Conspicuous Bodies
Kane, Jean

Published by The Ohio State University Press

Kane, Jean.
Conspicuous Bodies: Provincial Belief and the Making of Joyce and Rushdie.
The Ohio State University Press, 2014.
Project MUSE. muse.jhu.edu/book/32814.

⇒ For additional information about this book
https://muse.jhu.edu/book/32814
Notes

Introduction


14. Welch, Protestant Thought, 2:104.
18. Asad, Genealogies, 125.
19. Asad’s emphasis on the epistemic and somatic productivity of belief illustrates the persistence of this framework even in the theories that inform his argument: Asad clearly draws on Foucault’s central insight about repression, yet Foucault himself never surmounted modern Christian premises to posit a “spiritual corporality” as well as a “political spirituality” in his thinking about religious practice. Jeremy Carrette states, “Foucault was unable to see how the religious body is shaped by, and shapes, belief in a nonbinary social operation.” Hence he did not grasp that “belief ‘is’ the social positioning” rather than “a separate and distinct process of the social conditioning of bodies.” Foucault and Religion: Spiritual Corporality and Political Spirituality (London: Routledge, 2000), 112–13; 6. See, for instance, Michel Foucault, Technologies of the Self: A Seminar with Michel Foucault, ed. Luther Martin, Huck Gutman, and Patrick Hutton (Amherst: University of Massachusetts Press, 1988), 18. For another approach to Foucault and spiritual practice, see James Bernauer, Michel Foucault’s Forces of Flight: Toward an Ethics for Thought (Atlantic Highlands, N) and London: Humanities Press, 1990), 158–84.
25. Viswanathan, Outside the Fold, 60.
Chapter 1


10. Ibid.


17. Welch, Protestant Thought, 1: 60.
18. Ibid., 1: 63.
23. Ibid., 153–63.
25. Asad, Genealogies, 112.
27. Asad, Genealogies, 125.
37. Ibid., 141–42.


44. Ibid., 21.


48. Larbaud’s influential review, which appeared in 1922, claimed that *Ulysses* showed “how little nationalistic a literary language can be.” He generally praised the novel as superior to both Irish literature and politics in that it “restored . . . an artistic countenance, an intellectual identity” to the country. With *Ulysses*, Larbaud claims, “Ireland is making a sensational re-entrance into high European literature.” “James Joyce,” *Nouvelle revue française* 18 (April 1922): 387–88. The translation is taken from “The *Ulysses* of James Joyce,” *Criterion* 1 (October 1922), 94–103, in Deming, *James Joyce*, 253.

49. Kelly, *Our Joyce*, 77, asserts that Pound is responsible for “the destruction of Joyce’s profile as an Irish writer.”


60. For an extended analysis of popular and critical fashions in Joyce’s reception, see Joseph Brooker, Joyce’s Critics: Transitions in Reading and Culture (Madison: University of Wisconsin Press, 2004), and Kelly, Our Joyce.
61. Review of Dubliners, by James Joyce, Academy, 11 July 1914, 49, in Deming, James Joyce, 65.
62. Review of Dubliners, by James Joyce, Everyman, July 1914, 380, in Deming, James Joyce, 64.
65. Review of Dubliners by James Joyce, Academy, 11 July 1914, 49, in Deming, James Joyce, 65.
68. Kelly, Our Joyce, 79.
75. Review of A Portrait of the Artist as a Young Man, by James Joyce, New Age, July 1917, 254, in Deming, James Joyce, 111.
79. Van Wyck Brooks, review of A Portrait of the Artist as a Young Man, by James Joyce, The Seven Arts 2 (May 1917), 122, in Deming, James Joyce, 106.
81. Deming, *James Joyce*, 16. In the headnote to Colum's article, Deming also—oddly—says that it is "the first to draw attention to the Catholic tradition and culture that shaped Joyce's early works," though the anthology contains Angelí's article, published in the previous year. Joyce's translation of Angelí's piece into English had even appeared several months before Colum's essay. Deming, *James Joyce*, 163.


86. Buzard, "'Culture,'" 46; Jaffe, *Modernism*, 34.


96. This industry had greatly diminished in the south by the end of the century.


98. Elizabeth Malcolm, "Ireland Sober, Ireland Free": *Drink and Temperance in Nineteenth-Century Ireland* (Dublin: Gill and Macmillan, 1986), passim. This turn-of-the-century agenda transformed an earlier nationalist binary, which generated the masculine discourse of autonomous citizenship against the image of the slave. The shift marked the emergence of a new historical stereotype, the feminized Celt incapable of self-government—a type immortalized in Matthew Arnold's "Celtic Literature." Malcolm, "Ireland," 135.


108. Lloyd, “‘Counterparts,’” 143. Lloyd sees the contemporary pub as a “heterotopic sit[e] within which drinking is articulated . . . as an Irish mode of countermodernity.”
112. Lloyd, “‘Counterparts,’” 135.
113. Norris, *Suspicious Readings*, 197–99, suggests that Kernan may have been pushed down the stairs by a creditor, a possibility that leads to a somewhat different reading of the endless questions about who Kernan is and what happened to him.
117. See Torchiana, *Backgrounds*, 206, for theological definitions of “sanctifying” and “actual” forms of grace.

Chapter 2

4. Peter van der Veer, *Imperial Encounters: Religion and Modernity in India and Britain*

5. van der Veer, Imperial Encounters, 44–47.

6. Ibid., 126.

7. Emphasis later shifted to the Vendānta, the end of the Vedas, according to King, Orientalism, 119.


11. Ibid., 126.


15. Rushdie, “Empire,” 8F.


17. Jean-Pierre Durix, “Salman Rushdie,” Kunapipi 4.2 (1982): 17–26, rpt. in Reder, Conversations, 9. Here Rushdie remarks, “This idea that there is a school of Indian-British fiction is a sort of mistake. Writers like Mulk Raj Anand and Narayan have many more affinities to Indian writers in the Indian languages than they do to a writer like me who just happens to be writing in English.”

26. Ibid.
46. Ibid., 63.


50. Ibid., 127.


53. Ibid., n.p. Gargi (1916–2003), actually wrote in Punjabi and earned renown as a playwright. His works were translated into English, as well as other languages.


55. Ibid.

56. For a more recent treatment of Rushdie’s representation of subcontinental history, with particular attention to feminist and grassroots movements, see Nicole Weickgennant Thiara, *Salman Rushdie and Indian Historiography: Writing the Nation into Being* (Basingstoke, Eng.: Palgrave-Macmillan, 2009).


80. Neil ten Kortenaar notes that Rushdie’s metaphors often attribute physical qualities to abstracted or inner states. *Self, Nation, and Text*, 49.

81. Ibid., 10–11.


85. Ibid., 18.

86. Ibid., 55–56.


91. Ibid., 200.


100. Ibid., 11.


108. Ibid., 50.


Chapter 3


16. Ibid., 5.


29. Ibid., 347.


33. Ibid.


37. Ibid., 26.


43. See Vincent Cheng, *Joyce, Race, and Empire* (Cambridge: Cambridge University Press, 1995) for a discussion of primitivist and Orientalist imagery.


45. Ibid., 112.
48. Ibid., 12, 29.
57. Ibid., 152.
63. Ibid., 158.
64. Ibid., 158–59.
65. Ibid., 131–32.
67. Doyle, *Bordering on the Body*, 188.
70. Gibson, *Joyce’s Revenge*, 104–6, 161–70.

73. Duffy, Subaltern Ulysses, 185.
74. Gibson, Joyce’s Revenge, 167–68.
75. Ibid., 177–82.
76. Ibid., 150–62.
77. Colley, Britons, 333, 330.
78. For related readings, see Marx, The Modernist Novel, 19–20.
79. Herr, Joyce’s Anatomy, 104–20, 158.

Chapter 4

6. Ibid., 7.
10. Ibid., 299.
13. Ibid.
15. Ibid.
35. Ibid., 200.


42. Ibid., 122.


58. Ibid., 81–84.


Chapter 5

7. Brooker, *Joyce’s Critics*, 186–87, notes that *Ulysses* was not an officially proscribed book, according to the Irish censorship board, and therefore was initially excluded from circulation under British law. For discussions of *Ulysses*’ reception as indecent and therefore anti-Irish Catholic, see Katherine Mullin, “English Vice and Irish Vigilance: The Nationality of Obscenity in *Ulysses*,” in Gibson and Platt, *Joyce, Ireland, Britain*, 68–82. Also pertinent is Celia Marshik, *British Modernism and Censorship* (Cambridge: Cambridge University Press, 2006), 126–66. Significant work on these issues also includes Katherine Mullin’s *James Joyce, Sexuality, and Social Purity*; John Nash’s *James Joyce and the Act of Reception*; and John Nash, ed., *Joyce’s Audiences* (Amsterdam: Rodopi, 2002).


32. McCole, “*Ulysses*,” 723.


47. Ibid., 26.


50. Ibid., 119–121.


64. Sharma, “‘Precious Gift,’” 138.


72. Sharma, “‘Precious Gift,’” 143.
75. Cf. Viswanathan, Outside the Fold, 60.

Chapter 6

1. Jaffe, Modernism, 34.
2. Theall, James Joyce’s Techno-Poetics, 77–78.
7. James Joyce, Finnegans Wake (New York: Viking, 1939), 185–86. Subsequent citations from this source will appear parenthetically in the text.
10. Ibid., 139.
13. Ibid., 225.
14. See Theall, James Joyce’s Techno-Poetics, 81–82, 149.
15. See ibid., 31, for a complete list of the technologies represented in the work.
17. Theall, James Joyce’s Techno-Poetics, 111.
26. Ibid., 11.
30. Kelly, Our Joyce, 80, 212.
32. Goldman, Modernism, 74.
35. Jane Lilienfeld, Reading Alcoholisms: Theorizing Character and Narrative in Selected Novels of Thomas Hardy, James Joyce, and Virginia Woolf (New York: St. Martin’s, 1999), 93.
36. Ibid., 93; Stanislaus Joyce, My Brother’s Keeper, ed. Richard Ellmann (London: Faber & Faber, 1958), 63, 74, 98.
38. Richard Ellmann, James Joyce, 78; rev. ed. 75.
39. Ibid., 227; rev. ed. 218.
40. Ibid., 372; rev. ed. 362.
41. Ibid., 397; rev. ed. 86.
42. Ibid., 5. Most of these remain in the revised edition, though not this one. In his new introduction, Ellmann cites Lucia Joyce’s medical papers, which record Joyce’s description of himself as “a man of small virtue, inclined to extravagance and alcoholism,” 6 n.5.
47. For an analysis of Fury in relation to Rushdie’s profile, see Brouillette, Postcolonial Writers, 79–111.
49. Goldman, Modernism, 12, 24–26, 29.


