The Dead and Other Stories

Ulysses and Us

Epic Geography

Ulysses Unbound

James Joyce's Negations

A Companion to James Joyce's Ulysses

How Joyce Wrote Finnegans Wake

Faithful Departed

Ulysses on the Liffey

James Joyce

The House of Ulysses

Ulysses Annotated

James Joyce's The Dead

Scribbledehobble

Dubliners

James Joyce's Odyssey

The Bloomsday Book

James Joyce's Ulysses

THE DEAD (English Classics Series)

James Joyce

The Ulysses Guide

eyes I said yes I will Yes

The Book As World

Joyce's Book of Memory

Nora

The Life of Leopold Bloom

Poems and Exiles

James Joyce's Ulysses Letters

of James Joyce

The Little Review

"Ulysses"

Introducing Joyce

Cats of Copenhagen

The Most Dangerous Book

James Joyce

Chaos Theory and James Joyce's Everyman

A Reader's Guide to Dylan Thomas

The Argument of Ulysses

Introducing James Joyce

An interpretation of Joyce's masterpiece which illuminates its philosophical and literary significance.

Examines James Joyce's "Ulysses" and the shifting point of view of its fictional narrator.

Explores the lessons that modern readers can draw from Joyce's classic work, revealing how "Ulysses" presents a vision of a more tolerant and decent society in which the seemingly banal hero, Leopold Bloom, represents ordinary wisdom that can offer a model for living.

On the fictional morning of June 16, 1904—Bloomsday, as it has come to be known—Mr. Leopold Bloom set out from his home at 7 Eccles Street and began his day's journey through Dublin life in the pages of James Joyce's novel of the century, Ulysses. Commemorating the 100th anniversary of Bloomsday, Yes I Said Yes I Will Yes offers a priceless gathering of what's been said about Ulysses since the extravagant praise and withering condemnation that first greeted it upon its initial publication.

From the varied appraisals of such Joyce contemporaries as William Butler Yeats (“It is an entirely new thing. . . . He has certainly surpassed in intensity any novelist of our time”) and Virginia Woolf (“Never did I read such tosh”), to excerpts from Tennessee Williams' term paper “Why Ulysses is Boring” and assorted wit, praise, parody, caricature, photographs, anecdotes, bon mots, and reminiscence, this treasury of Bloomsiana is a lively and winning tribute to the most famous day in literature.

A revealing new biography--the first in more than fifty years--of one of the twentieth-century's towering literary figures -- James Joyce, author of "Ulysses." Rev. ed. of:


Dylan Thomas is one of the most brilliant and difficult of modem poets. Pantheist, surrealist, bard, his extraordinary poems present problems for even the most expert reader. Thomas, like Joyce, is a writer who almost demands acts of exegesis. A friend of Thomas and one of the leading experts in the country on modern writing, William York Tindall brings both enormous erudition and high literary sensitivity to his poem-by-poem analysis of the great Welsh poet's verse.

Publisher description

Ulysses has been the subject of controversy since copies of the first English edition were burned by the New York Post Office Authorities. Today critical interest centers on the authority of the text. This edition republishes, for the first time, without interference, the original 1922 text. Jeri Johnson's critical Introduction demystifies the complexities of the book, and a full textual publication history, helpful appendices, and explanatory notes guide the reader through this highly allusive text.

Adapted from Joyce's literary masterpiece set in 1904, the last and best known of the short stories collected in The Dubliners, this intimate musical portrays a homespun Yuletide party with Irish music, dancing, food, drink and good fellowship. Sparkling songs, many of them traditional sounding Irish melodies that are performed as entertainment by the partygoers, are all original. Christopher Walken starred in a production that moved from Playwrights Horizon to Broadway. A riotous tribute to James Joyce and a surprising tour of the house of fiction.

In proposing that places, movements, and directions are deeply implicated in the narrative structure of Ulysses, Michael Seidel contends that Joyce recreates in Dublin the significant epic geography of the Odyssey. The author demonstrates how Joyce adjusts the spaces of Ulysses to accommodate the three theaters of Homeric action as mapped by Victor Berard's Lex Pheniciens et l'Odyssée. Originally published in 1976. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. It is only James Joyce's towering
genius as a novelist that has led to the comparative neglect of his poetry and sole surviving play. And yet, argues Mays in his stimulating and informative introduction, several of these works not only occupy a pivotal position in Joyce’s career; they are also magnificently assured achievements in their own right. Chamber Music is ‘an extraordinary début’, fusing the styles of the nineties and the Irish Revival with irony and characteristic verbal exuberance. Pomes Penyeach and Exiles (highly acclaimed in Harold Pinter’s 1970 staging) were written when Joyce had published Dubliners and was completing A Portrait of the Artist as a Young Man. Both confront painfully personal issues of adultery, jealousy and betrayal and so pave the way for the more detached and fully realized treatment in Ulysses. Joyce’s occasional verse includes ‘Ecce Puer’ for his new-born grandson, juvenilia, satires, translations, limericks and a parody of Samuel Taylor Coleridge. All are brought together in this scholarly, fully annotated yet accessible new edition. More than just a walking guide, The Ulysses Guide provides a guide to James Joyce’s novel Ulysses by following its eighteen episodes on their original locations, and recreating the Dublin of 1904 against the background of today’s streetscape. Ulysses is one of the foundational texts of modern literature, yet has a reputation for complexity and controversy. In Ulysses Unbound, Joyce expert Terence Killeen untangles this seemingly knotty classic to reveal the wonders beneath, in a clear and comprehensive guide which will provide new and vital insights for everyone from students to specialists.

In this new edition, published to celebrate the centenary of Ulysses’ first publication in 1922, Killeen seamlessly combines close literary analysis with a broad account of the novel’s fascinating history, from its writing and publication to its long contemporary afterlife. We get under the skin of the text to discover the joys of Joyce’s remarkable range of themes, styles and voices, as Killeen reanimates the real people who inspired many of the characters. Ulysses Unbound is an indispensable, illuminating and entertaining companion to one of the twentieth century’s great works of art. With a foreword by Colm Tóibín, the enigma of James Joyce’s Ulysses remains, and the difficulty is far more fundamental than the considerable amount of material written about the novel would suggest. From its publication, books and articles have been written discussing its stylistic singularities, its patterns of allusion, and its various complexes of symbolic meaning. There exists, however, no general agreement about that which would ordinarily be regarded as an antecedent, even a primary, consideration: what happens in the book. It clearly has a protagonist, yet there has been no generally accepted account of what he experiences, or what he does. No one has demonstrated conclusively how Mr. Bloom’s odyssey ends—or even whether it ends at all. The present study is not a “reading” of Ulysses accompanied by an interpretation, but a demonstration of the ways in which the novel works, chapter to chapter, to unfold the story of what its chief characters experience, do, and become. Stanley Sultan is associate professor of English at Clark University, Worcester, Massachusetts.

A dazzling, prize-winning graphic biography of one of the world’s most revered writers. Winner of Spain’s National Comic Prize and published to acclaim in Ireland, here is an extraordinary graphic biography of James Joyce that offers a fresh take on his tumultuous life. With evocative anecdotes and hundreds of ink-wash drawings, Alfonso Zapico invites the reader to share Joyce’s journey, from his earliest days in Dublin to his life with his great love, Nora Barnacle, and their children, and his struggles and triumphs as an artist. Joyce experienced poverty, rejection, censorship, charges of blasphemy and obscenity, war, and crippling ill-health. A rebel and nonconformist in Dublin and a harsh critic of Irish society, he left Ireland in self-imposed exile with Nora, moving to Paris, Pola, Trieste, Rome, London, and finally Zurich. He overcame monumental challenges in creating and publishing Dubliners, Portrait of an Artist as a Young Man, Ulysses, and Finnegans Wake. Along the way, he encountered a colorful cast of characters, from the Irish nationalists Charles Parnell and Michael Collins to literary greats Yeats, Proust, Hemingway, and Beckett, and the likes of Carl Jung and Vladimir Lenin. Acclaimed Irish novelist Nuala O’Connor’s bold reimagining of the life of James Joyce’s wife, muse, and the model for Molly Bloom in Ulysses is a “lively and loving paean to the indomitable Nora Barnacle” (Edna O’Brien). Dublin, 1904. Nora Joseph Barnacle is a twenty-year-old from Galway working as a maid at Finn’s Hotel. She enjoys the liveliness of her adopted city and on June 16—Bloomsday—her life is changed when she meets Dubliner James Joyce, a fateful encounter that turns into a lifelong love. Despite his hesitation to marry, Nora follows Joyce in pursuit of a life beyond Ireland, and they surround themselves with a buoyant group of friends that grows to include Samuel Beckett, Peggy Guggenheim, and Sylvia Beach. But as their life unfolds, Nora finds herself in conflict between their intense desire for each other and the constant anxiety of living in poverty throughout Europe. She desperately wants literary success for Jim, believing in his singular gift and knowing that he thrives on being the toast of the town, and it eventually provides her with a security long lacking in her life and his work. So even when Jim
writes, drinks, and gambles his way to literary acclaim, Nora provides unflinching support and inspiration, but at a cost to her own happiness and that of their children. With gorgeous and emotionally resonant prose, Nora is a heartfelt portrayal of love, ambition, and the quiet power of an ordinary woman who was, in fact, extraordinary. James Joyce's Ulysses first appeared in print in the pages of an American avant-garde magazine, The Little Review, between 1918 and 1920. The novel many consider to be the most important literary work of the twentieth century was, at the time, deemed obscene and scandalous, resulting in the eventual seizure of The Little Review and the placing of a legal ban on Joyce's masterwork that would not be lifted in the United States until 1933. For the first time, The Little Review "Ulysses" brings together the serial installments of Ulysses to create a new edition of the novel, enabling teachers, students, scholars, and general readers to see how one of the previous century's most daring and influential prose narratives evolved, and how it was initially introduced to an audience who recognized its radical potential to transform Western literature. This unique and essential publication also includes essays and illustrations designed to help readers understand the rich contexts in which Ulysses first appeared and to trace the complex changes Joyce introduced after it was banned. This companion volume to James Joyce's Ulysses offers students an avenue into the novel and at the same time introduces them to five important contemporary critical approaches: deconstruction by Jacques Derrida; reader response criticism by Wolfgang User; feminist and gender criticism by Vicki Mahaffey; psychoanalytic criticism by Kimberly J. Devlin; and Marxist criticism by Patrick McGee. This study examines how Leopold Bloom's behaviour relates to such human matters as fate, free will, chance and courage. Unravelling some of Ulysses' most challenging passages, it reveals the heroism of the novel's main character while also demonstrating the utility of chaos theory for literary analysis. In a detailed assessments of Bloom's thoughts, behaviour and character, the author examines the philosophy of life apparent in Bloom's persistence amidst the day's - and the novel's - dramatic shifts. He demonstrates specific ways in which the stream-of-consciousness technique conveys personality, how Bloom's contingent relationship with his world reveals his fears and hopes, and how he finally pursues his desires despite the sad life that fate seems to have prepared for him. Discusses Ulysses arguing that through the operation of memory, it mimics the working of the human mind and achieves its status as one of the most intellectual achievements of the 20th century. Re-creates Joyce's Dublin of the early twentieth century, comparing it with the modern city, with detailed maps that follow the routes of the principal characters of "Ulysses" in their travels around Dublin. A novel drawing on clues scattered throughout James Joyce's "Ulysses" reconstructs the life of Dubliner Leopold Bloom. Considered as one of the greatest short stories in the Western Canon, James Joyce's complex narrative "The Dead", explores the intricate issues of identity and power through the lens of language, patriarchy, and imperialism. These issues are directly tied to the longstanding political turmoil of his native Ireland and the social questions of his day. Joyce's story reveals that we often achieve what we tried to avoid by pretending to be what we are not. At 15,672 words The Dead is often considered a novella and the best of Joyce's shorter works. James Joyce (1882–1941) was an Irish novelist and poet, considered to be one of the most influential writers in the modernist avant-garde of the early 20th century. Joyce is best known for Ulysses (1922), a landmark work in which the episodes of Homer's Odyssey are paralleled in an array of contrasting literary styles, perhaps most prominent among these the stream of consciousness technique he perfected. Other major works are the short-story collection Dubliners (1914), and the novels A Portrait of the Artist as a Young Man (1916) and Finnegans Wake (1939). His complete oeuvre also includes three books of poetry, a play, occasional journalism, and his published letters. That James Joyce's "The Dead" forms an extraordinary conclusion to his collection Dubliners, there can be no doubt. But as many have pointed out, "The Dead" may equally well be read as a novella—arguably, one of the finest novellas ever written. "The Dead," a "story of public life," as Joyce categorized it, was written more than a year after Joyce had finished the other stories in the collection, and was meant to redress what he felt was their "unnecessary harsh[n]ess." Set on the feast of the epiphany, it is a haunting tale of connection and of alienation, reflecting, in the words of Stanislaus Joyce (James's brother and confidant), "the nostalgic love of a rejected exile." The present volume highlights "The Dead" for readers who wish to focus on that great work in a concise volume—and for university courses in which it is not possible to cover all of Dubliners. But it also gives a strong sense of how that story is part of a larger whole. Stories from each of the other sections of Dubliners have been included, and a wide range of background materials is included as well, providing a vivid sense of the literary and historical context out of which the work emerged. Recipient of the 2015 PEN New England Award for Nonfiction “The arrival of a significant young nonfiction writer . . . A measured yet bravura performance.” —Dwight Garner, The New
York Times James Joyce’s big blue book, Ulysses, ushered in the modernist era and changed the novel for all time. But the genius of Ulysses was also its danger: it omitted absolutely nothing. Joyce, along with some of the most important publishers and writers of his era, had to fight for years to win the freedom to publish it. The Most Dangerous Book tells the remarkable story surrounding Ulysses, from the first stirrings of Joyce’s inspiration in 1904 to the book’s landmark federal obscenity trial in 1933. Written for ardent Joyceans as well as novices who want to get to the heart of the greatest novel of the twentieth century, The Most Dangerous Book is a gripping examination of how the world came to say Yes to Ulysses.Dubliners is a book of an Irish writer James Augustine Aloysius Joyce. This is a collection of stories, written in a slightly impressionistic way, in which a life of citizens of the Ireland’s capital city, so-called “middle-level gentlemen”, is described. It is the top of an Irish realistic literature of the beginning of the twentieth century. Joyce made it his aim to “write a chapter of a spiritual history of his nation.” James Joyce is one of the most famous—and controversial—writers of the twentieth century. The myth of his difficulty has discouraged many readers from works such as "Ulysses," but David Norris explores his life and work in this engaging and intellectually rigorous introduction. Describes the life of the Irish writer and discusses his works in light of the literary climate in which he lived. The photographs highlight incidents and scenes hitherto disregarded, and illustrate the tenor of daily life in Dublin during Joyce's early life. Long-departed Dubliner's in their streets and parks return to the reader's gaze: Babies in perambulators. James Joyce's Ulysses is probably the most famous—or notorious—novel published in the twentieth century. Its length and difficulty mean that readers often turn to critical studies to help them in getting the most out of it. But the vast quantity of secondary literature on the book poses problems for readers, who often don't know where to begin. This casebook includes some of the most influential critics to have written on Joyce, such as Hugh Kenner and Fritz Senn, as well as newer voices who have made a considerable impact in recent years. A wide range of critical schools is represented, from textual analysis to historical and psychoanalytic approaches, from feminism to post-colonialism. One essay considers the relation between art and life, nature and culture, in Ulysses, while another explores the implications of the impassioned debates about the proper editing of Joyce’s great work. In an iconoclastic discussion of the book, Leo Bersani finds reasons for giving up reading Joyce. All the contributions are characterized by scrupulous attention to Joyce’s words and a sense of the powerful challenge his work offers to our ways of thinking about ourselves, our world, and our language. Also included are records of some of the conversations Joyce had with his friend Frank Budgen during the composition of Ulysses in Zurich, and in an appendix readers will find a version of the schema which Joyce drew up as a guide to his book. Derek Attridge provides an introduction that offers advice on reading Ulysses for the first time, an account of the remarkable story of its composition, and an outline of the history of the critical reception that has played such an important part in our understanding and enjoyment of this extraordinary work. The main purpose of this book is to validate a reading of Joyce in negative terms. Central to the enquiry is an examination of the roles of irony and of indeterminacy. Irony, interpreted in metaphysical rather than merely rhetorical terms, is envisaged as deriving from two separate if related orientations, one associated with Friedrich Schlegel, the other with Gustave Flaubert. Insofar as Joyce's work (including Ulysses) owes more to the latter than the former, it forgoes the genial humour central to Schlegel's theories, and embraces instead the ironic detachment and formal control of a Flaubertian perspective. Such irony (which entails a suspicion of sentiment and a related dehumanisation of character, as in some of the stories in Dubliners) becomes normative in Joyce, and along with a similarly deflationary parody pervades Ulysses. In addition, a persistent indeterminacy is established as early as "The Dead", so that it becomes impossible in that story to adjudicate between not just contradictory but mutually exclusive interpretations. Such indeterminacy is pushed to further extremes in Ulysses, with its notorious proliferation of narrative perspectives. As a corollary to the work's encyclopaedic inclusiveness and quotidian particularism, every detail tends to assume the same significance as every other; the consequence being that (in Gyorgy Lukacs' famous formulation) we lose all sense of any 'hierarchy of meaning'. From that it is but a step to Franco Moretti’s assessment that in Ulysses everyday existence remains 'inert, opaque - meaningless', and that in fact the whole point is to represent the meaningless precisely ‘as meaningless’. Indeterminacy, in effect, ushers in the possibility of nihilism. The analysis of Ulysses culminates with the attempt (unavailing in both cases) to discover in either Bloom or Molly a genuine source of countervailing affirmation. The study concludes with a brief consideration of the polysemic vocabulary of Finnegans Wake as a logical extrapolation of the poetics of indeterminacy. - Presents the most important 20th century criticism on major works from The Odyssey through modern literature - The critical essays reflect a variety of schools of criticism - Contains critical
biographies, notes on the contributing critics, a chronology of the author's life, and an index - Introductory essay by Harold Bloom"The first-ever U.S. edition of this delightful gem based on a letter Joyce wrote to his grandson, revealing the modernist master’s playful side—filled with one-of-a-kind illustrations—the perfect gift for Joyce fans and cat lovers alike. The Cats of Copenhagen was first written for James Joyce’s most beloved audience, his only grandson, Stephen James Joyce, and sent in a letter dated September 5, 1936. Cats were clearly a common currency between Joyce and his grandson. In early August 1936, Joyce sent Stephen “a little cat filled with sweets”—a kind of Trojan cat meant to outwit grown-ups. A few weeks later, Joyce penned a letter from Copenhagen that begins “Alas! I cannot send you a Copenhagen cat because there are no cats in Copenhagen.” The letter reveals the modernist master at his most playful, yet Joyce’s Copenhagen has a keen, anti-authoritarian quality that transcends the mere whimsy of a children’s story. Only recently rediscovered, this marks the inaugural U.S. publication of The Cats of Copenhagen, a treasure for readers of all ages. A rare addition to Joyce’s known body of work, it is a joy to see this exquisite story in print at last.

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