Although numerous critics and scholars have considered the influence of Joyce's Catholicism on his works, most seem to have concluded that Joyce's intention was to subvert the church's power. This book argues, on the contrary, that the net result of Joyce's Catholic nostalgia is an entanglement in rather than a liberation from the labyrinthine ways of theological exposition and Catholic ritual and politics, which has inspired in his readers an enduring admiration for institutional Catholicism.

The author explores the ways in which specific Catholic rituals and devotions vigorously promoted by the Catholic Church during the “Crisis in Modernism” (1850–1960) caused a nostalgic reaction in Joyce that informs and permeates his work. She also traces the subtle and direct influence Joyce had on the Catholic thinking of a diverse group of subsequent writers. She demonstrates that Joyce and F. Scott Fitzgerald seem to effect this nostalgia in their work in spite of themselves, while Flannery O'Connor and Thomas Merton purposely elicit it. The book also discusses Joyce's enduring belief in the immortal soul and the religious faith and doubt of Merton.

This introductory chapter explains the coverage of this book, which is about the influence of Catholic nostalgia on the works of Irish author James Joyce. This book identifies the specific Catholic rituals and devotions that caused a nostalgic reaction in Joyce and suggests that
his depiction of Catholic issues in his work has inspired in his readers an enduring admiration for institutional Catholicism. It also explores the influence of Joyce on subsequent writers, including Flannery O'Connor and Thomas Merton.

Conclusion
Mary Lowe-Evans

in Catholic Nostalgia in Joyce and Company
Published in print: 2008 Published Online: September 2011
Item type: chapter

This concluding chapter sums up the key findings of this study on the influence of Catholic nostalgia on the works of James Joyce. It highlights the differences between Joyce's depiction of Catholic rituals and iconography in his works and those of several other writers including Thomas Merton, F. Scott Fitzgerald, and Flannery O'Connor. It also describes the influence of Marian devotion on these writers, all having experienced a so-called Marian era which lasted from the 1850s to the 1960s.

Moveable Types
Carol Loeb Shloss

in Joyce's Allmaziful Plurabilities: Polyvocal Explorations of Finnegans Wake
Published in print: 2015 Published Online: September 2016
Item type: chapter

Carol Loeb Sloss reads “the Mime of Nick, Mick, and the Maggies” as a courtship ritual, but one that is disturbing in its allocation of narrative space. The interiority of Izod is only followed sporadically, and when exposed, often reveals dysphoria. At the center of II.1 is the issue of “those first girly stirs” (222.33)—or the representation of female desires. Izod and the flower girls are set up as “the one” and “the many”: her eventual rejoining of the troupe signifies sexual rejection, an unwelcome retreat from not being the special object of desire. But the problem lies in the troupe’s specific position as objects, engulfed in a language of “showing off.” This tale of confused courtship demonstrates how “those first girly stirs” are viewed conventionally and lasciviously as external self-display, at the expense of being occasions for internal expressions of elided female desires—sexual feelings and emotions.
This chapter presents a comparative study of Faulkner and Wole Soyinka. By drawing global South connections between Mississippi and Nigeria, it maps Yoknapatawpha’s local racialized violence in stories such as “Red Leaves,” “That Evening Sun,” and “Delta Autumn” onto a larger transnational grid of ethnic economies shared by Soyinka’s Africa. The chapter analyzes the “carriers” of ritual cleansings (often African American or Native American characters in Faulkner) and the “medicinal models” of healing in the fiction of Faulkner and Soyinka, who move their readers to “cathartic responsibility” by triggering a startling recognition of the reader’s own participation in repeating the violence.