

1: JAMES JOYCE INTRODUCTIONS | A James Joyce Bibliography |Dubliners|Portrait|Ulysses|Finnegans

A Joyce seminar served as the source of the 15 essays presented in this volume, all written by either lecturers or students at that seminar, and representing seven European countries and the US and very diverse critical perspectives. When I attended my first James Joyce Symposium in Dublin in.

A Joyce International Perspective, ed. Colin Smythe, pp. His first public gesture was to stand alone, by denial taking action. When, out of the psychological subtleties of the characters of Alfred and Rita Allmers, the respective mental tragedies of husband and wife rise to a climax of conflict, there is brought home to an audience with tremendous impressiveness how greater far is the dramatic situation of psychology than that of the mere exteriority expressed only in bodily action. Richard Ellmann tells us that about this time he also wrote a verse play called *Dream Stuff* and was writing poetry strongly influenced by Yeats. Your work on earth draws to a close and you are near the silence. You have only opened the way - though you have gone as far as you could upon it. But I am sure that higher and holier enlightenment lies - onward. That same summer he translated a more recent play by Hauptmann, *Michael Kramer*; the manuscript has not survived, but in style and subject matter the play would doubtless have been more congenial. Eighty-five copies were quickly distributed around Dublin, Joyce taking special care that George Moore and doubtless Martyn, George Russell and Yeats received one. The future belongs to the true successors of the dying Ibsen: Maud Gonne offered to perform. And so on 2 April, W. Joyce accuses the Irish Literary Theatre of not keeping its promise to produce European masterpieces. If he will read *Samhain* he will see that the Irish Literary Theatre still hopes to do that. That it has not done so, is mainly a matter of money. The generous but shrewdly cautious Russell wrote to a friend on August He wanted to see whether I was he who was to come or was he to look for another. He is going to look for another, but he sat with me up to 4. I belong to a lower order of thought than this spectre of fastidiousness. But he has all the intellectual equipment, culture and education which all our other clever friends here lack. I think you would find this youth of 21 with his assurance and self-confidence rather interesting. On 4 November she entertained him, W. Yeats and John Butler Yeats to dinner; on 15 November she noted in her diary, I have seen Joyce who came up to see me last night. His mind is quite made up for Paris. I think from any ordinary standpoint his action is wild, but with boys like Joyce there is always the overshadowing powers to consider. I think he has genius of a kind and I like his pride and waywardness. The more I know him the better I like him, and though I wish he could remain in Ireland still I would like to see him prosper somewhere. I am sure he will make a name somewhere. Joyce was able to report on 1 December that he had seen Synge, and would be writing reviews for Longworth. Yeats wrote that he had duly entertained Joyce in London, taken him about to various editors in the hope of finding further commissions, and introduced him to Arthur Symons. He returned her kindness with the same insouciant objectivity he accorded all other assistance: I shall write to Lady Gregory one of these days. The review damned with less than faint praise: While thanking you for the friendly remembrance and for acts of kindness in the past I shall feel very much obliged if you will omit from your forthcoming book, which I understand is largely a history of the Irish literary movement, all letters of mine and all mention of me. In doing so you will be acting strictly in accordance with the spirit of that movement, inasmuch as since the date of my letter, twenty years ago, no mention of me or of my struggles or of my writings has been made publicly by any person connected with it. I believed in his genius. On his return to Dublin he also dutifully reported to Lady Gregory his impressions of Joyce: He seems to be pretty badly off, and is wandering about Paris rather unbrushed and rather indolent, spending his studious moments in the National Library reading Ben Jonson. French literature I understand is beneath him! Still he interested me a good deal and as he is being gradually won over by the charm of French life his time in Paris is not wasted. He talks of coming back to Dublin in the summer to live there on journalism while he does his serious work at his leisure. I cannot think that he will ever be a poet of importance, but his intellect is extraordinarily keen and if he keeps fairly sane he ought to do excellent essay-writing. In words of words for words, palabras. It is said that he was a silent man, but he was not. Synge responded that he had a mind like Spinoza. A visit to London in May under the auspices of the

Irish Literary Society had reaped high praise for both plays and players from some of the most influential critics, including a lengthy rave review by A. Walkley in *The Times Literary Supplement*. Even the discreet Synge recalled the incident in a history of the movement prepared for the *Manchester Guardian*, and this is obviously the basis for the exchange between Buck Mulligan and Stephen in *Ulysses*: He heard you pissed on his halldoor in Glasthule. That was your contribution to literature. Stanislaus recorded in his diary of *The Shadow of the Glen*, The play is a very good comedy and, with another play also by Synge, is the best thing the Irish National Theatre Society has produced. But it is likely that even if he had, this would not have prevented him from turning to the mummers for assistance in his flight from Ireland. Yeats repeated his offer of assistance in finding review work and publication of his poems, but did not offer [] any money. Nor do I think it very likely we could attempt German work at present. We must get the ear of our public with Irish work. Because they have tried to substitute us, to serve the old idols at a lower rate when we refused to do so for a higher. From his remote perch on the continent, Joyce had anxiously observed the notoriety accompanying *The Playboy of the Western World* on its first production in January Synge had publicly defied the trolls, asserting his right as an artist to write about anything he chose. His first response was, by attacking, to deny. If Synge really knows and understands the Irish peasant, the back-bone [] of the nation, he might make a duodecimo Bjornsen. One writer speaks of Synge and his master Zola! Faunman he met in Clamart woods, brandishing a winebottle. His image, wandering he met. *The Well of the Saints* had not caused open controversy, but it mocked not only the miraculous but the miracle-makers. And Synge had even recorded in his prose works those singular moments of vision which Joyce called epiphanies. The sound of your voice is not pleasant to me. I will cry my fill, but not for God, but because Finn and the Fianna are not living. William Archer had singled him out for praise; his plays were translated and performed in Berlin and Prague as early as Each had indeed found himself as wanderer. But parallel and contrast go more deeply still. Like Oisín and Patrick, the fools of Arden also parley, palaver, war by and worship with words, palabras. It is Touchstone who wins the maid, while praising foulness, horned beasts and husbands; Jaques who adopts the religious life, shunning social pastimes. As for Touchstone, the journey makes him sanguine: You have a right to be there because you are my bride: There is no final end to such a conflict or perception, and so the play ends not in death, but spiritual, emotional, and physical stasis, a mood of lassitude tenuously balanced between physical longing and the wounding doubt of the soul. Such an intricately patterned thematic structure required a matching rigidity of checks and counterchecks, comparisons and contrasts, in both plot and characterization. My own players have had to go to the music halls with some of our one act pieces to live till the war is over. But for that I would have some hope of our theatre perhaps producing it in Dublin at any rate. If at all possible the Abbey should face a riot for it. It is too far from the folk drama; and just at present we do not play the folk drama very well. We have neither the players nor the audience. But it is not possible to face at the same moment the limitations of players and of audience. Fay, himself an exile from the Abbey Theatre. In Joyce approached Carlo Linati, translator of Synge, with the suggestion that he translate *A Portrait of the Artist*; he translated *Exiles* instead, and the Italian version was published in In the play ran for forty-one performances at the Neighborhood Playhouse in New York. Crosby Gaige , p. First produced 9 May , but written as early as Duckworth, , pp. Jonathan Cape , p. De Paul University , pp. Fisher Unwin , p. At the Sign of the Unicorn, April , p. Ellmann, James Joyce, pp. According to Ellmann, James Joyce, p. OUP , p. The James Joyce Archive, Vol. Garland , pp. Faber , p.

2: James Joyce Joyce, James (Twentieth-Century Literary Criticism) - Essay - www.enganchecubano.com

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3: James Joyce: 1st Edition (Hardback) - Routledge

James Joyce, an international perspective: centenary essays in honour of the late Sir Desmond Cochrane / Published: ()
James Joyce, new perspectives / Published: () *James Joyce in context / Published: ()*.

Encounters and Impressions 1. The Dublin Diary of Stanislaus Joyce, ed. Healey Faber, , pp. Sylvia Beach, Shakespeare and Company Faber, , pp. Arthur Power Clive Hart ed. Obituaries and Initial Assessments of His Significance Joyce and Ireland Joyce and the Forms of Fiction Two Decades of Criticism Vanguard Press, , pp. Volume II Part 5: Contexts, Connections, Comparisons Sweeney, Hudson Review, , V, €8. An International Perspective Colin Smythe, , pp. Volume III Part 7: A Critical Survey Nelson, , pp. Dubliners; Individual Stories A Critical Introduction New Directions, , pp. Criticisms and Critiques Century Crofts, , pp. The Key to the Labyrinth? Form and Freedom in His Fiction Routledge, , pp. Ten Essays Pittsburgh University Press, , pp. From Stephen Hero to A Portrait Volume IV Part 9: An International Perspective Smythe, , pp. History and the Novel The English Association, , pp. Atherton, The Books at the Wake Faber, , pp. A Plot Summary Gill and Macmillan, The latest edition to the series is the four volume collection on James Joyce - a towering figure in the development of English-language modernist prose fiction.

4: Selected essays on James Joyce's "Araby"

James Joyce, an international perspective: centenary essays in honour of the late Sir Desmond Cochrane /.

In lieu of an abstract, here is a brief excerpt of the content: Marvin Magalaner Paul Van Caspel. Bloomers on the Liffey: Johns Hopkins UP, Michael Patrick Gillespie, ed. U of Texas P, James Joyce and Heraldry. State U of New York P, International Perspectives on James Joyce. The task is heavy. Fortunately the author does not try to do everything in one short volume. Usually after a brief synopsis he jumps from one chosen passage to another, skipping what is uncontroversial to focus on what has ensnared earlier critics. The result is a series of notes on the chosen passages, with the implicit awarding of gold stars to scholars or translators who have performed well, demerits for those who have not. Suzette Henke and Marilyn French are scolded severely; the Benstocks have many stars to their credit. Wisely, the commentary is restricted almost exclusively to matters of fact: Very little attempt is made to discuss the handling by critics of the symbolic levels of the novel, deliberately, for there is small chance that such an ambitious book could ever be completed. The readings are precise, careful, substantiated by internal evidence for the most part, and extremely interesting. The passages he selects are, of course, not of equal significance in *Ulysses*. Occasionally, therefore, he will spend a long time making a minor point, but more often the reader learns a great deal about the novel and its earlier critics. You are not currently authenticated. View freely available titles:

5: James Joyce: an International Perspective - Colin Smythe

James Robertson and Joyce Robertson () Young children in brief separation: a fresh look Psychoanalytic Study of the Child During the s James Robertson had used a 16mm hand-held movie camera to study the reactions of young children to hospital admissions.

Norms are instituted in societies in order to control a population: The advantages of norm-governed systems are avoiding useless, stupid, and self-destructive behaviour favoured by the rigid execution of routines, as well as the spreading of errors and deviations produced by pure imitation. Therefore, it is promising to construct autonomous artificial agents with a capacity for applying norms. Many of his characters live their lives like they are part of a machine. They all have their functions that are solidified through the rituals they obey. An extreme example of characters who live by ritual is the monks, which Joyce describes near the beginning of the story: Joyce illustrates intense obedience through the image of the monks. The group discussing the lifestyles of the monks do not understand why they participate. Although Joyce shows his reader the difference in values of norms between groups, he continues his story by showing how ritual affects the other characters. He walked away from the parade to circle around the statue of King William III Joyce 24 , like he is still at the mill. Instead, the group continues to praise Never-to-be-Forgotten John and his ability to obey ritual. Joyce is showing how engrained norms are in our society. Not only is this story an illustration of ritual, but the repetition in the way it is told is also a clear allusion to the power of norms. Joyce constantly refers to his characters by their first and last name, as if the reader did not remember his description of them. By doing this, Joyce shows his repetition through language. Even the setting, the dinner party, is a repetition. The guests meet at the same time each week and at the same place although many of them do not seem to enjoy it. By showing us a setting with numerous norms and rituals, Joyce is depicting the ways in which we participate with those norms. Many of the characters do not have children or mates, which causes the reader to notice something different about Gabriel. He is nervous during the party, which is not a trait found in the other characters. By showing us the alternatives to ritual, Joyce shows his reader what happens when people violate the accepted norms. Throughout the story, there are few characters that have violated the norms. One of the characters that violates them is Molly Ivors. She violates the norms of fashion by wearing not wearing low-cut top. This intrigues Gabriel up until she begins to ask him about his pseudonym. Molly also leaves the party early, which shows he violating another norm. By violating norms, one makes them visible to the other members of a group. Joyce deliberately shows most of his characters participating in numerous rituals like dancing, which is ritualized movement in order to contrast them to the characters that do not follow these norms: It is serious and enthusiastic for these new ideas and its enthusiasm, even when it is misdirected, is, I believe, in the main sincere. But we are living in a sceptical and, if I may use the phrase, a thought-tormented age: Listening tonight to the names of all those great singers of the past it seemed to me, I must confess, that we were living in a less spacious age. Those days might, without exaggeration, be called spacious days: He chose to stand up for tradition and the act of ritual. Again, by showing the violation of a norm, it makes it visible to the rest of the group. In this case, Gabriel attempts to defend his ritualistic lifestyle in order to solidify its purpose. Throughout their lives, his characters have participated in these rituals that become embedded into their lifestyles without purpose or meaning. Through characters like Molly, however, Joyce illustrates the violation of a ritual and the fact that it is now visible to the rest of the group members. The genre Loe is describing is the novella. It illustrates its novella qualities through the image of Michael Furey. When Gretta hears the song, *The Lass of Aughrim* , she begins to cry, thinking of how Michael used to sing. Because he has the ability to affect others even after his death, he is more alive than the other characters who still have life. The monks attempt to imitate death through their lives of ritual by sleeping in coffins. The monks want to exit their carnal existence by refusing to talk. Not only have they freed themselves from speech and society, but they have achieved this through self-negationâ€”or living like they are dead. Some of the characters at the dinner party do not understand their behavior: The characters attending the dinner party participate in numerous rituals, which allow them to solidify themselves as part of the group, a metaphorical machine. The

following section will analyze the ways in which Michael Furey illustrates a man who has been living long past his physical death. In time, these parts will cease to exist from their physical death, and their function will be replaced with another person. A character that contrasts this behavior is one that has physically died, Michael Furey. Gabriel shares his name with an angel whose duty is to guard heaven. He is also known as the angel of death and often appears in the Bible when important characters are about to die. Michael, however, is the name of an angel in Revelations. He drives the Anti-Christ out of the world. It is made clear through song that his character is continuing to live through death. The other characters are not as alive. Bowen illustrates the connection of the living dead with the state of Dublin at that time: This almost makes the first part of the story useless and repetitive to the reader. It is like the end of the story is the main message, causing it to be more like a novella than a short story. Through song that they are singing, Gretta is reminded of Michael and embarrasses Gabriel. He believes that she wants to visit him and soon finds out that he is dead: Gabriel felt humiliated by the failure of his irony and by the evocation of this figure from the dead, a boy in the gasworks. While he had been full of memories of their secret life together, full of tenderness and joy and desire, she had been comparing him in her mind with another. A shameful consciousness of his own person assailed him. He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous, well-meaning sentimentalist, orating to vulgarians and idealising his own clownish lusts, the pitiable fatuous fellow he had caught a glimpse of in the mirror. Joyce 54 Gabriel was the person that they reader relates to up until this point in the story. After the description of Michael Furey, the reader switches their reliability toward Michael. Joyce is showing them the power of norms and acceptance. If we follow with the ritual that Gabriel is our guide throughout the story, then we are simply performing a repetitive function Walzl Yes, the newspapers were right: It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. Because the rest of the story is without mention of Furey, this image seems like a strange choice for Joyce to end his book. The only way to achieve significant life after death is to have an effect on people. This detail illustrates that Furey is alive through something completely separate and detached from himself. Joyce is illustrating that the significance of ritual, like singing a song is not solely for the ultimate purpose of the machine. Rather, the purpose of living is to attach yourself to others through memory and experience. The fact that it is the longest story in the novel and that it deals with supernatural themes and images caused many scholars to believe that it could be considered a novella. James Joyce wrote a collection of short stories entitled, *Dubliners*. Within this collection, there are three stories that share a common theme of resistance or fear concerning adult sexuality. Musical allusions in the works of James Joyce: University of New York Press. Beckett, Joyce and the Art of the Negative. *Journal of Artificial Societies and Social Simulation* vol. The Memories of "The Dead. *The Yale Journal of Criticism*, Vol.

6: Desmond Cochrane (Author of James Joyce, an International Perspective)

The papers that make up the International Perspectives on James Joyce volume are the fruits of a Joyce Studies seminar held in Dubrovnik, Yugoslavia to bring together east and west, students and specialists, to discuss the Irish writer.

In the s he and his wife, Joyce, embarked on an ambitious programme to record the normal reactions of children to separation. During the Second World War the effects of separation had been little understood and the first attempts to do so were undertaken by people like Clare Britton who had been dealing with the difficult behaviour of evacuated children Winnicott and Britton, However, in these situations the normal behaviour of children can be overlaid by many other factors. James and Joyce Robertson wanted to study the impact of separation on children where these factors were reduced to a minimum, in much the same way as Fanshel and Shinn sought to do in their much longer study. Joyce Robertson recorded their behaviour and James Robertson filmed them along with a fifth child, John, who was admitted to a residential nursery in similar circumstances. Key Findings Young children separated from their mothers experience a range of emotions including sadness and aggression. The provision of a positive caring environment can mitigate almost all adverse reactions to separation. The provision of alternative care can provide the stimulus to new relationships. Contents The authors begin by pointing out that virtually all the theoretical material on early separation from mother had been based on institutional studies. For the foster placements Joyce Robertson met the parents and learned enough about the ways the parents cared for their children to be able to replicate this in the foster home; on each placement, as well as familiar items, the children brought photographs of their mothers and their fathers visited regularly, often daily, throughout the placement. During the placements Joyce Robertson kept a pad on which to make contemporaneous notes and also made use of a tape recorder while James Robertson filmed each child for around twenty minutes each day. In the nursery Joyce Robertson wore the same uniform as the other staff and assisted in background tasks but did not get directly involved in caring for John. In the Case Histories, the experiences of the five children are summarised. In all cases there was an initial adaptation to the new environment followed by periods of grief, anger and, in the case of the foster children, oscillating emotions between the foster mother and their own mother. They adapted to the foster home and three of them expressed their feelings about the separation in difficult behaviour towards their parents on their return home. However, Lucy responded slightly differently. By the time the study was drawing to a close, the practice of fostering first children while their mothers went into hospital for their second child had declined and the Robertsons were not able to foster a child with an impeccable history. There had been a strain in the relationship between Lucy and her mother and she was undemonstrative on separation from her mother. Though she went through the same gamut of reactions as the other foster children, she responded much more positively to the foster mother and, when her mother came to collect her, responded immediately and positively to her mother. The two older foster children had been able to sustain memories of their mothers in a way the younger ones had not and had less overall difficulty in re-establishing the relationship. The three children with a good relationship with their parents sought to maintain those standards while Lucy abandoned them and eventually worked out a relationship with the foster mother. Even though two of the stays had been lengthened by complications, in none of them did acute distress or despair occur or any rejection of mother at the end of the placement. The authors conclude that insufficient attention had been given in the literature to the impact of a strange environment and inadequate substitute mothering on the reactions of children separated from their mothers. In the Discussion, the authors note that the first few days in foster care were marked by increased laughter and activity which was followed by a period in which sadness, lower frustration tolerance and aggression were observed but this did not reach the level of despair and all four children continued to relate well and to learn new skills. The level of family contact which the Robertsons had was unusual for the time but had been identified as a feature of quality foster care by Trasler and was later to be identified as key by Fanshel and Shinn Similarly, their individualising of care for the children had been identified as associated with quality outcomes by Trotzkey Perhaps more importantly, they show what

reactions to separation carers should expect. References Aichhorn, A Wayward youth London: Imago First published Verwahrloster Jugend Wien: Open Books Trasler, G In place of parents: The child and the outside world:

7: Annotated Bibliography of "Araby" - Leah Ann Connor

Desmond Cochrane is the author of James Joyce, an International Perspective (avg rating, 0 ratings, 0 reviews, published).

Dubliners is often seen as a step to that great work, and its stories are often picked over for evidence of their influence on Ulysses. However, a number of tales in this collection have taken a critical life of their own. It has become the standard secondary school Joyce reading, and it has become so frequently anthologized that it is a staple of introductory English Literature classes. Criticism of "Araby" began in earnest in the early s, largely buoyed by an article by Harry Stone that uncovered the dense symbolism undergirding the story. Since then, criticism of "Araby" seems to fall into three unique threads: Secondly is the Theoretical Thread, which has attempted to apply contemporary literary criticism to the tale. Despite the dominance of post-modern criticism in the modern academy, Theorists have not taken much to the tale. Finally, the Pedagogical Thread, which views "Araby" as an ideal story which can be used either as a teaching tool or as a testing ground for theoretical approaches. Although this third group rarely illuminates a reading of "Araby," it illustrates a universality about the story that makes it a perfect example of the short story form. Through these three approaches, one may best view a history of "Araby" criticism. It is typical of Joyce criticism at the time in that it reads "Araby" through the later books, illustrating the elements that would later shape them. Stone claims that the story is "a portrait of the artist as a young boy" , arguing for an autobiographical basis to the story. The word Mangan, then, brings to mind a host of allusions: Ireland itself, poetry, "Dark Rosaleen," all of which play a role in discerning the meaning of "Araby. In addition to reading Mangan, Stone touches upon, among other things, the symbolism of "blind," the word "Araby," the florin, vigils in the tale, and so on. The journal Explicator was a natural locus for scholars isolating the importance of details. Tarsicus, and several other brief bits. While rarely straying from the sort of insight that a reasonably bright student would make, these notes continue to illustrate the impulse to uncover symbolism that buttresses much Joyce criticism. The symbolic approach had a vocal critic from the start in Robert apRoberts. However, apRoberts concerns seem to be less with Stone than the limits of criticism in general. He begins strongly by revealing how an overzealous Symbolist can overstretch his bounds and reveal an incorrect point: Stone argued that the dead priest was greedy and immoral, symbolizing the decaying church. ApRoberts continues by dismantling many of the symbolic reading Stone created, including all of the above mentioned. He gives, for instance, a fine reading of the bicycle pump an item that has generated much criticism as "a symbol of the British commercial materialism which has corrupted Irish Catholicism" What reader, no matter how attentive, would call to mind the history of the florin, even if he knew it, on the strength of its single mention in [a] sentence Of course, any number of cultural materialists, Marxists, and reader-response critics would find this statement problematic, and indeed it seems extreme to impose limits on this sort of reading, which is certainly legitimate for certain purposes. Though applied to "Araby," his advice should have strong resonance elsewhere. ApRoberts accuses Stone of using "Araby" as a "free-association fantasy" rather than a unique story in itself. Stages of Pagan Conversion" is the notable exception , but, more fruitfully, it is compared to other Dubliners tales, as David W. Robinson, Earl Ingersoll, and Edward Cronin do in their more theoretical-based approaches, discussed later. Collins is noteworthy for his attempts to guide Symbolist readings into the plot structure, but he fails to reach a conclusion. Indeed, symbolic criticism of Joyce continues today, even if recent articles have a slightly more theoretical bent than, say, the earlier Explicator notes. Indeed, one of the better theoretical writing on the story relates, in part, to some symbolism in the story. For the most part, however, the limited range of post-modern analysis of "Araby" concentrates on Lacanian analysis. In short, Leonard touches on all the acceptable buzzwords of Lacanian theory, offering a kind of checklist reading of the story. For a Lacanian analysis, this is fairly lucid, and it approaches the text in much the same way as Harry Stone. Instead of looking for symbolic meaning, however, Leonard searches for a Lacanian paradigm. As noted above, there are theoretical elements in some symbolic readings of "Araby," but for the most part, this area has not been sufficiently exploited. There are no strong historicist readings, even though people like Torchiana have

researched the background, and there have been no strong feminist approaches either. There are books on Dubliners with these theoretical bents, but, considering the many possibilities "Araby" offers for insightful criticism, there is still work needed to be done. Indeed, many of the approaches taken by the authors in the pedagogue group deal with post-modern criticism, but the story is used to illuminate the theory, not vice versa. As mentioned before, "Araby" has become a standard text for introducing students to short fiction. Of course, their objective with Understanding Fiction was teaching readers how to explicate a story. Neither critic has their full critical powers engaged; indeed, they see the value in using "Araby" as a teaching tool. Of course, "Araby" appears in many textbooks, illustrating its value as an introduction to fiction. Perhaps it is that classroom accessibility that has also made this story a testing area for theorists. The former article is abstract literary criticism, and the later is applied literary criticism. As one can see the beginnings of a theoretical debate in the argument between Stone and apRoberts, "Araby" has since been used as the locus for literary debate. He further argues against relative meanings by mining this "commonsensical core of fact" and applying these to different approaches to literature. Dogmatism is just as undesirable as total skepticism for Booth, and this article finds a happy medium between them. Even though his goal is to properly harness post-structural criticism for college readers everywhere, he stumbles into a fairly interesting reading of the story itself. The MURGE people isolate 27 plot-significant events; they isolate the sentence at which point the action in the story begins the "story-now" as well as several other "temporal sequences" in the book. They identify two main characters in the narrator and the boy protagonist and list three traits of the former and twelve of the latter. Similarly, it analyses various aspects of the narrative, such as the point-of-view and narrative expression. Throughout, the article makes a point of describing, not interpreting, the text. All of this material is useful to a study of "Araby," although one would be correct in questioning the objectivity of every aspect of the project. Of course, the most important work of MURGE is not found here, but in the other articles reporting on their finding. In these, "Araby" is not a concern, and it takes a background to debate on Story and Discourse. In summary, there have been three main threads in "Araby" criticism since the early s. The theoretical has yet to really test this story, but there is little doubt that these post-structural techniques will account for some illuminating articles in the future. And the pedagogical approach has found "Araby" both a teaching ground for students and an accessible starting point for more complex theoretical endeavors. While these threads do overlap on occasion, they have all independently provided innovative approaches to "Araby. Focuses on the "non-narrative figurations" in "Araby" and "A Little Cloud. When the narrator spots the delicacy at the market, it reifies his "snobbish, petit-bourgeois perception" of the place as coarse and squalid. Substance, Vision, and Art. Duke University Press, A basic exegesis of "Araby" as a story of romantic disillusionment, with some emphasis on possible autobiographical elements. Third Position of Concord. University of Chicago Press, Concerned with the growing number of "pseudocritics" in the academy, Booth advocates an intellectual pluralism that can absorb different fields of critical study without entirely dismantling the text. He then looks at these facts through Aristotelian, Platonic, Nietzschean, and Freudian perspectives, with varying degrees of sincerity. Brooks, Cleanth and Robert Penn Warren. Brooks and Warren eds. A very basic student-oriented precise and interpretation of "Araby. The time scheme of the story does not coincide with details. Other youthful Joycean narrators visualize non-existent persons, setting a precedent for "Araby. Two such similes govern "Araby": Essays on Value in Literature 31 The first three "tales of childhood" that constitute Dubliners involve youthful protagonists who learn something. The lessons of these stories are reinforced in "The Dead. As in the earlier tales, the boy is fascinated by abstractions. Fictional images of himself and others are gradually undone in the story. There is no evidence that his disillusionment is the catalyst for a loss of religious faith. However, the boy posits himself as God by creating his fictions, and he also becomes the worshipper of his own creation. As this paradigm leaves him with nothing at the end, it is this mock-religious faith that is shattered. The word "Arabie" appears in a Edenic allusion in Paradise Lost. The narrative of "Araby" alludes to the religious conversion and Pilgrimage of St. However, Loyola ultimately triumphs when he founds the Jesuits, while the boy has no such subsequent triumph. As "Araby" parallels St. Their literary passions parallel, as do their self-conscious shame of their sexual desires. Essays on Readers, Texts, and Contexts. Johns Hopkins UP, An article on gendered reading, using "Araby" as a model. The

emphasis is on the nature of reading rather than literary analysis. A Quest for Meaning. There are echoes of the "Grail Quest story pattern" in "Araby". Contrasting the indiscriminate observations of the young boy with the objectivity of the adult writer, the narrator discovers the distinction between fantasy and imagination. Joyce uses literary allusions to build characterizations throughout his work. Another reading of St. Tarsicius as it applies to "Araby".

8: James Joyce's "The Dead" in Dubliners: Repetition and the Living Dead Analysis | Owlcation

"Academic Trekkies": A Report on "Diasporic Joyce," The International North American James Joyce Conference, Toronto, Canada, June Layne M. Farnen "Shortest Way Home": A Report on the Dublin James Joyce Summer School, Dublin, Ireland, July

The content tells your reader what happens. Remember that you cannot relate all the action. Study the summary essay below to discover its organization. Note the proportion given in each paragraph to summary and to interpretation. The introduction identifies the work and the author. Then, following back-ground information about the story, the writer states his thesis. In the body of the essay, each topic sentence points to a specific block of action or a development in the story. The content of each paragraph is devoted to a summary of a selected block of action, and the last sentence of each paragraph evaluates and interprets the action described. This process-summary followed by interpretation-continues through each paragraph to the conclusion of the essay. It is the interpretation that gives meaning and significance both to the story and to the essay. In the essay that follows, note the use of quotations and how each aids understanding and imparts a sense of the style and manner of the work. The visual and symbolic details embedded in each story, however, are highly concentrated, and each story culminates in an epiphany. In Joycean terms, an epiphany is a moment when the essence of a character is revealed, when all the forces that bear on his life converge, and we can, in that instant, understand him. Each story in the collection is centered in an epiphany, and each story is concerned with some failure or deception, which results in re-alization and disillusionment. The story opens with a description of North Richmond Street, a "blind," "cold" The former tenant, a priest, died in the back room of the house, and his legacy-several old yellowed books, which the boy enjoys leafing through because they are old, and a bicycle pump rusting in the back yard-become symbols of the intellectual and religious vitality of the past. The boy, in the midst of such decay and spiritual paralysis, experiences the confused idealism and dreams of first love and his awakening becomes incompatible with and in ironic contrast to the staid world about him. Every morning before school the boy lies on the floor in the front parlor peeking out through a crack in the blind of the door, watching and waiting for the girl next door to emerge from her house and walk to school. He is shy and still boyish. He follows her, walks silently past, not daring to speak, overcome with a confused sense of sensual desire and religious adoration. In his mind she is both a saint to be worshipped and a woman to be desired. His eyes are "often full of tears," and one evening he goes to the back room where the priest had died. Claspng the palms of his hands together, he murmurs, "O love! I imagined that I bore my chalice safely through a throng of foes. Finally the girl speaks to the boy. She asks him if he is going to Araby. He replies that if he does he will bring her a gift, and from that moment, his thoughts upon the mixed imagery of the saintly light upon her hair and the potential sensuality of "the white border of a petticoat," the boy cannot sleep or study. The word Araby "cast an Eastern enchantment" over him, and then on the night he is to go to the bazaar his uncle neglects to return home. We begin to see that the story is not so much a story of love as it is a rendition of the world in which the boy lives. These overtones deepen when the boy arrives too late at the bazaar. It is closing and the hall is "in darkness. Two men are "counting money on a salver" and he listens "to the fall of the coins. Thus the theme of the story-the discrepancy between the real and the ideal-is made final in the bazaar, a place of tawdry make-believe. The epiphany in which the boy lives a dream in spite of the ugly and the worldly is brought to its inevitable conclusion: The boy senses the falsity of his dreams and his eyes burn "with anguish and anger. Each of the stories consists of a portrait in which Dublin contributes in some way to the dehumanizing experience of modern life. On a deeper level, however, it is a story about the world in which he lives-a world inimical to ideals and dreams. This deeper level is introduced and developed in several scenes: The street is "blind"; it is a dead end, yet its inhabitants are smugly complacent; the houses reflect the attitudes of their inhabitants. The houses are "imperturbable" in the "quiet," the "cold," the "dark muddy lanes" and "dark dripping gardens. The boy waits well into the evening in the "imperturbable" house with its musty smell and old, useless objects that fill the rooms. The house, like the aunt and uncle, and like the entire neighborhood, reflects people who are well-intentioned but narrow in their views and blind

to higher values even the street lamps lift a "feeble" light to the sky. The total effect of such settings is an atmosphere permeated with stagnation and isolation. The second use of symbolic description—that of the dead priest and his belongings—suggests remnants of a more vital past. The bi-cycle pump rusting in the rain in the back yard and the old yellowed books in the back room indicate that the priest once actively engaged in real service to God and man, and further, from the titles of the books, that he was a person given to both piety and flights of imagination. But the priest is dead; his pump rusts; his books yellow. The effect is to deepen, through a sense of a dead past, the spiritual and intellectual stagnation of the present. Into this atmosphere of spiritual paralysis the boy bears, with blind hopes and romantic dreams, his encounter with first love. Setting in this scene depicts the harsh, dirty reality of life which the boy blindly ignores. The tawdry superficiality of the bazaar, which in his mind had been an "Oriental enchantment," strips away his blindness and leaves him alone with the realization that life and love differ from the dream. Araby, the symbolic temple of love, is profane. The bazaar is dark and empty; it thrives on the same profit motive as the market place "two men were counting money on a silver"; love is represented as an empty, passing flirtation. Realizing this, the boy takes his first step into adulthood. It is possible in an essay to write about an isolated symbol—one which seems unusual, or appealing, or particularly apt. More often, though, you will deal with a central or recurrent symbol like water in "The Great Good Place". If you write about an isolated symbol, your thesis should be a strong statement of the existence of the symbol in the work, and the body of your essay should be composed of statements that actually constitute evidence of the existence of the symbol. As you develop paragraphs in the body of the essay, make clear your reasons for ascribing the symbolic significance you do, show the function of the symbol in the work, and above all, prove that awareness of the symbol enriches understanding or appreciation of the work. The boy is fiercely determined to invest in someone within this Church the holiness he feels should be the natural state of all within it, but a succession of experiences forces him to see that his determination is in vain. At the climax of the story, when he realizes that his dreams of holiness and love are inconsistent with the actual world, his anger and anguish are directed, not toward the Church, but toward himself as "a creature driven by vanity. The story opens with a description of the Dublin neighborhood where the boy lives. Strikingly suggestive of a church, the image shows the ineffectuality of the Church as a vital force in the lives of the inhabitants of the neighborhood—the faithful within the Church. North Richmond Street is composed of two rows of houses with "brown imperturbable faces" the pews leading down to the tall "un-inhabited house" the empty altar. Since the boy is the narrator, the inclusion of these symbolic images in the description of the setting shows that the boy is sensitive to the lack of spiritual beauty in his surroundings. Outside the main setting are images symbolic of those who do not belong to the Church. The boy and his companions go there at times, behind their houses, along the "dark muddy lanes," to where the "rough tribes" the infidel dwell. Here odors arise from "the ash pits"—those images symbolic to James Joyce of the moral decay of his nation. Even the house in which the youthful main character lives adds to the sense of moral decay. The former tenant, a priest now dead, is shown to have been insensitive to the spiritual needs of his people. His legacy was a collection of books that showed his confusion of the sacred with the secular—and there is evidence that he devoted his life to gathering "money" and "furniture. Despite these discouraging surroundings, the boy is determined to find some evidence of the loveliness his idealistic dreams tell him should exist within the Church. His first love becomes the focal point of this determination. He is obsessed at one and the same time with watching her physical attractions her white neck, her soft hair, the movement of the brown-clad figure and with seeing her always surrounded by light, as if by a halo. He imagines that he can carry her "image" as a "chalice" through a "throng of foes"—the cursing, brawling infidels at the market to which he goes with his aunt. All other sensations of life "fade from his consciousness" and he is aware only of his adoration of the blessed "image. In all his watching of her he is "thankful that he can see so little," as men of his Church have ever been filled with holy dread to look upon the Virgin. When the girl finally speaks to him, her words are of ordinary concerns: The girl cannot attend the bazaar because of a retreat her convent is having that week. As a consequence the boy feels a summons that has symbolic overtones of a holy crusade: The aunt and uncle with whom he lives are insensitive to his burning need to fulfill his crusade. They are presented as persons living decently within the confines of their Church rules, but lacking a vision of concerns

higher and holier than mechanical conformity torules. They do, finally, though, provide the florin to allow him to go to Araby. Alone, he makes his way to the place of Eastern enchantment. When he arrives, he is struck by a "silence like that of a church. In this case,it is a hall leading to the booth displaying porcelain vases chalicesfor the Eucharist , and flowered tea sets the flowers on the altar. The great jars guarding the stall can be interpreted as symbols of themysticism standing guard over the Church. In a sudden flash of insightthe boy sees that his faith and his passion have been blind. He sees inthe "two men counting money on a salver" a symbol of the moneylen-ders in the temple. He allows the pennies to fall in his pocket. Thelights in the hall go out; his "church" is in darkness. Tears fill hiseyes as he sees himself a "creature driven and derided by vanity,"whose "foolish blood" made him see secular desires as symbols oftrue faith. In this moment of disillusionment he feels that he himselfis at fault for being so bemused by his ideals that he failed completelyto see the world as it is. He has discovered in his Church and in love both traditional symbols of ineffably sacred loveliness only a shoddyimitation of true beauty. Understandably his disillusionment causes him "anguish and anger. A discussion of myth, therefore, mustbe preceded by your discovery of its presence in a work; and for your dis-cussion to be meaningful, you must understand the origin or source of theideas you decide to ascribe to myth. In "Araby," we perceive the clearpresence of a reference to Christianity. Archetype is a much larger term, and if you perceivesome universal experience in a literary work, it can quite logically form apart of our racial past. Family, marriage, war, peace, the need to be lovedand to live forever: They change little with time, and each generation respondsto them with deep emotions. The presence of archetype in a work givesthat work added importance and an essay defining the archetype, its effectand resultant added meaning will be of value to readers who may have re-sponded but have not discerned why.

9: Putting James Joyce in perspective : literature

The treatment of each of Joyce's episodes is highly selective. Usually after a brief synopsis he jumps from one chosen passage to another, skipping what is uncontroversial to focus on what has.

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