

## Chapter 1 : James Joyce - Wikipedia

*Joyce and the Victorians* excavates the heretofore largely unexplored territory of the late Victorian and Edwardian cultural contexts of *Dubliners*, *Portrait*, *Ulysses*, and *Finnegans Wake*.

Sandwiched uncomfortably between the Gothic excesses of the eighteenth century and the psychological subtleties of the twentieth century supernatural, it is surprisingly often overlooked, seen only as a brief postscript or preface to its chronological companions. This is surprising not merely because the Victorians produced thousands of ghost stories seldom reprinted in modern anthologies, but also because of their wealth and substance, their glimpses into the Victorian soul. The ghosts of Victorian as well as modern fiction deserve more from us than a passing glance. But Thurston is chiefly occupied with something altogether richer and more promising: Commencing with Dickens, but not with the familiar clanking chains of Jacob Marley, the prologue summons a Victorian "ghost" from something other than a ghost story: Rogue Riderhood, the irredeemable villain of *Our Mutual Friend*, whose flickering spark of life after a near-drowning both is and is not the same thing as the man himself. For Deleuze, Riderhood illustrates ontology as applied to mortality, as telling us "what a life is" qtd. Though he agrees, Thurston wants to make ghosts a part of this life. If the laws of reality and the relationship between signifier and signified are suspended in this moment of the text, why are they not likewise suspended by the introduction of a ghost, a figure by definition poised between death and life? And why should we stop with symbolic ghostliness, when the Victorians provide us with so many literal ghosts? Rather than simplifying the complexity of the relationship between ghost, narrator, and signalman, he shows how easily they shift roles and perspectives in a story revelling in doubles and intervals. Unafraid to explore the visual landscape of the story, Thurston tracks it through the form of the text itself, as zig-zag paths and railway cuttings are mimed by the shapes of words. A ridiculous proposition, he asks? Perhaps, for to see such miming is "to look at a text, like a young child, a mad person, or someone who does not know the language [ But this is where the ghost leaves us, in a space outside the semiotic system of language, and while most ghost stories bring us back from that space with a clean narrative resolution, "The Signalman" does not. Linking ghosts to guests, Part II ranges from the s to the start of the twentieth century. Is the ghost a guest in the stories of M. James, invited politely in from the Victorian era? The inscription, he concludes, "should be seen as radically alien to the discursive regime of everyday life," as disturbing to our structures of reality as the depiction of a child-snatching ghost. In the even more powerful section on Mrs. In a final section aptly titled "Hosts of the Living," Thurston considers the ghosts wrought by Elizabeth Bowen. To end with Bowen rather than Joyce or Woolf is an intriguing choice; while their kind of modernism makes ghosts metaphorical, Bowen makes them literally disrupt the reality of her narratives. But the choice is justified. Just as Bowen herself, as an Anglo-Irish "exemplary artist of non-belonging" p. And in Bowen, too, we see the modernist model of the spectral. If the self implies a ghost, there could be no self without one. *Literary Ghosts* is a courageous book, unafraid to make room for the voices of capital-T Theory without allowing them to shout down the voices of fiction. Thurston reading Agamben reading Deleuze reading Dickens. Nevertheless, this book is less courageous than it might have been in its inclusion of texts. Could we reach the same conclusions from the ghosts of all those lesser or forgotten authors of stories published by the hundreds in periodicals? How much of an aberration is the psychological complexity of "The Signalman"? While the Victorian ghost was of course strongly influenced by Dickens in both his editorial and authorial roles, we scarcely know the ghosts of the literary country stretching out between the landmarks of Dickens and James and Sinclair, and they deserve some attention. But Thurston writes with circumspection. Rather than treating intertextuality as a subject for detached examination, Thurston wholeheartedly embraces it by tracking complex webs of allusion. If the ghostly voice is worth discussing, Thurston implies, then it is worth listening to, echoing as it echoes us, and making it our own. Given such a compelling account, I agree with him.

**Chapter 2 : Ulysses (poem) - Wikipedia**

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He was the eldest of ten surviving siblings; two died of typhoid. Around this time Joyce was attacked by a dog, leading to his lifelong cynophobia. The Irish Party had dropped Parnell from leadership. This came about because of a chance meeting his father had with a Jesuit priest who knew the family and Joyce was given a reduction in fees to attend Belvedere. He became active in theatrical and literary circles in the city. Joyce wrote a number of other articles and at least two plays since lost during this period. His closest colleagues included leading figures of the generation, most notably, Tom Kettle, Francis Sheehy-Skeffington and Oliver St. John. Joyce was first introduced to the Irish public by Arthur Griffith in his newspaper, *United Irishman*, in November. Joyce had written an article on the Irish Literary Theatre and his college magazine refused to print it. Joyce had it printed and distributed locally. Griffith himself wrote a piece decrying the censorship of the student James Joyce. Richard Ellmann suggests that this may have been because he found the technical lectures in French too difficult. Joyce had already failed to pass chemistry in English in Dublin. But Joyce claimed ill health as the problem and wrote home that he was unwell and complained about the cold weather. She finally passed into a coma and died on 13 August, James and his brother Stanislaus having refused to kneel with other members of the family praying at her bedside. He scraped together a living reviewing books, teaching, and singing—he was an accomplished tenor, and won the bronze medal in the *Feis Ceoil*. He decided, on his twenty-second birthday, to revise the story into a novel he called *Stephen Hero*. It was never published in this form, but years later, in Trieste, Joyce completely rewrote it as *A Portrait of the Artist as a Young Man*. The unfinished *Stephen Hero* was published after his death. On 16 June they had their first outing together, they walked to the Dublin suburb of Ringsend, where Nora masturbated him. This event was commemorated by providing the date for the action of *Ulysses* as "Bloomsday". Hunter, who took him into his home to tend to his injuries. John Gogarty, who informed the character for Buck Mulligan in *Ulysses*. Shortly after, the couple left Ireland to live on the continent. It later came to fact that the agent had been swindled; the director of the school sent Joyce on to Trieste, which was then part of Austria-Hungary until the First World War, and is today part of Italy. Once again, he found there was no position for him, but with the help of Almidano Artifoni, director of the Trieste Berlitz School, he finally secured a teaching position in Pola, then also part of Austria-Hungary today part of Croatia. He stayed there, teaching English mainly to Austro-Hungarian naval officers stationed at the Pola base, from October until March, when the Austrians—having discovered an espionage ring in the city—expelled all aliens. He remained in Trieste for most of the next ten years. Joyce persuaded his brother, Stanislaus, to join him in Trieste, and secured a teaching position for him at the school. He disliked Rome and returned to Trieste in early. His daughter Lucia was born later that year. He spent a month in Trieste before returning to Dublin, this time as a representative of some cinema owners and businessmen from Trieste. He returned to Trieste in January with another sister, Eileen, in tow. His trip was once again fruitless, and on his return he wrote the poem "Gas from a Burner", an invective against Roberts. After this trip, he never again came closer to Dublin than London, despite many pleas from his father and invitations from his fellow Irish writer William Butler Yeats. They met in and became lasting friends and mutual critics. He frequently discussed but ultimately abandoned a plan to import Irish tweed to Trieste. Correspondence relating to that venture with the Irish Woollen Mills were for a long time displayed in the windows of their premises in Dublin. What income he had came partially from his position at the Berlitz school and partially from teaching private students. In, after most of his students in Trieste were conscripted to fight in the First World War, Joyce moved to Zurich. Two influential private students, Baron Ambrogio Ralli and Count Francesco Sordina, petitioned officials for an exit permit for the Joyces, who in turn agreed not to take any action against the emperor of Austria-Hungary during the war. Paris and Zurich[ edit ] In Paris, *Portrait* by Patrick Tuohy. Joyce set himself to finishing *Ulysses* in Paris, delighted

to find that he was gradually gaining fame as an avant-garde writer. A further grant from Harriet Shaw Weaver meant he could devote himself full-time to writing again, as well as consort with other literary figures in the city. Lucia was analysed by Carl Jung at the time, who after reading *Ulysses* is said to have concluded that her father had schizophrenia. In their literary magazine *Transition*, the Jolases published serially various sections of *Finnegans Wake* under the title *Work in Progress*. Joyce returned to Zurich in late 1940, fleeing the Nazi occupation of France. Early in life, he lapsed from Catholicism, according to first-hand testimonies coming from himself, his brother Stanislaus Joyce, and his wife: "My mind rejects the whole present social order and Christianity—home, the recognised virtues, classes of life and religious doctrines. I found it impossible for me to remain in it on account of the impulses of my nature. I made secret war upon it when I was a student and declined to accept the positions it offered me. By doing this I made myself a beggar but I retained my pride. Now I make open war upon it by what I write and say and do. Noon, Robert Boyle and others have argued that Joyce, later in life, reconciled with the faith he rejected earlier in life and that his parting with the faith was succeeded by a not so obvious reunion, and that *Ulysses* and *Finnegans Wake* are essentially Catholic expressions. They left a discipline, not a cultural heritage or a way of thinking. Like them, the writer retains the sense of blasphemy held as a liturgical ritual. But there was another Joyce who asserted his allegiance to that tradition, and never left it, or wanted to leave it, behind him. He acknowledged the debt he owed to his early Jesuit training. He fell into a coma the following day. If possible find out did he die a Catholic? Express sympathy with Mrs Joyce and explain inability to attend funeral". Nora, whom he had married in 1931, survived him by 10 years. She is buried by his side, as is their son Giorgio, who died in 1942.

**Chapter 3 : Project MUSE - Joyce and the Victorians (review)**

*Joyce and the Victorians is not, or not only, a study of the intertextual relations between Joyce and his English and Irish literary forebears. The book's focus, in fact, is cultural and historical, rather than literary.*

Confronted again by domestic life, Ulysses expresses his lack of contentment, including his indifference toward the "savage race" line 4 whom he governs. His son Telemachus will inherit the throne that Ulysses finds burdensome. In the final section, Ulysses turns to his fellow mariners and calls on them to join him on another quest, making no guarantees as to their fate but attempting to conjure their heroic past: Push off, and sitting well in order smite The sounding furrows; for my purpose holds To sail beyond the sunset, and the baths Of all the western stars, until I die. It may be that the gulfs will wash us down; It may be we shall touch the Happy Isles, And see the great Achilles, whom we knew. Some see the verse turning from a soliloquy to a public address, as Ulysses seems to speak to himself in the first movement, then to turn to an audience as he introduces his son, and then to relocate to the seashore where he addresses his mariners. For example, the second paragraph 33-43 about Telemachus, in which Ulysses muses again about domestic life, is a "revised version [of lines 1-5] for public consumption": The ironic interpretations of "Ulysses" may be the result of the modern tendency to consider the narrator of a dramatic monologue as necessarily "unreliable". Culler himself views "Ulysses" as a dialectic in which the speaker weighs the virtues of a contemplative and an active approach to life; [8] Ulysses moves through four emotional stages that are self-revelatory, not ironic: In this structure, the first and third paragraphs are thematically parallel, but may be read as interior and exterior monologues, respectively. However, the poem is often printed with the first paragraph break omitted. The two friends had spent much time discussing poetry and philosophy, writing verse, and travelling in southern France, the Pyrenees, and Germany. Tennyson considered Hallam destined for greatness, perhaps as a statesman. His father had died in, requiring Tennyson to return home and take responsibility for the family. Tennyson shared his grief with his sister, Emily, who had been engaged to Hallam. According to Victorian scholar Linda Hughes, the emotional gulf between the state of his domestic affairs and the loss of his special friendship informs the reading of "Ulysses" particularly its treatment of domesticity. At the next, Ulysses is determined to transcend his age and his environment by travelling again. It was more written with the feeling of his loss upon me than many poems in In Memoriam. Other critics find stylistic incongruities between the poem and its author that make "Ulysses" exceptional. Literary context[ edit ] Tennyson adopts aspects of the Ulysses character and narrative from many sources; his treatment of Ulysses is the first modern account. A beast, no more. The last movement of "Ulysses", which is among the most familiar passages in nineteenth-century English-language poetry, presents decisive evidence of the influence of Dante. The strains of discontent and weakness in old age remain throughout the poem, but Tennyson finally leaves Ulysses "To strive, to seek, to find, and not to yield" 70, recalling the Dantesque damnable desire for knowledge beyond all bounds. Regard your origin, from whom and whence! The degree to which Tennyson identifies with Ulysses has provided one of the great debates among scholars of the poem. Key to the affirmative reading of "Ulysses" is the biographical context of the poem. Ulysses is thus seen as an heroic character whose determination to seek "some work of noble note" 52 is courageous in the face of a "still hearth" 2 and old age. Read straightforwardly, "Ulysses" promotes the questing spirit of youth, even in old age, and a refusal to resign and face life passively. Until the early twentieth century, readers reacted to "Ulysses" sympathetically. He declares that he is "matched with an aged wife" 3, indicates his weariness in governing a "savage race" 4, and suggests his philosophical distance from his son Telemachus. A skeptical reading of the second paragraph finds it a condescending tribute to Telemachus and a rejection of his "slow prudence" Eliot opines that "Tennyson could not tell a story at all". Contemporary appraisal and canonization[ edit ] Contemporary reviews of "Ulysses" were positive and found no irony in the poem. There is in this work a delightful epic tone, and a clear impassioned wisdom quietly carving its sage words and graceful figures on pale but lasting marble. Quoting three lines of "Ulysses" in a letter to Tennyson "It may be that the gulfs will wash us down, It may be we shall touch the happy Isles And see the great Achilles whom we knew! Homer presents

his thought to you just as it wells from the source of his mind: Tennyson carefully distils his thought before he will part with it. But the real Ulysses does not desire to wander at all. He desires to get home. Tennyson did not usually select it for publication in poetry anthologies; in teaching anthologies, however, the poem was usually included—and it remains a popular teaching poem today. The protagonist sounds like a "colonial administrator", and his reference to seeking a newer world 57 echoes the phrase "New World", which became common during the Renaissance. Eliot called "Ulysses" a "perfect poem". An excerpt from "Gerontion" reads as an ironic comment on the introductory lines of "Ulysses": The woman keeps the kitchen, makes tea, Sneezes at evening, poking the peevish gutter. I am an old man, A dull head among windy places. Many readers have accepted the acclaimed last lines of "Ulysses" as inspirational. The final line is inscribed on a cross at Observation Hill, Antarctica, to commemorate explorer Robert Falcon Scott and his party, who died on their return trek from the South Pole in

### Chapter 4 : Joyce and the Victorians : Tracey Teets Schwarze :

*Joyce and the Victorians ultimately succeeds because of Schwarze's obvious appreciation for Joyce, his ironic compassion, and in fact all narratives that provoke readers to investigate history and its discontents.*

Ambivalent Victorians in Modern and Postmodern Perceptions. How did the Bloomsbury Group perceive the Victorians? Why do we get subversively nostalgic for Victorian times? What are Victorian values? How are Victorians reimagined by contemporary cinema and fiction? Simon Joyce is not, of course, the first to reassess various and abundant legacies of the Victorian era in the twentieth century. The recent decade has seen a proliferation of studies that show how Modernism and Postmodernism rewrite the Victorian inheritance, e. The Afterlife of the Nineteenth Century The principal topics in this book are the Bloomsbury view of the Victorian era, conservative Modernism, heritage culture, Victorian values in the Thatcher era, the neo-Dickensian novel and postcolonial Victorians. It also shows why Victorians still matter to us today, by focusing on various modern and postmodern discourses of Victorian legacies. The subsequent six chapters and epilogue, containing copious quotes from both primary and secondary sources, inquire into the representations of the Victorian inheritance in various modern and postmodern discourses. The author analyses the writings of Virginia and Leonard Woolf, Clive Bell and Lytton Strachey to show that the Group did not have a coherent view of the Victorian era, although all the writers in question rejected Victorian constraints. Joyce claims convincingly that the members of the Bloomsbury Group had quite ambivalent attitudes towards the Victorian past. While the Bloomsbury Group is commonly held to have spear-headed an early-twentieth-century revolt against the Victorians, the relationship of its key figures to the previous century is a complex and often contradictory one. Joyce quotes from S. Eliot, represented the new aesthetics. Strachey published a bestselling biographical account of four Victorian icons: However, drawing on U. In contrast to progressive modernism, represented by Virginia Woolf, conservative modernism looked to the past and tradition. While hesitant to argue for a full-fledged Victorian revival, except in such limited areas as fashion and furnishing, it sought to redefine the complex dialectic between heritage and the modern, and in the process began to rethink the characteristics by which we identify the nineteenth century. The novel merges traditional conservative values with modern liberal ethos. Forster preserves the Victorian belief in the individual although he is far from supporting the laissez-faire economy. As Forster identified himself with social liberalism, he was probably closer to interventionist economic policy advocated by John Maynard Keynes, an active member of the Bloomsbury Group. In spite of being Modernists, E. Forster and Evelyn Waugh perpetuated some Victorian ideas in their prose and were antagonistic to modernist experimentations. Their fictions, particularly Howards End and Brideshead Revisited articulated an ambivalent fascination with Victorian England. Chapter Three discusses the heritage cinema which developed nostalgic and romanticised representations of the English national past. The film adaptations, imbued with the popular nostalgia of the past, seem to emphasise pastoral historic places, such as Brideshead and Howards End, and bygone material wealth rather than the social content of the novels. However, as Joyce demonstrates, A small group of period films has resisted the attraction of heritage aesthetics, offering instead a metacritical viewpoint on the relationship between form and content in the heritage genre. In Chapter Four Simon Joyce moves from literature and film to politics in order to reassess the so-called Victorian values in the modern context of neo-conservatism and the welfare state. From Victorian Values to Modern Values and One Nation Two Cultures " has helped to translate what remained a largely underdeveloped slogan of Thatcherism into a full-blown reinterpretation of the nineteenth century. As I have tried to argue, Britain in the nineteenth century was not only necessarily a complex phenomenon, and thus ill-suited to reductive formulae and summary, but also created the theoretical and practical conditions for the besieged modern state. Representing it as only the repository of positive moral values, or as the simple obverse and antidote to a perceived modern immorality, is to oversimplify history and to contradict much of the eyewitness testimony of the Victorians themselves. The Victorian novel has produced many offsprings in the twentiethth and early twenty-first centuries. They are generally called neo-Victorian novels , and the neo-Dickensian novel might be its prominent subgenre. The neo-Dickensian

novel goes far beyond the nostalgia of the past. It refracts some of the issues raised but not answered by Victorian writers. Dickens exerted a significant influence on writers, such as Salman Rushdie and Zadie Smith. With Rushdie or Zadie Smith, a recognizable stylistic inheritance from Dickens in terms of characterization, plot, narrative persona, and sheer scale is overlaid onto a postcolonial politics that seeks to foreground the repressed connections between Britain and its imperial possessions, and to rewrite the canonical British novel so as to acknowledge its submerged colonial subtexts. The author asks whether it is possible to find a residual Victorianism in postcolonial states. The answer to the question is affirmative. Former British colonies have assimilated a great number of the Victorian ideas and artefacts. Simon Joyce has excitingly disrupted and complicated stereotypical notions of the Victorian era by showing that it was full of complexities and contradictions. In his deeply researched book he proposes a revision and reevaluation of Modernist and Postmodernist perceptions of the ambivalent Victorian era. He has demonstrated convincingly that both the Modernist and postmodernist cultural artifacts, including literature and film in particular, are heavily enmeshed by the Victorian past. It reaffirms that the Victorians are still with us, but the way we perceive them depends to some extent on a set of received preconceptions or adopted ideologies. The book is a refreshing reading for scholars and students of British literary and cultural history who are keen to reassess Modernist and Postmodernist perceptions of Victorian legacies.

*Notes Abstract: Joyce and the Victorians excavates the heretofore largely unexplored territory of the late Victorian and Edwardian cultural contexts of Dubliners, Portrait, Ulysses, and Finnegans Wake.*

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the self, like language, is created within history, culture, society, politics, institutions, class and gender conditions 16 17 ; Montrose, like Fredric Jameson before him, owes a debt to Ferdinand de Saussure's notion of the synchronicity of language, poststructuralist reformulations of Saussure's conclusions, and Lacanian psychoanalytic theory. Joyce's conception of the shifting currents of language and culture and their impact on identity is made clear in an essay, *Ireland, Island of Saints and Sages*. Here Joyce argues rebutting attempts by various cultural revival movements to define and purify Irish culture and purge it of non-Gaelic influence that Irish civilization is actually a cultural admixture of Nordic aggressiveness and Roman law, new bourgeois conventions and the remnant of a Syriac religion ; he characterizes national identity not as an essence but as a convenient fiction based on mutabilities of race and language, of blood and the human word CW Joyce's description evokes not only the instability of identity and its cultural signifiers, it also alludes to their fictive constructedness and establishes a metaphorical link between culture, identity, and textuality similar to the one theorized by Yuri M. In his essay *The Text Within the Text*, Lotman argues that culture in its entirety may be considered a text a complexly structured text, divided into a hierarchy of intricately interconnected texts within texts. To the extent that the word text is etymologically linked to weaving, the term's original sense has been restored In Joyce's estimation, too, the cultural text is a tightly PAGE 17 Introduction 3constructed tapestry of innumerable fibers, each discursive thread, when loomed, becoming inseparable from the others. In his novels, Joyce transforms Irish-Victorian and Irish-Edwardian culture into a multifaceted, discursive narrative composed of a variety of rhetorics political, religious, gendered and gives us characters whose subjectivities are surrounded and shaped by the force this discourse exerts. In *A Portrait of the Artist as a Young Man*, for instance, Stephen Dedalus recognizes and attempts to resist the cacophony of hollow-sounding voices of nationalism, Catholicism, and masculinism that echoes through his consciousness. He perceives culture as polylogue, a convergence of multiple discourses urging him simultaneously to be a gentleman and a good Catholic above all things, to be strong and manly and healthy and true to his country: Stephen is happy only when he imagines himself removed from the influence of such voices, when he is beyond their call, alone P 83 Ulysses Leopold Bloom is less disturbed than Stephen Dedalus by the daily discursive assaults that he experiences; nonetheless, Bloom succinctly describes in the metaphorical terms of Ulysses' Lestrygonians episode the intellectual ragout produced by the confluence of cultural pronouncements and their effect on the stew of subjectivity: Never know whose thoughts you're chewing, Bloom thinks to himself U 8. Such rhetorical bombardments constitute the texture and fabric of modern consciousness in Joyce's fiction; in spite of Stephen's ringing disavowal in *Portrait* I will not serve P the pervasive and invidious nature of societal influence in Joyce's work renders his characters nearly powerless to overcome the strictures that bind their thought. Joyce's presentation of identity as a social construct rather than as a personal or archetypal essence goes beyond its seeming anticipation of Jameson's pronouncement that human consciousness [is] not timeless and everywhere essentially the same, but rather situation-specific and historically produced ; Joyce not only exposes the social forces at work on subjectivity, he also grapples with the weighty question of whether modern consciousness can effectively resist the ideological force of the culture that produces it. Cultural materialists since Althusser and Jameson have interrogated the ramifications of their predecessors' assertions that subjectivity is constituted always within ideology, but Alan Sinfield frames the question most succinctly: If we come to consciousness within a language that is continuous with the power structures that sustain the social order, how can we conceive, let alone organize, resistance? Joyce's fiction resonates with Sinfield's answer to this important query, that dissidence derives not from essential qualities in PAGE 18 4 Joyce and the Victorians individuals for instance, the desire or ability to think independently of the structures that enclose them but from contradictions contained within and among dominant ideological structures themselves Faultlines Sinfield names these vulnerabilities faultlines and argues that the fissures they open create spaces in which the self may dissociate from the ascendant social order; thus the potential for dissidence is realized. In contrast to the view of modernism in which the individual mind is believed to transcend the traditional Victorian authorities of Nation, Church, Manliness, Morality, and Womanliness, I argue that Joyce's characters never fully manage to supplant these powerful arbiters of conscious and subconscious thought. Instead, Joyce's narratives create only the potential for such supercession; they expose the pervasive influence

of ideological structures on subjectivity and illuminate the fissures contained within the social discourse itself. While it is not my intention to argue for Joyce as the last Victorian that would be a contrarian absurdity it is my aim to acknowledge and excavate the heretofore largely unexplored late-Victorian and Edwardian ethos that undergirds Joyce's fiction and to suggest that Joyce himself, much like his characters, was simultaneously bound by, as well as critical of, the ideologies of his age. Joyce's early letters and essays, written during and shortly after a brief sojourn in Paris as a medical student in 1893, reveal an acute awareness of Edwardian Irish culture as an oppressive, assimilating force. Born in Dublin, Joyce came of age in late-Victorian Dublin, a city suffused not only by the steady tides of Catholicism and British rule but also as I will show in later chapters by the rising currents of nationalist politics, spiritualism, masculinism, public purity crusades, and women's rights agitations. In his personal writings, Joyce repeatedly marks gender constructs, colonial politics, and religiosity as the dominant ideological forces of his time and reiterates the difficulties of existing and creating outside their sphere as well as his determination to do so. He wrote to Nora Barnacle in 1894 that he repudiated conventional mores and believed himself to be fighting a battle with every religious and social force in Ireland (Letters II 53); in other missives, Joyce is more specific about the components of this force: My mind rejects the whole present social order and Christianity here, the recognized virtues, classes of life, and religious doctrines I cannot enter the social order except as a vagabond (Letters II). Though he treated with disdain the notion of women's equality advanced by his friend Francis Sheehy-Skeffington it is only Skeffington, and fellows like him, who think that woman is man's equal [Letters II 96], Joyce nonetheless framed his personal refusal to marry Nora Barnacle in 1894 as an attempt to free their relationship from the gender strictures that home implied as well as the religion that it propagated. In May 1894 Joyce explained to his brother Stanislaus his attempt to live a more civilised life than my contemporaries: But why should I have brought Nora to a priest or a lawyer to make her swear away her life to me? And why should I superimpose on my child the very troublesome burden of belief which my father and mother superimposed on me? Such seeming contradictions perhaps worthy of Molly Bloom herself are found also in Joyce's political statements and, to a lesser extent, in his remarks about the Catholic Church; taken together, such pronouncements reveal not only the author's desire to stand against the subordinating force of social discourse but also its insidious ability to infuse his own thought. Joyce perceived Ireland's politics to be as dangerously stifling as its gender structures. In spite of his evident rejection of British imperial control of the island, he refused to align himself fully with nationalist ideologies, believing them guilty of replicating the destructive chauvinism of the colonizer. In November 1894 Joyce predicted that either Sinn Féin or British imperialism would supplant the Catholic Church as the dominant social force in Ireland, and though he was wrong about the Church's imminent demise, Joyce's reflection reveals his sense of the intense power wielded by burgeoning political rhetoric within his society. The Trieste essays of 1894 reflect his preoccupation with nationalism and imperialism and further assert the mesmerizing influence of nationalist rhetoric over the Irish populace: Fenianism had repeatedly remodelled the character of the Irish people, Joyce notes, and Charles Stewart Parnell, leader of the Irish Parliamentary Party between 1880 and 1891, had exercised a hold over them not easily explained (CW). This recognition of the growing power of political suasion notwithstanding, Joyce never fully relinquished his belief that the Catholic Church was the most insidious oppressor of the Irish people and tried hard to shake its influence on his own life, refusing to baptize his children and declaring himself apostate. But Joyce continued in these early years to recognize the immense control the Catholic Church wielded over not only Ireland but also over his own thinking. Though he proclaimed himself incapable of belief of any kind, Joyce also reported to Stanislaus that others were not so convinced of his dissent, given his habit of frequenting Greek Orthodox Mass in Trieste: In Joyce wrote again, I think my policy of subtracting oneself and one's progeny from the church is too slow. I don't believe the church has suffered vitally from the number of her apostates (Letters II). The dissonance in such remarks betrays a nagging suspicion on Joyce's part that forces as powerful as the Church ultimately may be insurmountable by lone dissenters; certainly his professional life is bracketed by facts that demonstrate the inevitable acquiescence that social strictures can demand. The youthful idealism implicit in Joyce's self-styled escape with Nora Barnacle from Church and State is ironically dashed by a sequence of events that begins in 1894 with an English printer's moralistic objections

to and refusal to publish *Dubliners* and culminates in Joyce's ultimate marriage to Nora in 1931, in London and under English law, in order to secure the rights of his literary estate to his progeny. While Joyce's earliest fiction, the *Dubliners* stories, purports to represent a relentless cultural and individual stolidity, his subsequent writing struggles with means to free both the artist and modern consciousness itself from all forms of ideological constraint. In *Dubliners*, Joyce presents us with a city whose inhabitants' minds are constituted within the tangled nets of discourse and who remain largely unaware of the circumscription of their thought. The vision of both children and adults is stymied within this text; not even epiphanies assure their liberation. The narrator of the collection's first story, *The Sisters*, never does discover what had gone wrong with old Father Flynn, nor does he understand why he himself feels freed by the fact of the priest's death; the young narrator of *Araby* never realizes, in spite of his final epiphany, how his image of Mangan's sister is shaped by his culture's vision of the Ideal Feminine; Mrs. Kearney, the bested heroine of *A Mother*, never fully comprehends the patriarchal nature of the nationalist power structure that she defies. In a series of now-famous exchanges with publisher Grant Richards in 1907, Joyce wrote that his intent in representing Ireland's paralysis in the volume was to counter this ideological blindness by providing the Irish people with one good look at themselves in my nicely polished lookingglass Letters I 64; he viewed such exposure and the possibility of self-recognition by his Irish readers as the first step towards the spiritual liberation of my country Letters I Joyce's subsequent work renders the confining ideologies of his era progressively more visible, but though his characters become increasingly aware of their enclosure within such PAGE 21 Introduction 7 structures, they are no more able to escape them than are the priests, children, parents, and lovers of *Dubliners*. Joyce evidently intended his first novel, *Stephen Hero* begun slightly before *Dubliners* in 1904, to provide a protagonist who breaks free from the chains of politics, Catholicism and morality; he wrote to Stanislaus on February 28, 1904, that shorter novels might be easier to write, but what I want to wear away in this novel cannot be worn away except by constant dropping Letters II It is common practice in Joyce criticism to conflate the protagonists of *Stephen Hero* and *Portrait*, but Joyce's revision of his early draft in fact reveals an altered sense of the ability of modern consciousness to exist and create independent of cultural influence.

### Chapter 6 : Joyce and the Victorians

*Schwarze does not defend Joyce as the last Victorian; she re-creates the late-Victorian and Edwardian ethos that underlies Joyce's fiction and suggests that Joyce himself, much like his characters, was simultaneously bound by and critical of the ideologies of his age.*

### Chapter 7 : The Victorians in the Rearview Mirror by Simon Joyce

*Joyce, James "Not since Cheryl Herr's *Joyce's Anatomy of Culture* has a critic shown such wide ranging command of the contrasting elements of Joyce's cultural context."--Michael Patrick Gillespie, *Marquette University Joyce and the Victorians* excavates the heretofore largely unexplored territory of the late Victorian and Edwardian cultural.*

### Chapter 8 : Review of Luke Thurston's "Literary Ghosts from the Victorians to Modernism: The Haunting"

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### Chapter 9 : Library Resource Finder: Location & Availability for: Joyce and the Victorians

*James Joyce SHE sat at the window [1] watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. [2].*