town south of Dublin. James enrolled in Clongowes Wood College, an élite Jesuit school. Downfall of Parnell (1890) makes a strong impression.
- 1891 Family financial difficulties cause the withdrawal of James from Clongowes, and a break in his schooling.
- 1892 Joyce family moves to Blackrock, in suburban Dublin.
- 1893 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.
- 1896 Becomes Prefect of the Sodality of the Blessed Virgin Mary.
- 1897 Wins academic prizes, including prize for best English composition in Ireland in his grade. Catholic faith dwindles.
- 1898 Enters University College, Dublin.
- 1899 Attends the riotous opening night of Yeats's *The Countess Cathleen*; supports Yeats.
- 1900 Publishes article on Ibsen in the *Fortnightly Review*; receives thanks from Ibsen. Reads paper on 'Drama and Life' to the Literary and Historical Society. Writes poems and plays, mostly destroyed.
- 1901 Writes 'The Day of the Rabblement', which is refused by a college magazine. Joyce publishes it privately.
- 1902 Graduates from University College; leaves Dublin for Paris, ostensibly to study medicine.
- 1903 Returns to Dublin in April on receiving news of his mother's illness. She dies on 13 August.

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## 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*.
- 1907 Returns to Trieste. Daughter Lucia born on 26 July. *Chamber Music* published in London. Completes 'The Dead', the last story of *Dubliners*. Gives private English lessons and public lectures, and publishes newspaper articles. Starts rewriting *Stephen Hero* as *A Portrait of the Artist as a Young Man*, radically reducing its length.
- 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.
- 1914 *A Portrait* starts appearing in serial form in the *Egoist*. *Dubliners* published by Grant Richards. Joyce begins work on *Ulysses*. War breaks out, and Joyce faces internment in Trieste.
- 1915 *Exiles* completed. Joyce and family permitted to leave Trieste for Switzerland; they settle in Zurich.
- 1916 *A Portrait* published in New York.
- 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.

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## CHRONOLOGY OF JOYCE'S LIFE

- 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*.
- 1927 *Pomes Penyeach* published by Shakespeare and Company. 'Work in Progress' begins to appear in sections in *transition*.
- 1929 Publication of *Our Exagmination round His Factification for Incamination of Work in Progress*, by Samuel Beckett and eleven others.
- 1931 Marriage of James Joyce and Nora Barnacle in London. Joyce's father dies.
- 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.
- 1934 *Ulysses* published by Random House in New York.
- 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.

<i>Archive</i>	<i>The James Joyce Archive</i> , ed. Michael Groden, Hans Walter Gabler, David Hayman, A. Walton Litz, and Danis Rose with John O’Hanlon, 63 vols. (New York: Garland, 1977–9)
<i>CH I, II</i>	<i>James Joyce: The Critical Heritage</i> , ed. Robert H. Deming, 2 vols. (London: Routledge, 1970)
<i>D</i>	<i>Dubliners</i> , ed. Jeri Johnson (World’s Classics; Oxford: Oxford University Press, 2000)
<i>E</i>	<i>Exiles</i> (New York: Viking, 1951)
<i>FW</i>	<i>Finnegans Wake</i> (London: Faber; New York: Viking, 1939). References are to page and line numbers (these are the same in all editions), e.g. <i>FW</i> 213.28. Chapters are indicated by book and chapter numbers, e.g. II. 3
<i>GJ</i>	<i>Giacomo Joyce</i> , ed. Richard Ellmann (London: Faber; New York: Viking, 1968)
<i>JJ</i>	<i>James Joyce</i> , by Richard Ellmann, revised edition (New York: Oxford University Press, 1982)
<i>JJQ</i>	<i>James Joyce Quarterly</i>
<i>Letters I, II, III</i>	<i>Letters of James Joyce</i> , vol. I, ed. Stuart Gilbert (London: Faber; New York: Viking, 1957; reissued with corrections, 1966); vols. II and III, ed. Richard Ellmann (London: Faber; New York: Viking, 1966)
<i>OCPW</i>	<i>Occasional, Critical, and Political Writing</i> , ed. Kevin Barry (World’s Classics; Oxford: Oxford University Press, 2000)



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## LIST OF ABBREVIATIONS

- P* *A Portrait of the Artist as a Young Man*, ed. Jeri Johnson (World's Classics; Oxford: Oxford University Press, 2000)
- PSW* *Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, and John Whittier Ferguson (London: Faber, 1991)
- SH* *Stephen Hero*, ed. Theodore Spencer, rev. John J. Slocum and Herbert Cahoon (London: Jonathan Cape, 1956; Norfolk, CN: New Directions, 1963). References are to page numbers in both these editions.
- SL* *Selected Letters of James Joyce*, ed. Richard Ellmann (London: Faber; New York: Viking, 1975)
- 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.