THE LANGUAGE OF LITERATURE

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Professor of English Language and Linguistics

University of Sheffield

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The Language of James Joyce

KATIE WALES

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To Barbara Hardy and Fritz Senn

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Preface

No student or lover of language can afford to ignore the writings of James Joyce; just as no student of the writings of James Joyce can afford to ignore their language. It is hard to see how F. R. Leavis writing in *The Great Tradition* (1948) should see D. H. Lawrence as the more creative master of language, and *Ulysses* as a 'dead end'. Joyce, this witty Irish polyglot English-teaching philologist, wrote some of the most influential fiction of the early twentieth century, and is surely the greatest manipulator of literary language since Shakespeare.

Surprisingly, however, there have been very few book-length studies of Joyce's language. The task is certainly daunting: not only because of the length and complexity of Joyce's works, but also because there are many different ways of approaching the subject, as many scholarly articles reveal. In the twenty years or so since the publication of Burgess's book *Joysprick* (1973), studies of Joyce's style, especially in *Ulysses* and *Finnegans Wake*, have been much influenced by, for example, the theories of Bakhtin, reader-response criticism, feminism and deconstruction. In this book, I have tried to maintain a linguistic/stylistic perspective on Joyce's use of language, and so have assessed such theories from this perspective where they have proved relevant: most notably Bakhtin and the 'dialogic' and 'interior monologue'; 'women's language' and Molly Bloom, in Chapter 3. I have also tried to devote attention to those aspects of Joyce's language which have been relatively neglected, or about which students are not likely to know a great deal: notably Joyce's use of Hiberno-English (Chapter 1) and of rhetoric (Chapter 2). These aspects of Joyce's use of language, I would stress, are the 'base' on which his linguistic creativity is built.

This is primarily a book for students. This is not to say that in the process of its composition I have not been much stimulated by

Joycean scholarship and personal interchanges with many Joyce scholars, notably the late Charles Peake, George Sandulescu and Fritz Senn. It is written with the minimum of technical terminology in order to encourage students to explore this important dimension of Joyce's work, which will give them much edification and delight, without feeling that they need to know a great deal about linguistics beforehand. In sum, my aim has been to share my own enthusiasm for Joyce by showing how an understanding of different significant aspects of Joyce's language in each of his major prose works can contribute to an appreciation of their stylistic texture, techniques and meaning.

I make no apologies for the length of the Further Reading section at the end of the book. It is intended to be a comprehensive and up-to-date guide to the most significant works on Joyce's language for readers who wish to explore this dimension further. The core consists of works of specific relevance to the themes of each chapter; other works cited may be of general relevance to the whole range of his fiction, or to the 'major' works of *Ulysses* or *Finnegans Wake*. There are also articles on specific topics in specific texts, which explore ideas beyond the scope of my chapters here.

KATIE WALES

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Abbreviations and Symbols

adj.	adjective
adv.	adverb
ALP	Anna Livia Plurabelle
cp.	compare
<i>D</i>	<i>Dubliners</i>
DS	direct speech
EE	English English
Fr.	French
<i>FW</i>	('the <i>Wake</i> ') <i>Finnegans Wake</i>
Ger.	German
Gk	Greek
HE	Hiberno-English
IM	interior monologue
Ir.	Irish (Gaelic)
Lat.	Latin
NE	Modern (New) English
NHE	Northern Hiberno-English
NP	noun phrase
Nt. dial.	Northern dialect
O	object
obs.	obsolete
OE	Old English
<i>OED</i>	Oxford English Dictionary
OF	Old French
<i>PAYM</i>	(<i>A Portrait</i>) <i>A Portrait of the Artist as a Young Man</i>
RP	received pronunciation
<i>SH</i>	<i>Stephen Hero</i>
SHE	Southern Hiberno-English
sl.	slang
vb.	verb
WO	word order

<>	enclose graphic symbols (letters of the alphabet)
//	enclose phonemic symbols
ø	zero