

Introduction

Catherine Flynn

While, from the outside, Joyce studies might appear monolithic, from within, it is manifold, divergent, and lively. The sixteen chapters in this volume indicate an expanded and interconnected conversation that brings into relation hitherto distant locales and types of criticism.¹ Taking European, African, Latin American, trans-continental, and global perspectives, these chapters work within and between a range of critical approaches and vantage points. Many of them engage in new ways with the discussions of Irish history and politics begun in the mid-nineties by scholars such as Emer Nolan, Vincent J. Cheng, Marjorie Howes, and Derek Attridge.² These historical and political concerns have continued to bear fruit in recent years, as evidenced by works by Cheng, Luke Gibbons, and Andrew Gibson.³ Several of the chapters in this volume bring these concerns into relation with issues such as queerness, race, and transnational literary relations. Others examine issues of composition and publication, copyright law, translation, and the history of modernist criticism.

These chapters thus seek to inform modernist studies more broadly. The twenty-year period this volume addresses begins, approximately, at the same time as New Modernist Studies which, as discussed by Sean Latham in this volume, aims to extend the ambit of modernist scholarship geographically, temporally, and materially, considering subaltern, non-European, non-mainstream modernisms.⁴ Joyce's ongoing centrality might indicate that modernist scholarship has not expanded and that our understanding of modernism has not evolved. However, possibilities are offered by his ongoing canonical position. Joyce's global presence, the care with which everything associated with him is examined, and the variety of perspectives taken by his readers suggest new understandings of what modernist texts are and how we should read them. These three characteristics of contemporary critical work on Joyce form the basis for the interrelated parts of this volume.

Scope

In 2006, David Damrosch noted what he termed Joyce's "hypercanonical" status, an increased centrality that paradoxically followed the attempt to include in the canon writers other than white male authors from Europe and North America.⁵ Yet, as scholars have pointed out, Joyce's Irish colonial perspective renders him a useful point of reference for writers in colonial situations in different parts of the world.⁶ Indeed, in his recent *Around the World in 80 Books* (2021), Damrosch signals a shift in Joyce's position in the canon by grouping *Ulysses*, in a section titled "Antilles and Beyond: Fragments of Epic Memory," with Jean Rhys's *Wide Sargasso Sea* (1966) and Derek Walcott's *Omeros* (1990), which draws on both Rhys' and Joyce's works. Damrosch argues for a common condition of productive insularity in their writing, consisting of "modest material circumstances, intense localism, and distance from the metropolitan centers of politics, history, and culture."⁷

In his chapter in this volume, "The Transcripts of (Post)Colonial Modernity in *Ulysses* and Accra", Ato Quayson suggests the usefulness of Joyce for African writers. While W. B. Yeats and Samuel Beckett have been taken up by African writers such as Chinua Achebe and Wole Soyinka, Quayson argues for Joyce as a model for African writers because of the effects of deterritorialization in his works. Rather than understand the Irish writer as offering the key to African writing or experience, however, Quayson explains that studying the streetscape of his own city, Accra, Ghana, allowed him to understand Joyce's depiction of the Dublin streetscape, especially its "kinetic aspects" and "scriptural economies." Quayson links Bloom's thoughts with the informal signage of Accra, reflecting on each cityscape as a space of verbal play that exposes and challenges the pressures of capitalism, expressing both Oriental and utopian fantasies.

The city and capitalism in Joyce's work thus offers a basis for comparisons around the globe. The concretization of recent studies of the Joycean city have furthered this expansion. While earlier books such as Hugh Kenner's *Dublin's Joyce* (1955) and Michael Seidel's *Epic Geography* (1976) explored the mythic, symbolic importance of Dublin for Joyce, research in the past twenty years has established the practical, material, and cultural contexts of Dublin and, increasingly, of the other cities in which Joyce lived.⁸ In *The Years of Bloom* (2000), John McCourt lays to rest Richard Ellmann's position, based on Stanislaus Joyce's declaration, that Trieste contributed nothing to Joyce's artistic development and literary production.⁹ McCourt shows Trieste's impact on Joyce as a cosmopolitan city, and a place in which he explored and put aside socialism, understood Irredentism as a

parallel to Irish nationalism, and encountered artistic groups such as the Futurists and the Italian cultural revivalists, the *Vociani*.

Joyce is thus a prime case study for the transnational European underpinnings of Irish and British (a category in which he is still sometimes included) modernism. Andreas Fischer has continued this scholarly expansion by detailing Joyce's periods in Zurich during the two World Wars and pointing to the traces of the Swiss city in his writings.¹⁰ Fischer's work builds on the earlier, illustrated *Joyce in Zurich* (1988) by Thomas Faerber and Markus Luchsinger, as well as essays by Carol Loeb Shloss, Michael Bell, and Fritz Senn, director of the archive and workshop Zurich James Joyce Foundation.¹¹ (Senn's work more generally, in its particular attention to language, illustrates how the polyphonic nature of Joyce's writing, and the strangeness of its language, can offer itself productively to the non-native-English reader with no expectations of a transparent linguistic medium.¹²)

In *James Joyce and the Matter of Paris* (2019), I develop what McCourt calls the "continental Joyce" by showing the importance of Paris for Joyce. An unparalleled center of literary innovation in the nineteenth century and of consumer capitalism into the twentieth, Paris challenged Joyce to redefine the nature and role of art while offering him literary resources to do so.¹³ I continue in this transnational vein in my chapter in this volume, "Dubliners and French Naturalism," arguing that in *Dubliners* Joyce adapts for Ireland Zola's project of diagnosing the pathologies of France.¹⁴ Joyce complicates his representative portraits of moral illness, however, by doubling down on the hermeneutic problems of naturalism. These limits are made comic in a story by the second-generation naturalist Guy de Maupassant which Joyce uses as a model for "The Sisters." Tracing his reinterpretation of this French literary context, we can understand the lyrical ending of "The Dead" as Joyce's test of his contemporary Irish readers.

Malcolm Sen examines Joyce's works in a transcontinental frame in his chapter, "Joyce and Race in the Twenty-First Century." Sen begins with a reflection on the current crises arising from institutionalized racism in the United States and Ireland. In this context of exclusions and erasures, Sen examines the representations of black bodies in *Dubliners*, *Ulysses*, and *Finnegans Wake*. He reads a moment of silence in "The Dead" as staging middle-class Irish resistance to admitting into discourse the subject of blackness. Discussing the representation of a Zulu chieftain in "Cyclops," and the men's response to a newspaper account of an infamous Georgia lynching in the same episode, as well as the representation of minstrel performers in "Circe," Sen lays out Joyce's strategies of mimicry, parody, and mockery and points to the limits of such tactics, asking "At what point

do Joycean ironies – his ‘mimicry and mockery’ – his repetition of racial stereotypes – fail to humanize and modernize subjects of color within empire?” Considering the movements of peoples and narratives, Sen calls for the inclusion of global sociopolitical, biological, and environmental crises in our readings of Joyce’s texts.

José Luis Venegas also engages with Joyce in an expanded sphere in “Joyce and Latin American Literature: Minor Transnationalism and Modernist Form.” Discussing the connections that Latin American writers such as Jorge Luis Borges and Julio Cortázar saw in Joyce’s writings, Venegas argues that Joyce was not for them an exemplar of European metropolitan thinking but a fellow interpreter of divergence, of what Venegas calls “local irreverence.” He thus sees these writers detecting and responding to a nationalist Joyce long before the nationalist turn in Joycean scholarship. Venegas seeks to alter our understanding of Joyce’s global trajectory, proposing in contrast to the center-out dissemination theorized, for example, by Pascale Casanova, a relationship of transperipherality.¹⁵

Joyce serves as an exemplar for his coeval modernists in the legal issues concerning the circulation and use of his texts around the world. Robert Spoo takes a celebratory tone in “The Joycean Public Domain and the Shape of Freedom,” as Joyce’s works enter the global public domain.¹⁶ The Joyce estate retains the rights to some of the posthumously published works, however, rendering the situation of his letters, notes, and manuscripts more complex. Spoo explains the complexities and disjunctures of the global public domain, discussing the impact of various pieces of legislation, including the United States’s 1909 Copyright Act and the 1998 Sonny Bono Copyright Term Extension Act, the 1993 European Council Directive, and the United Kingdom’s 2039 Rule.¹⁷

Joyce’s global circulation through translation is considered by Sam Slote in “The Multiplications of Translation.” Combining theoretical reflections on the relation between originals and translations with genetic scholars’ accounts of the relation between manuscripts and editions, Slote produces a theory of translation as the unfolding of possibilities within the original text. He thus describes a field of literary operation that is characterized not by binaries of correctness and incorrectness, but by conjecture and creativity. Offering examples of the ingenuity of translators as they recast Joyce’s works in different languages, as they employ a nexus of allusions from texts in the target languages, he argues that Joyce’s works achieve greater realization as they are repeatedly recast and reformulated, contributing to a body of literature that is inclusive, cumulative, and participatory.

Introduction

5

If Joyce's works are a kind of lingua franca, spoken around the world in different ways by different people, this readership allows scholarship on Joyce to become a site of dialogue between radically different perspectives. However, the heterogeneity of this global audience puts pressure on contemporary norms of scholarship. Sean Latham, editor of the *James Joyce Quarterly*, discusses this issue in "Ulysses in the World," describing the striking increase in numbers of submissions to the journal from non-Western countries. Latham argues that Joyce's works are not only a point of reference for comparisons with non-Western authors, but also an entry point for non-Western scholars into debates in the United States and Europe. The established requirements for publication in the JJQ, however, have limited the diversity of authors in the journal to this point. Discussing these requirements of linguistic fluency, scholarly context, and methodology, which have led referees to recommend that the majority of articles by non-Western scholars be published elsewhere, Latham ends his chapter with the desire for a JJQ that would become that "elsewhere."

Fragment and Frame

In discussing the modernist canon over the past twenty years, Andrew Goldstone argues that its relative stability is a function of the ongoing identification of modernism with a limited set of characteristics and topics such as innovation, rupture, and modernity. The result, he argues, is that the majority of the cultural artifacts from the modernist period remain unexamined.¹⁸ Joyce's work, perhaps more than any other modernist's, has been associated with innovation, rupture, and modernity. Yet, here, too, his hypercanonical status produces some new angles of exploration. The intense focus on details of composition and publication, and of locational and biographical fact leads at times to material phenomena and cultural artifacts that are mundane, aesthetically conservative, or continuous with other time periods, extending the scope and nature of what we think of as Joyce's work, and by implication of modernism more generally.

These masses of information call for new methodologies. The already unusually large archive of Joycean manuscripts and transmissional documents has significantly increased in the past two decades. For example, in 2002 the National Library of Ireland acquired a large set of Joyce's manuscripts from Alexis Léon, son of Paul and Lucie Léon, Joyce's friends in Paris. In 2006, the Zurich James Joyce Foundation received the Hans E. Jahnke Bequest of papers, which were published online by the National Library of Ireland in 2014. These collections augmented the already large set of

notebooks, manuscripts, and other pre-publications materials held at those locations, as well as at the Bibliothèque Nationale de Paris and university libraries at Buffalo, Cornell, Yale, the University of Texas at Austin, and University College London (UCL). In combination with recent large-scale digitization projects like Hathi Trust and Google Books, these repositories of compositional materials – notebooks, note sheets, manuscripts, typescripts, galley proofs, page proofs – make it possible to study Joyce's processes of composition at an unprecedented scale and level of detail.¹⁹

In his chapter, "The Intertextual Condition," Dirk Van Hulle writes of the processes through which Joyce incorporated external materials as he developed his manuscripts, observing how he amended and punned as he noted those fragments, and transformed them further as he inserted them into the drafts. Calling these processes "exogenesis" and "endogenesis," he revisits the subject of intertextuality and the reader's centrality in identifying the appearance of external textual matter, an issue that is far more complex in *Finnegans Wake* in which heterogeneous textual material is the norm rather than the exception. Van Hulle proposes a "digital philology" that draws on both physical and digital collections of Joyce's books, using collections that are extant (consisting of copies texts that Joyce himself owned) and virtual (of other copies of the texts that he used).

Whereas Van Hulle writes of exogenesis and endogenesis, Ronan Crowley writes of "The Macrogenesis of *Ulysses* and *Finnegans Wake*." If genetic studies of Joyce's writing have tended to focus on fragments, Crowley sketches out what it would look like to integrate these fragments in a progression that would incorporate events from Joyce's personal life and historical moment. This integrated account would recover not the intention behind the whole but the material and historical shape of that whole. Crowley uses visualization techniques made possible by computer mapping to figure this macrogenesis. He also augments these visualizations with a narrative of Joyce's use of a particular text, and the historical and economic circumstances that made it affordable to him. Even more than other genetic readings, Crowley's chapter dismantles the sense of Joyce as an all-knowing reader, reimagining him as canny exploiter of available textual tools.

Alongside studies of the genesis of Joyce's works, there has also been a concerted effort to assemble the numerous versions in which those works appeared: the various instances of their serialization and of their appearances in book form. In the last twenty years, scholars have examined the serialization of Joyce's writings in the New York-based *Little Review* and in the London-based review *The Egoist*.²⁰ Scarlett Baron develops this vein of

editorial studies in “After *The Little Review*: Joyce in *transition*,” where she argues for the importance of the Paris-based avant-garde publication *transition* for Joyce’s development and promotion of *Finnegans Wake*. Baron contrasts Joyce’s distant relationship with the *Little Review*, mediated by Ezra Pound, with his frequent physical presence in the *transition* offices near the Place des Invalides. The journal was founded by the American Eugene Jolas as an “intercontinental magazine” that would feature “daring experimenters from every part of the globe” who had been attracted by the freedoms promised by the city. Baron also discusses Joyce’s gathering in Paris of an international team of interpreters and promoters.²¹

David Earle contributes in a different way to this scholarly dismantling of the earlier perception of Joyce as a self-sufficient, *sui generis* artist in “Popular Joyce, for Better or Worse,” as he explores the circulation of Joyce’s writing, without his permission or control, in popular magazines. Examining reprintings such as the appearance of sections of *Finnegans Wake* in the affordable reprint magazine *Golden Book* and in the surprisingly saucy *Nugget*, Earle raises questions regarding the boundaries and nature of modernism and reflects on how scholars’ understanding of their role as cultural guardians influences how they perceive and respond to literary works.

The question of the nature of the reader of *Ulysses* has been thematized controversially by Declan Kiberd in *Ulysses and Us* (2009) and, perhaps less so, by Julie Brannon’s *Who Reads Ulysses?* (2003).²² The focus on the reader has led to examinations of the forms of engagement of different kinds of readers with Joyce’s works, for example Margot Norris’s *Suspicious Readings of Joyce’s Dubliners* (2003) and *Virgin and Veteran Readings of Ulysses* (2011).²³ Franca Ruggieri and Enrico Terrinoni’s volume *Why Read Joyce in the 21st Century?* (2012) inquires, among other things, how new readers are drawn to Joyce.²⁴

It is perhaps through historical, political, and biographical fact that many general readers connect first with Joyce’s works.²⁵ Such factual scholarship, like composition and editorial studies, gives precedence to the material and biographical aspects of his writing, deemphasizing moments of innovation and rupture. This might imply that such work is concerned with a fixed and knowable textual realm, both of his processes of writing and of the publication of his works. However, as the controversies around the editions of *Ulysses* and, more recently, of *Finnegans Wake* have illustrated, even within this field, multiple possibilities co-exist, assumptions are contested, and questions remain.²⁶ As Finn Fordham traces the evolution of passages of the *Wake* in *Lots of Fun at Finnegans Wake*, for example, he

illustrates the mysterious leaps from one draft to the next.²⁷ Other scholars have seen the small-scale material elements of Joyce's writing as opportunities for theoretical conjecture, for example, Elizabeth Bonapfel and Tim Conley in *Doubtful Points: Joyce and Punctuation* (2014), Tim Conley in *Joyces Mistakes (sic, sedulo)* (2007) and Eric Bulson in *Ulysses by Numbers* (2020).²⁸

This focus on the material facts of publication, composition, and setting prompts us to reconsider the nature of the work of art and of the artist. Does *Finnegans Wake*, for example, exist only between its covers? Or also in the periodicals which published passages from the *Wake*? Or also in the magazines that recast passages in radically different moods and tones? Does it extend to the lists of words Joyce added to the text? And to the longer lists of words he gathered but didn't use? And to the books, pamphlets, journals, magazines, newspapers, notebooks, and letters from which he drew those words? And to the physical world in which those textual entities exist, as well as the various individuals and physical objects that feature in such detail. Joyce's oeuvre, and modernism, by implication, undergoes a softening of boundaries, simultaneously absorbing and being absorbed by its verbal and material context.

Perspective

The interrogation of how experience and meaning are bound up with the operations of social, political and economic spheres, often referred to as cultural studies, has been a focus of studies of Joyce since groundbreaking works such as Cheryl Herr's *Joyce's Anatomy of Culture* (1986), and Cheng, Devlin, and Norris's *Joycean Cultures/Culturing Joyce* (1998). The last two decades have seen further works, such as R. Brandon Kershner's edited volume *Cultural Studies of James Joyce* (2003) and monograph *The Culture of Joyce's Ulysses* (2010), John McCourt's volume *James Joyce in Context* (2009), and Anne Fogarty and Fran O'Rourke's *Voices on Joyce* (2015).²⁹ Explorations of media have been especially productive in recent years.³⁰ Whereas issues around new communication technologies' transformation of the early twentieth century confirm our sense of the modernity of modernism, the workings of Victorian and Edwardian ideological structures and social discourses in Joyce's texts complicate our sense of the period. Indeed, recent works have interrogated the earlier temporal boundary of modernism by reflecting on the impact of nineteenth-century politics, economics, and literature.³¹ The presence of the past in the world of Joyce's works is examined in Oona Frawley and Katherine O'Callaghan's

Introduction

9

volume *James Joyce and Cultural Memory* (2014).³² The recent scholarly focus on religion more emphatically complicates established understandings of the period.³³

Joyce's recasting of the culture of his past and present in formally innovative texts has often suggested to readers previously unarticulated ways of perceiving and being in the world. If his writings have been used at times for the illustration of theory, it is also possible to say that new theories have been developed in order to respond to them. Rather than applying theories, the chapters in this volume develop theoretical accounts through engagement with Joyce's works from a variety of different critical vantage points. Several of them are informed by our contemporary heightened sense of responsibility regarding racial justice, environmental crisis, and gender and sexual politics.

Situating her chapter within ecocritical work to date, Katherine Ebury explores in "Joyce's Nonhuman Ecologies" how Joyce's formal experimentation suggests scales of experience larger and smaller than the individual.³⁴ Ebury explores Joyce's interest in quantum mechanics, linking it to Freud's theories of the subpersonal drives Eros and Thanatos. Joyce explores this submolecular and supraindividual being in "Ithaca"; the *Wake* manifests processes of becoming that unite human beings, animals, and the nonanimal environment. Joyce thus has a role, Ebury argues, in shaping ecocritical thought, as he anticipates the work of ecological critic Timothy Morton who understands life forms as textual because of the language of DNA. These situations suggested by Joyce belie the illusions of autonomy held by the putative Enlightenment subject, moving us towards an understanding of Ebury calls our "enmeshed, interdependent being."

Vike Martina Plock, in "Joyce and the (Critical) Medical Humanities," also explores how Joyce's writings work against the stable and independently defined subject.³⁵ Plock sees Joyce's writing as anticipating the latest wave of the interdisciplinary field of medical humanities, which has disfavored the use of realist narrative to represent patients' experience and turned instead to experimental literary forms as the means of communicating subjective experience and of critiquing dominant models of medical practice. She discusses how "Oxen of the Sun" mocks male-dominated medical institutions and the conventions of scientific rationalism that saw a shift of focus away from patients' experience towards symptoms. Moving away from developmental readings of the sequence of literary styles in "Oxen," she reads them as satirizing the ideologically coded discourses which surround Mina Purefoy as she struggles to give birth.

Patrick Mullen, too, returns to familiar textual moments to discover new forms of Joyce's subversion of dominant discourses.³⁶ In "The Epistemology of the Pantry: A Queer Inventory of James Joyce's 'The Dead,'" he detects in moments in "The Dead" such as Lily's exchange with Gabriel, Molly Ivors's discussion with Gabriel, and Gabriel's thoughts on Michael Furey a kind of queerness he associates with "heteronormative failure": the refusal to marry, the rejection of conventional gender roles, and the experience of homoerotic desire. Adapting Eve Kosofsky Sedgwick's notion of the sexual closet, he writes of the pantry as the emblem and at times the literal location in Joyce's story of these alternative behaviors. He traces the subtle presence of these nonnormative behaviors in the story's free indirect discourse; in contrast to the unfettered access to an individual's thoughts purportedly offered by the stream of consciousness, "The Dead" contains in its conventional third-person narrative voice marginalized perspectives that form unexpected alliances across the globe.

Sexuality and its critical relation to various forms of power has been an important topic in Joyce studies in the 1980s and 1990s. The past twenty years has seen a shift away from feminist readings towards considerations of other issues of gender and sexuality.³⁷ Mullen's chapter builds, for example, on Joseph Valente's groundbreaking volume of essays *Quare Joyce* (1998).³⁸ Christine van Boheemen-Saaf and Colleen Lamos's volume *Masculinities in Joyce* (2001) deals with postcolonial dilemmas of manhood.³⁹ Some recent work on sexuality intersects with legal and editorial studies, for example, Katie Mullin's *James Joyce, Sexuality and Social Purity* (2003), which argues that Joyce's representations of sex and the female body respond combatively to the threat of censorship and to the discourse of social mores in England, Ireland, and the United States.⁴⁰

This volume concludes with two further chapters on the evolving reception of Joyce, ones which consider the shifting political terrain in which that reception is formed. In "Revisiting the Early Reception of *Finnegans Wake* in 1939," Finn Fordham considers how dominant discourses formed around *Finnegans Wake* in 1939. Through archival work, he shows that there was far more interest in the *Wake* in England than previously thought. Nonetheless, the outbreak of World War II, he argues, interrupted the reception of the *Wake*, casting its disruption of form and language in a negative light and cutting short the careers of critics who saw the book differently. One such critic was Norman Hudis who celebrated the low humor of the *Wake* and, after the war, went on to write film scripts for the bawdy *Carry On* series. Recovering such stories, Fordham suggests a counterfactual reception of the *Wake* and an alternative critical history for modernist studies.