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**SHAKESPEAREAN JOYCE
JOYCEAN SHAKESPEARE**

*edited by
John McCourt*

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SHAKESPEAREAN JOYCE/JOYCEAN
SHAKESPEARE

The relationship between Shakespeare and Joyce is intimidatingly vast and unending. And it is not as one-sided as might be imagined. Shakespeare is far more than a mere source for Joyce but also, as Paola Pugliatti asserts in her essay in this volume, drawing on Harold Love, “a sort of collaborator” within the Joycean text. But Joyce too, by scavenging words, ideas, structures, and themes, from Shakespeare, does not in any way deplete him but instead renews and replenishes his works, finding forms of engagement that renew Shakespeare’s relevance for readers in Joyce’s times and in our own. This is a token of Joyce’s recognition of the sheer greatness of the Bard if not of his deference towards him.

For all the affinities teased out in this and other volumes and in multiple essays exploring this complex literary relationship, at first it might seem that the two writers could hardly have been more different, belonging, as they did, to different times, spaces, nationalities. The former a poet and playwright working in a nation in formation, living in what is often referred to as the Golden Age of the English Renaissance, during which the country was beginning to make its weight felt across the globe; the latter, a minor poet, an underwhelming playwright, and a master of the novel, a genre not yet in existence in Shakespeare’s time, struggling to be published in a country moving uncertainly towards independence but enjoying, on its own terms, a powerful and empowering cultural revival or renaissance. Both wrote at crucial moments in the formation of their respective nations, albeit

at a distance of three hundred years. Shakespeare was writing when the English language as we know it was consolidating and his works played a key role in that process; Joyce wrote from outside the mainstream, described “[w]riting in the English language” as “the most ingenious torture ever devised for sins committed in previous lives” (*SL*, 230) and did much to both destabilize and enrich both the English language and the traditions of literature in English, firstly from Ireland and subsequently from his various perches in continental Europe. If Shakespeare gave indelible shape and resounding voice to the centre that is England, Joyce, in putting Ireland on the page and hence on the European and, ultimately, on the global literary map, symbolically gave equally vibrant voice to the rest of the world that had come under English influence or English colonization and whose native voice had, as a result, often been largely reduced to silence.

Read side by side, in this, the year in which we celebrate the four hundredth anniversary of the Bard’s death, Shakespeare and Joyce represent rival twin peaks of literature written in the English language. Yet in their times both started out as outsiders to the dominant literary elites and were seen by many, to borrow Robert Greene’s 1592 description of Shakespeare, as upstart crows, confidently challenging the greatest writers and the consolidated traditions of their times while at the same time borrowing liberally from predecessors and contemporaries:

there is an upstart Crow, beautified with our feathers, that with his Tiger’s heart wrapped in a Player’s hide, supposes he is as well able to bombast out a blank verse as the best of you: and being an absolute Johannes factotum, is in his own conceit the only Shake-scene in a country.¹

Just as Shakespeare was prone to borrow and adapt for his plots, so too Joyce had no compunction about appropriating or borrowing

¹ Daryl Pinksen has disputed that this actually refers to Shakespeare in his “Was Robert Greene’s “Upstart Crow” the actor Edward Alleyn?”, *The Marlowe Society Research Journal* - Volume 06 - 2009 Online Research Journal Article. http://www.marlowe-society.org/pubs/journal/downloads/rj06articles/jl06_03_pinksen_upstartcrowalleyn.pdf

from the *Odyssey*, or an Irish-American song, or even some of Shakespeare's own plays, as templates upon which to construct his own endlessly original works. Both writers were, if not crows, magpies, picking up everything around them, wholly attentive to the high and low cultures of their times. Both had the courage to avoid the quest for originality with Joyce telling Ezra Pound (with regard to *Ulysses*): "I have little or no inspiration or imagination and work very laboriously, exhausting myself with trifles." Later he told Jacques Mercanton that he had no talent: "I write so painfully, so slowly. Chance furnishes me with what I need. I'm like a man who stumbles: my foot strikes something, I look down, and there is exactly what I'm in need of." (*JJIII* 661)

Neither Shakespeare nor Joyce was primarily concerned with dreaming up innovative plots; instead they put their genius into creating characters of extraordinary depth and complexity (Shakespeare pushing the soliloquy to its limits just as Joyce would later stretch the interior monologue and stream of consciousness to their extremes). They both focussed on creating texts, each of which was a uniquely rich "feast of languages", as Shakespeare puts it in *Love's Labour Lost* (V i 36-37).² Both chose to interact with their times and to see them within the frame of a far larger historical sweep. The Earl of Warwick, in *Henry IV*, part 2, III.i, captures the paradoxical sense of the permanency of history while acknowledging the dynamic of historical change, and hints at how the future is in many ways determined by the inheritance of the past. His words well describe a key aspect common to the works of both writers:

There is a history in all men's lives,
Figuring the nature of the times deceased;
The which observed, a man may prophesy,
With a near aim, of the main chance of things
As yet not come to life, which in their seeds

² This is recalled in Giorgio Melchiori's 1995 essay "The Languages of Joyce" in *Joyce's Feast of Languages*, ed Franca Ruggieri, *Joyce Studies in Italy* 4, Rome: Bulzoni, 13-28.

And weak beginnings lie intreasured.
Such things become the hatch and brood of time [...]

Shakespeare's writings played and retrospectively continue to play a central role in defining the idea of England. The same can be said of Joyce's works for Ireland. For this reason, among others, their works, although temporally, culturally, socially, and politically belonging to and representing very different worlds, have many common threads, impulses, and effects.

Thus it is not altogether surprising that two of the most revered literary artefacts in our culture are the 1623 Shakespeare Folio and the 1922 *Ulysses*, both of which were also hugely significant events in book publishing. They are the most studied and the most canonical of texts and two milestones in the history of textual scholarship. As Paola Pugliatti argues, in her opening essay "Shakespeare, Joyce And The Order Of Literary Discourse", the existence of these texts and the absence of a definitive version of either has enabled and necessitated the advancement of the field of textual inquiry, conceived in recent times, as genetic criticism with its focus on textual instability and mobility. These issues are also addressed by Laura Pelaschiar who gives voice to varying takes on Joyce's "technique" with regard to Shakespeare and points to the difficulties faced by the critic trying to keep pace with the voracity of Joyce's ingestion of Shakespeare's life and work in his own novels. Seeking to draw the sting out of Harold Bloom's always antagonistic, antithetical approach to literary influence, and drawing on Eliot's "Tradition and the Individual Talent", she argues that it is not always helpful to come at Joyce-Shakespeare chronologically but to see them side by side rather than as before and after, to envisage "a situation in which any literary output, in becoming part of a structure, alters the whole structure". She does so by narrowing the focus and looking at the textual relationship between Joyce's "Eveline" and Shakespeare's *Othello*. Read together, each work illuminates the other and latent common elements are shown to emerge with Frank in Joyce's short story becoming "a turn-of-the-century working class Dublin Othello".

In “The Linguistic Drama In Joyce And Shakespeare”, Valérie Bénéjam revisits Joyce’s early views on Shakespeare as a playwright, pointing out how he compared him negatively with Ibsen. Far from an “upstart crow”, this version sees Shakespeare as the “Sweet Swan of Avon”, a writer who “represented the system, the institutionalization of drama, and even its debasement on the commercial stage” and therefore as a figure against whom Joyce had to pitch his own work. Bénéjam shows how much drama Joyce manages to embed in his narrative technique, allowing multiple voices –including an Irish “island full of noises” (following Caliban in *The Tempest*)– to emerge. The dramatic merges with the dialogic throughout Joyce’s work right through to the *Wake* and is shown to be constitutive of the manner in which Joyce structures language. Bénéjam makes rich use of Joyce’s allusion to Caliban in *Exiles*, showing how he develops the Caliban paradigm not so much in his theatre as in his fiction writing, where he stages a simultaneous adoption and rejection of a coloniser’s language. Shakespeare, she argues, because of his exalted cultural position, because he embodies the entire English tradition, provides the model for the very paradigm that Joyce will turn against him.

Dipanjan Maitra further explores the manner of Joyce’s notetaking from Shakespeare showing that there was a sustained flow stretching from Joyce’s early days in Paris days until at least 1929 when he took notes from *Cymbeline*. He argues that a chronological study of these notes and their changing styles (as seen in Joyce’s pre-publication texts and correspondence), can shed important light on Joyce’s writing methods, his reading strategies and his *poetics*, as they evolved and developed over the course of his literary career. He illustrates and compares what he calls the “mechanical” reading practices followed by Shakespeare and Joyce, arguing that they help us see how Joyce’s poetics rather than reaching towards encyclopedic omniscience, “could have become Shakespearean with time: with all its paradoxes hovering between learning and ignorance and imagination and ‘mechanicality’”.

Francesca Caraceni takes a sideways turn arguing for the importance of John Henry Newman’s ideas about the oral origins of lit-

erature as drama, as well as his views on the artist as a mediator between the sacred and the earthly in Joyce's own opinions on these large subjects. She focusses on Newman's readings of *Hamlet* and argues that both Newman and Joyce were "grounded their views on literature in the Christian doctrine of the Word, and on the consubstantiality of Father and Son; they both saw literature as a "personal use of language" which has the capacity to convey a universal message.

Benjamin Boysen argues for the centrality of Georg Brandes's Shakespeare readings for Joyce's developing understanding of the Bard. He shows how Joyce repeatedly but unsuccessfully tried to interest Brandes in his own writing, and how Joyce was fascinated by Brandes's Jewishness. Most importantly he illustrates how Joyce drew on Brandes's 1898 study, *William Shakespeare: A Critical Study* (which he frequently quoted for his *Hamlet* lectures) for the writing of "Scylla and Charybdis", incorporating several of Brandes's literary interpretations into Stephen's Shakespeare theory.

Giuseppe Massara examines how Joyce's understanding of sin was based on his readings of Aquinas (no surprise in this) and Shakespeare's treatments of the subject in his drama. He looks particularly to how this plays out in passages of *Finnegans Wake*. Richard Barlow, too, is mostly concerned with the *Wake*, precisely with Book III. iii which contains "a great deal of Scottish matter". This leads to an examination of the links "between two Scottish incidents in northern Irish history (or two northern Irish incidents in Scottish history)" as seen in *Macbeth*, and *Finnegans Wake*. Ultimately, Barlow argues that Joyce used Scottish history as a process of 'inverting' Ireland or seeing it from the other way round.

Ghosts, hauntings, and the complex interconnections between *Hamlet* and *Ulysses* are very much on the minds of Neslihan Ekmekçioğlu in "The Haunting Spectres within Consciousness: Melancholia, Memory and Mnemonic Entrapment in Shakespeare and Joyce", of Annalisa Federici, in "The Mirror Up To Nature": Reflexivity And Self-Reflexivity In *Ulysses* And *Hamlet*, and of Ioana Zirra in "Paronomastic Filiation, Vertical Intertextuality and the Family Reunion of Bloom's and Stephen's Shakespearean Ghosts in the "Circe"

Psychodrama”. All three authors provide insightful and original readings, mostly centred on what is the most inescapable and most enabling of texts for the Joyce of *Ulysses: Hamlet*, not simply with regard to Stephen Dedalus, but also, crucially of great relevance to our understanding of the often haunted figure of Leopold Bloom.

Ghosts of a different type are discussed in “Spectral Shakespeare in *Ulysses* Translation” which is written by the formidable trio of Fritz Senn, Jolanta Wawrzycka, and Veronika Kovács. This essay explores how Joyce’s Shakespeare quotes and echoes, his obvious quotations but also his more obscure refractions are sighted and dealt with so as to reverberate (or not) in the French, German, Hungarian, Italian, Polish, and Spanish translations of *Ulysses*.

The relationship between words and music (and noise) is very much to the fore of Brendan Kavanagh’s “Shakespearean Soundings and *Ulysses*’s Immunological-Musicological Interface” which discusses the relationship between musical and literary composition and their relationship with the noise on which they both ultimately depend. After a discussion of *Ulysses*’s allusions to Shakespeare’s writing of soundscapes of decomposition as a means to focus on the noise-music distinction, Kavanagh draws on immunological theory and examines *Ulysses*’s writings of decomposition and contagious transfer, “which encode a limited, engineered absorption of the noises of the text’s evoked soundscapes”.

The final two essays in the volume revert to a consolidated practice in *Joyce Studies in Italy* – a miscellaneous section that publishes Joyce scholarship not necessarily in harmony with the main theme of the volume. In the first piece, “Cityful Passing Away”: *Giacomo Joyce* and Trieste, Shinjini Chattopadhyay argues that the Dublin of *Ulysses* does not have a monolithic textual presence but is partly created out of Trieste which becomes a palimpsestic presence hovering beneath Joyce’s home city. She underlines the importance of *Giacomo Joyce* in Joyce’s construction of his Hibernian Metropolis in a carefully charted genetic reading of Joyce’s Triestine text, and in the notebooks containing various versions of passages that are partly common to *Giacomo Joyce* and, ultimately, to differing versions of the *Ulysses*

text itself (such as that published in the *Little Review*) and complicates the chronological assumption that the “Trieste is waking rawly” paragraph of *Giacomo Joyce* necessarily precedes, compositionally, the “Paris is waking rawly” of *Ulysses*.

Elizabeth Bonapfel is also concerned with textual and genetic issues in her essay “Why Not *Chamber Music*?: What Punctuation in Joyce’s Poetry Can Tell Us About His Style”. In parallel with Bénéjam’s stressing of the lingering influence of drama over Joyce’s novelistic technique, Bonapfel explores Joyce’s indebtedness to poetry as a vital influence on all his writing. She does so by focusing on the changes to punctuation enacted by Joyce (and, unfortunately, his publishers) in the various editions of *Chamber Music*, which she reads as “a valuable text for understanding his stylistic evolution”. Joyce’s first published text and his later revisions to it are shown to allow the reader “to see the development of stylistic patterns that form the often invisible compositional canvas for Joyce’s works as we have come to know them”.

SHAKESPEARE, JOYCE AND THE ORDER OF LITERARY DISCOURSE

1. *Shakespeare “in” Joyce: Appropriation and Digestion*

On the 30th of May 2002, the National Library of Ireland announced the acquisition of the Paul Léon collection of Joyce manuscripts, notebooks and workbooks as follows: “Given that James Joyce is second only to Shakespeare in terms of the number of published studies of his work, any new discovery relating to Joyce and his work is an important world literary event”. Indeed, a number of those studies have been devoted precisely to the exploration of the many ways in which Shakespeare appears in the works of Joyce¹. The whole field of influence has been creatively explored, evoking categories like quotation, allusion, appropriation, imitation, parody, not only as regards *Ulysses* where allusions to Shakespeare occur in all episodes except “Calypso”, but also in *Finnegans Wake*, at the core of which Vincent Cheng (1984) has spotted hundreds of allusions to Shakespeare, whose works are, according to Adaline Glasheen, “the matrix of *Finnegans Wake*” (Glasheen 1977: xxii).

In *Ulysses*, Joyce quoted, or made allusion to 33 out of 35 plays by Shakespeare², quoted, or made allusion to some of the sonnets, *The*

¹ Recent publications include Ferrer *et al.* (2013), where the spirit of Shakespeare hovers over some of the essays; and Pelaschiar (2015).

² The figure is disputed. The plays published in the 1623 Folio are 35, but the number becomes 37 if we include *The Two Noble Kinsmen* and *Pericles*, although not

Passionate Pilgrim, The Phoenix and the Turtle and *The Rape of Lucrece* (indeed, Don Gifford [1988] lists, in *Ulysses*, more allusions to Shakespeare than to the Bible³).

Shakespeare, in turn, and much more liberally than Joyce, borrowed from previous authors; but his borrowings were part of an order of literary discourse in which *imitatio* was praised as deference to tradition. If, in writing his history plays, Shakespeare incorporated whole passages from Holinshed and Hall, or, in writing his Roman plays, from Plutarch, such a gesture was considered as an homage to authority and as a necessary authenticating strategy on the part of a fictional writer, while it also served as an appeal to an approved *auctoritas* in order to bypass censorship.

Discussing the presence in a text of the work of previous authors within the general framework of the issue of authorship, Harold Love constructs the category of “precursory authorship”. Historically, Love says, both the idea of loans from previous works and its evaluation have changed deeply over time: from the Middle Ages and the Renaissance, when “Appropriation [...] is omnipresent [...] often being undertaken as a form of deference or loyalty” to the appropriated author (Love 2002: 41), to post-eighteenth-century sensibility when, owing to the emergence of the idea of intellectual ownership, some forms of imitation started to be sanctioned, morally and legally, as plagiarism.

But Love also outlines a different, more creative kind of appropriation: in some cases, he says, “The metaphor of digestion is [...] used for the process by which borrowed works acquire a character individual to the borrower” (43). In such cases, he argues, the “precursory author” is not simply a source, but becomes, for the appropriating author, a sort of collaborator (41). But, if figuring Shakespeare as col-

such apocryphal plays as *Edward III* or the lost play *Cardenio*, or those in which Shakespeare’s hand has been detected, such as *Sir Thomas More*.

³ Introducing his recent book on Shakespeare, Byron and the Book of Genesis, Geert Lernout says that “James Joyce saw himself as a scissor-and-paste kind of writer, one who lacked the imagination to create *ex nihilo*” (2015:9).

laborator of Joyce is a suggestive idea, we may also think of Joyce as collaborator of Shakespeare if, as Hans Gabler suggests, by incorporating and digesting his work, Joyce contributed to the canonization of Shakespeare (2015: 125-26).

Research into the many ways in which Shakespeare appears in the works of Joyce, or – more generally – the consideration of Shakespeare as a “precursory author” and collaborator of Joyce has produced interpretations that not only deepen our understanding of Joyce’s texts, but also contribute to renovate Shakespeare’s work by re-presenting its themes and meanings in a new abode.

2. *A Distance that Unites*

This article is going to explore a different aspect of this unique relationship: it is meant as an acknowledgement of and a reflection on the idea of *a distance that unites*. The distance is not only temporal, but also cultural and social; the unifying elements, instead, are those which accompany the publication and transmission of immensely momentous works materialized in immensely worshipped books.

I intend to consider the 1623 Shakespeare Folio and the 1922 *Ulysses* from two different but concurring points of view: firstly as *material specimens* which mark two important moments in the history of print culture. In doing this, I adhere to a perspective developed mainly by D.F. McKenzie and Roger Chartier, that views *books*, in their material aspect, as distinct from *texts*, as a source of meaning *per se*. McKenzie considered books, in their materiality, as expressive forms, and developed, in his works, the axiom “forms effect meaning”, arguing for the primacy of the material artefact and of its collaborative creation, which bears traces of the economic, social, political and aesthetic options and constrains of its production (see, in particular, Mackenzie 2004).

In his 2014 book, Chartier calls “l’esprit de l’imprimeur” this social cluster of responsibilities in text-printing; while, in his Introduction to the French translation of McKenzie’s book, he explains the axiom “forms effect meaning” as follows:

le format du livre, les dispositions de la mise en page, les modes de découpage du texte, les conventions typographiques, sont investis d'une "fonction expressive" et portent la construction de la signification. Organisés par une intention, celle de l'auteur ou de l'éditeur, ces dispositifs formel visent à contraindre la réception, à contrôler l'interprétation, à qualifier le texte [...] contre toutes les définitions uniquement sémantiques des textes, McKenzie rappelle avec force la valeur symbolique des signes et des matérialités⁴.

This line of thinking is shared by Jerome McGann, who says: "The physical forms within which poetry is incarnated are abstracted from an interpretative activity only at the price of a serious critical blindness, and a blindness that brings with it little corresponding insight" (McGann 1991: 204).

My second topic is a consideration of the 1623 Folio and the 1922 *Ulysses* as *texts*, and as *the* texts that have more significantly contributed to philological research, in the attempt to reconstruct their authors' so called "last intentions". In other words, I will try to link book and text, or, in McGann's formulation, "the bibliographical code" and the "linguistic code" (1991: 13 and *passim*) as different features jointly collaborating in the construction of meaning. It is indeed to William Shakespeare and to James Joyce that we owe most in terms of advancement of textual scholarship, at least as regards the English language; an advancement that would have been unthinkable in the absence of their works.

Obviously, differences between the 1623 Folio and the 1922 *Ulysses* are remarkable. At one end of the cultural spectrum (Shakespeare's) stands the printed book, the lack of manuscripts showing the author's hand (apart from five dubious specimens of his signature and

⁴ "the size of the book, the layout of the pages, the modality of the text's partitions, the typographical conventions, are the bearers of an 'expressive function' and carry the construction of meaning and authorship. Organised according to an intention, either the author's or the editor's, these formal devices tend to constrain reception, control interpretation, qualify the text [...] against all exclusively semantic definitions of texts, McKenzie forcefully reminds us of the symbolic value of signs and of materialities" (Chartier 1991: 6-7; my translation).

an equally dubious partial hand in a play script⁵), almost no reliable documents about his life, a dynamic of printing and transmission that must be reconstructed through circumstantial clues, as well as what appears to be an almost complete disregard, on the author's part, of the issues of authorship and literary ownership – ideas that started to acquire meaning only in the eighteenth century; at the other end of the spectrum (Joyce's), we have a profusion of manuscripts, typescripts, proofs, a number of facts about the author's life, his own letters, those of his friends and relatives; and we have a huge personality insistently claiming authorship and striving to obtain recognition.

In short, these two *books* and these two *texts* may be considered exemplary precisely because they embody two different orders of literary discourse.

3. *The Book as a Form of Meaning*

In the world in which Shakespeare lived and worked, authorial manuscripts were not a recognized value; and indeed very few holographs have been preserved from those days. As far as England is concerned, manuscripts were the exclusive property of the stationers who bought them and entered them in the Stationers' Register, thereby ensuring the right to print them. Authors were excluded from all commercial transactions and, in the case of play scripts, the violation of authorial rights started even before they went to the press, for once a company bought a play for performance, as Mark Rose puts it, "a script, like a cloak, might be shortened or lengthened or refurbished entirely according to the needs of the company without consulting the author" (Rose 1993: 18). Probably, a certain idea of a moral right to one's own work was starting to develop. According to W.W. Greg, for instance, "the idea of rights in a 'copy' or work established itself at an early date" (Greg 1955: 28); and Mark Rose, in turn, argues that "there developed a general sense that it was improper to publish an au-

⁵ On the dubious status of Shakespeare's signatures, see Price, 2016.

thor's text without permission" (1993: 18). But it is generally agreed that the attitude of authors, especially as regarded plays, was one of detachment once a text was bought by a company for performance or by a stationer for publication⁶. Play texts were considered ephemeral commercial commodities and, in the case of Shakespeare, misattribution on the plays' title pages was frequent. As Lukas Erne reminds us, between 1595 and 1622, seven different plays were misattributed to Shakespeare, or hinted at Shakespeare's authorship by means of his initials. Erne adds that "no other dramatist had any playbooks misattributed to him during the same period" (Erne 2013a: 56). This fact shows that the name of William Shakespeare started to help the selling of books since 1595, when the anonymous play *Lochrine* was printed with the initials W.S. on the title page. By then, however, Shakespeare had already made a reputation as a poet; and, indeed, from the point of view of what we may describe as an author's pride in his or her work, the attitude of authors was different as regarded poems. It is a fact that, while there are no proofs of Shakespeare's concern, or of his displeasure regarding the misattributions of his plays, there is an indirect hint that he may have resented the publication, under his name, in a miscellany entitled *The Passionate Pilgrim*, of twenty poems of which only five were his (Erne 2013a: 84 and ff.; Pallotti 2016). But poetry was perceived as different from plays, and it was with his poems – which presented different material and especially paratextual features – that Shakespeare first gained a reputation. As Stallybrass and Chartier say, "The 'authorial' Shakespeare was above all Shakespeare the poet, not Shakespeare the dramatist" (2007: 39). Mark Rose, in turn, believes that "[i]t would not be wholly inappropriate [...] to characterize Shakespeare the playwright, though not Shakespeare the author of the sonnets and poems, in a quasi medieval manner as a reteller of tales" (1993: 26).

⁶ There are opinions to the contrary, however. Lukas Erne, for instance (2013a and 2013b) constructs the image of a Shakespeare acutely conscious of the significance of his plays as literary compositions, and as an author aware of the importance of seeing his works in print.

The bibliography on these issues is immense, but the importance of the book in its materiality started to be taken into consideration rather late by Shakespeareans⁷. As D. S. Kastan, one of the first to do so, puts it: “Literature exists [...] only and always in its materializations [...] which are the conditions of its meaning rather than merely the containers of it” (2001:4).

4. *The 1623 Folio*

What we know about the composing, proofreading and printing as regards the Shakespeare Folio is mostly inferential, although some weighty tomes have been dedicated to these topics (see Greg 1955 and Hinman 1963 to name only the most important); but we can safely affirm that the bound volume of his collected plays in Folio format was the highest tribute to Shakespeare the dramatist his fellow actors could bestow on him. In Hans Gabler’s words, it was “the book [...] that holds the canon of Shakespeare’s work and ensures in permanence its author’s, William Shakespeare’s, canonicity” (Gabler 2015: 127). In 1616 Ben Jonson, who seems to have minded much more than Shakespeare about both present reputation and future fame, had personally edited his plays and poems to date and printed them in a Folio format, for he knew that the publication of a Folio edition was a necessary gesture towards the translation of the ephemeral play scripts into the high literary domain; he knew, as Gabler says, that the Folio edition manifested “the book’s ‘self-awareness’ to be considered”; and, therefore, that, by attending to the publication of his plays, Jonson “underscored his role as a public personality” (Gabler 2008:7). On the contrary, as Stallybrass and Chartier assert, “[u]nbound pamphlets are not the materials of immortality, whatever claims a writer may make about the immortality of verse” (2007: 41); and it is a fact that up to

⁷ See, among others, de Grazia and Stallybrass 1993; Woudhuysen 2003; Erne 2013a; Pallotti 2016.

1623 all of Shakespeare's plays had been published as unbound pamphlets.

Discussing the issue of book size as one of the material elements that constitute meaning, it is again Chartier who insists on the idea that "Readers [...] never confront abstract, idealized texts detached from any materiality" and that "there is no text outside the material structure in which it is given to be read or heard" (1992: 50, 53). Elsewhere, Chartier quotes a passage by Lord Chesterfield in which the author comments on the different formats of the books he reads at different times during the day, attributing different content and intellectual weight to each size: "Solid folios are the people of business with whom I converse in the morning. Quartos are the easier mixed company with whom I sit after dinner; and I pass my evenings in the light, and often frivolous chitchat of small octavos and duodecimos" (quoted in Chartier, 1989: 167).

Playwrights do not seem to have cared about the quality of the quarto editions in which their plays appeared, or about the fact that most of their plays appeared anonymously. Stallybrass and Chartier explain this as follows: "There was a reason why Shakespeare [...] did not worry too much about such things. Professional dramatists wrote for professional orators [actors], whose job was to translate scripts into performances according to their own exacting standards. Composers, on the other hand, and sometimes scribes as intermediaries, had to take performance scripts and turn them into readable texts" (2007: 36-37); and they probably cared even less about the preservation of their manuscripts, whose very aspect and structure we may only conjecture⁸.

But a Folio edition was a different thing; and the "'self-awareness' to be considered" of the Shakespeare Folio is firstly manifested in its physical aspect as an artefact. The most remarkable early modern English book was an expensive specimen of bibliographical

⁸ Authorial play scripts are, in fact, more a theoretical construct than a historical, although lost reality; and Greg's "foul papers" are a mythical entity that may have never existed as we envisage them.

excellence to be treasured as well as a superlative text to be read, for its editors and printers took extreme care to make it both an impressive achievement of craftsmanship and an unprecedented tribute to a playwright. But it is also the Folio's paratextual materials that proclaim the exceptionality of the texts the book contains. Paratexts, as Pallotti reminds us, "can play an important part in the construction of meaning, in guiding interpretation, and shaping texts. When paratexts change, expectations change, and so does interpretation" (Pallotti 2016: 402).

The Folio's remarkable paratext presents the lines addressed "To the Reader" by the printers, Shakespeare's portrait, the dedication to the Earl of Pembroke and the Earl of Montgomery by the editors and Shakespeare's fellow actors John Heminge and Henrie Condell who also penned the introduction "To the great Variety of Readers", and the four commendatory poems by colleagues, of which the most significant was Ben Jonson's; another prominent ingredient was the expensive paper used; as noted in 1632 by William Prynne, commenting on the second Folio published that year, "the best Crowne paper, far better than most Bibles" (sig. 6v).

Shakespeare's First Folio, then, was planned and materially executed as a claim to immortality. A bound volume, and of Folio size, spoke for an author, as Ben Jonson said in his eulogy, "not of an age, but for all time".

5. *The 1922 Ulysses*

With the 1922 *Ulysses* we obviously find ourselves in an entirely different paradigm of print culture: indeed, in *the other* order of printing and publishing. In a recent essay, Roger Chartier outlines this cultural paradigm:

The order of literary discourse established in the eighteenth century is founded on the individualization of writing, the originality of the works and the idea of intellectual ownership. These notions achieve their association at the end of the century, by the time of the writer's consecration, of

the fetishistic exaltation of the autograph manuscript and of the obsession for the author's hand that became the guarantee of the work's authenticity (Chartier 2016: 19).

The 1922 *Ulysses* was a bulky book of a rather unusual size (23.7 by 18.5: a rectangle tending towards a square), whose visual impact was dictated by the author. As Michael Groden says, the book was planned as “a collector's item” and “a cult object” (Groden 2010: 81). Sylvia Beach recalls that one of the problems to be solved was finding the paper for the binding, which Joyce wanted the blue of the Greek flag. Finding the exact blue, Beach says, “was the cause of one of our worst difficulties [...] Again and again, Darantiere came up to Paris, and we matched blues, only to discover that the new sample didn't go with the Greek flag” (Beach 1956: 63). The search took Darantière to Germany, whence he came back with a sample of paper of the right blue, only to discover that it was the wrong quality of paper. In the end, technical skills came to his aid, and he solved the problem by lithographing the right colour onto the right white cardboard. Wim Van Mierlo recalls other marks of the visual exceptionality of the 1922 *Ulysses*: the Elzevier typeface and the abnormal relationship between the area occupied by the text and that occupied by the margins (Van Mierlo 2013: 142-145); and it may have been precisely the decision to use the high-quality Elzevier typeface that dictated one particularly exceptional technical feature: the fact that, although there existed much quicker and less expensive ways of composing, like monotype or linotype, *Ulysses* was set by hand.

Apart from these features and from the symbolic gesture of having the book published on Joyce's fortieth birthday, *Ulysses* bore other marks of its exceptionality *as a book* in certain liminal features, like the note that appeared on the verso of the title page: “This edition is limited to 1000 copies: 100 copies (signed) on Dutch handmade paper numbered from 1 to 100; 150 copies on Vergé d'Arches numbered from 101 to 250; 750 copies numbered from 251 to 1000”.

In any case, that a printer should submit himself to such an ordeal to please an author was certainly not the rule at the time⁹; but, for both Joyce and Beach, and for Darantière as well, the book had to be an event: no less than Shakespeare's First Folio, it had to *mean*. Even in its material aspect, *as a book*, *Ulysses* must speak of its incomparable exceptionality *as a text*¹⁰.

But there is also another sense in which Joyce acted in perfect consciousness of this *other* order of literary discourse, that in which "the fetishism of the author's hand led some writers to the fabrication of supposed autograph manuscripts that were, in fact, fair copies of pre-existing writings" (Chartier, 2014: 82). Formally, the Rosenbach Manuscript was meant as a copy for typists; but Joyce also knew that, in his cultural context, authorial manuscripts literally *had a price*; therefore, not only did he manage to sell that *fabricated* holograph, but he also tried to buy it back, for he knew well that holographs are thought to be a tangible materialization of the author's intentions. For him, the cultural and commercial value of the Rosenbach Manuscript lay precisely in its being (or, better, in its presenting itself as) *the original, handwritten proof of the text's authorship*, "whose value lay in its being a handwritten authorial manuscript" (Chartier, 2014: 82).

6. *The Textual Issue*

But books always mediate texts; or, as Van Mierlo says, act as "interface" between writer and reader (2013: 136 and *passim*). There-

⁹ The kind of negotiations existing between authors and printers, as described in Finkelstein 2005, show that in the first decades of the twentieth century authors were subjected to the commercial impositions of the rising professional figure of the agent who acted as interface between them and the printing houses.

¹⁰ Maurice Darantière was considered an intellectual printer, interested in printing contemporary high quality experimental literary works like Huysman's and Apollinaire's; the same can be said about Edward Blount, one of the printers of the 1623 Folio, who, before engaging in the printing of Shakespeare's plays with the more commercially-inclined Isaac Jaggard, had printed the first English translation of Cervantes' *Quixote* and of Montaigne's *Essays*.

fore, I will now look at these two books from the inside, and briefly consider one aspect of their legacy *as texts*, that of their integrity and authorship, whose reconstruction and attribution is the task of scholarly editing. I wish to point out, however, that the textual perspective is not to be considered as independent from the above considerations on the book as material artefact. Indeed, the integrity of texts as linguistic objects cannot be separated from the formal unity of the book which embodies those texts (McKenzie 2004: *passim*). Reflecting on these issues, Van Mierlo illustrates a change in paradigm in the field of textual scholarship – both in theory and practice: from the idea that an editor’s task is that of reconstructing the “ideal” text by eliminating corruption, to the recent emphasis “on creation, production, process, collaboration; on the material manifestations of a work; on multiple rather than single versions” (2007:1); and, while acknowledging that the borders between textual scholarship and the history of the book are still unclear, he produces a strong claim for the necessity to build up a textual culture capable of integrating these two perspectives (Van Mierlo 2007: *passim*).

In their address “To the great Variety of Readers”, the two editors of the 1623 Folio affirmed that Shakespeare’s plays were offered to the public “cur’d, and perfect of their limbes [...] absolute in their numbers, as he conceived them”. They claimed to have collected and published the plays because, with previous publications, readers had been “abus’d with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of iniurious impostors”. It is evident that these declarations show a defensive attitude, for the editors could not ignore that the texts they included in the Folio had been collected from a variety of sources, including some “stolne and surreptitious copies”.

Sylvia Beach, who felt responsible for the 1922 *Ulysses*, showed what amounted to the same textual consciousness, although her preoccupations specifically concerned the edition at hand, when she signed the famous sentence “The publisher asks the reader’s indulgence for typographical errors unavoidable in the exceptional circumstances”.

It is precisely from these two editorial predicaments that the whole adventure of twentieth-century textual scholarship originated, and that the search for the so-called “author’s final intentions” received its most significant impulse as well as its most radical challenge, in more recent times, as an illusory category¹¹.

The story of scholarly editing as regards Shakespeare’s plays is that of a course in which each new step at the same time incorporates and negates previous accomplishments. In a way, it can be affirmed that all Shakespeare editions are highly collaborative enterprises, in that they all have “precursory authors”, although they often disown them. Paul Werstine suggests that the infinite number of rejections and renovations is due to the lack of records: “Each new edition”, he says, “becomes the occasion for the exposure of past falsifications. Cast in such terms, the process of textual renovation is potentially limitless since there is no documentary record of the plays’ genesis or transmission in manuscript, which might fix limits on the idealized author’s purposes” (Werstine 1995: 253); and indeed, the discovery of “the idealized author’s purposes” has been the principal object of all Shakespearean textual criticism. Accompanied by a number of (largely fictional) biographies that try to capture the “idealized man”, fostered by the frustration that derives from the lack of evidence about both man and author, editions have evolved from the dictatorship of eighteenth-century editors who established Shakespeare’s texts by arbitrarily conflating different readings, modernizing spelling, substituting words, regularising versification, to the revolutionary idea, which has gained ground since the 1980s, that each of the texts transmitted, however “maimed and deformed” should be considered as an independent text; and, finally, to the now prevailing tendency of allegedly impersonal computerized attribution studies that promise to identify

¹¹ Jerome McGann argued against the editorial principle of “final authorial intentions” as founded on the Romantic idea, or ideology, of the isolated author, and developed his argument “for a socialized concept of authorship and textual authority.” He maintained that “literary works are fundamentally social rather than personal or psychological products”; that “authority is a social nexus, not a personal possession” (1983: 8, 44-45, 48).

(scientifically?) Shakespeare's "original" by distributing amongst other authors what is believed to "corrupt" the "genuine" text; a process that fatally ends in a dispersion of authorship. Brian Vickers is the scholar who most authoritatively represents this trend of attribution studies, and he has been criticised precisely because the extremely sophisticated procedures that tend to "purify" the Shakespearean text and reconstruct what is supposed to be the author's purpose ultimately culminate in the text's disintegration:

The complex graphs and tables that fill the works of scholars in the Shakespeare authorship debate conceal the inherent impossibility of what they are seeking to attain. As Vickers breaks Shakespeare down into smaller and smaller linguistic units, he seems further and further away from seeing him "steadily and whole" (Betteridge and Thompson, 2016: 266).

But the category of authorship is being attacked also in different ways, the most promising (or ominous) being the notion of collaboration. As de Grazia and Stallybrass observe, "We need [...] to rethink Shakespeare in relation to our new knowledge of collaborative writing, collaborative printing, and the historical contingencies of textual production" (1993: 279).

Furthermore, the notion of collaboration is also producing a quasi-heretical body of reflections developed by those critics who describe the process of composition and production of plays as an inextricably collaborative enterprise in which authorship is structurally shared, and therefore fatally shattered (see, in particular, Masten 1997). This shift in perspective may have deep consequences on the way in which we regard and assess texts, and also on the way in which we conceptualise the idea of Author and authorship itself.

Obviously, the case of *Ulysses* and, more generally, of Joyce's legacy poses different problems and suggests different approaches, mainly on account of the many documents of composition and transmission that are extant. However, it can be argued that – rather paradoxically – while in the case of Shakespeare it was the absence of manuscripts that stimulated the immense, and often innovative, body

of textual research, in the case of Joyce the same stimulus was determined by the presence of an immense body of pre-publication documents.

It is a fact that, as Michael Groden points out, “[m]anuscript study [...] constituted a major aspect of Joyce scholarship from the start” (2010: 82). But research into Joyce manuscripts was made prominent, (and became a collective enterprise) after – and thanks to – the publication, in 1984, of Gabler’s *Ulysses*. Gabler rightly affirmed that the synoptic text he constructed and displayed on the left-hand page of his edition, the “continuous manuscript text”, as he called it, was “the most innovative feature of [his] edition” (1984: 1901). However, he considered innovation as a feature of the edition itself, and as an example for future similar enterprises; while he probably did not perceive that, from the way in which he conceived and displayed the process of the text’s composition, he was preparing the stage for the explosion of Joyce genetic criticism. The investigation of distinct phases of composition as independent texts was precisely the way in which the most radical trend of genetic criticism started to manage Joyce manuscripts.

But textual work in the 1980s also prepared a revolution in Shakespeare scholarship. The tip of the iceberg was the publication, in 1986, of the Oxford Shakespeare *Complete Works*, edited by Stanley Wells and Gary Taylor, where the 1608 “bad” *King Lear* Quarto was published alongside the 1623 Folio edition. Evidently, the notion of revision – which in those years was one of the main contentions in Shakespeare textual scholarship – was taking the place of the idea of “corruption”, and the investigation of distinct texts was seriously questioning the practice of conflated editions. This was a bold decision that militated, as Stanley Wells observed, against “a flattening process that seeks uniformity and denies diversity” (1986: 312); and indeed, between the 1980s and the 1990s, such ideas as “instability”, “uncertainty”, “multiplicity”, “mobility”, “indeterminacy” started to gain ground in discussions concerning both Shakespeare’s and Joyce’s

texts¹²; and it is remarkable that what Stanley Wells discusses as “a desire for stability” emerging from all editorial work on Shakespeare’s text, which is continually frustrated by multiplicity and instability (1988: *passim*), has a counterpart in what, in Jerome McGann’s review of Gabler’s edition, has been described as “an experience [that] should remove forever that illusion of fixity and permanence we normally take from literary works because they so often come to us wearing their masks of permanence” (1985: 291). In the case of Shakespeare, no standard edition will ever exist, and the “desire for stability” (Wells, 1986: 306) is inevitably doomed to frustration; but will we ever have a *Ulysses* as Joyce wrote it?¹³ Is Gabler’s “imagination of Joyce’s work” (McGann, 1985: 290) no less illusory than the construction of “the idealised author’s purposes” in the case of Shakespeare?

But it is also research into the materiality of books and their collaborative creation that is starting to gain ground in the field of Joyce studies. Notably, Groden questions Gabler’s “emphasis on Joyce the isolated writer at the expense of the other participants in the publishing process” (2010: 104); and, in his 2013 essay, significantly entitled “Reflections on Textual Editing in the Time of the History of the Book”, in which one of the books examined is precisely the 1922 *Ulysses*, Wim Van Mierlo announces a new sociological and bibliographical turn also as regards late modern works. If, as Van Mierlo predicts, a new layer of “social editing” is going to complement textual research, then, also in the case of Joyce, a dispersal of the notion of Authorship may be waiting for us just around the corner.

¹² As regards Shakespeare see, among others, Wells, 1986; Ioppolo, 1991; Orgel 1991; de Grazia and Stallybrass, 1993; for Joyce, see McGann, 1985 and, more recently, Groden, 2010.

¹³ The study of the Paul Léon papers is questioning some of the accepted ideas about “*Ulysses* as Joyce wrote it”, for example dismantling, at least in part, the belief that the episodes were written sequentially. Michael Groden does this in particular in the case of “Sirens” (2010: 193-195).

All evidence, therefore, shows that the study of Joyce's manuscripts, not differently from the study of the printed editions of Shakespeare's plays, is and will remain a creative work in progress. De Grazia and Stallybrass raise the problem of the instability of Shakespeare's text even in the case of the Folio editions that have been preserved: "Because of the printing-house practice of correcting proofs during the course of printing and then indiscriminately assembling corrected and uncorrected sheets, it is highly probable that no two copies of the Folio are identical" (1993: 260); and the officially sanctioned Gabler *Ulysses* we read is a remote ideal representation of the book "as Joyce wrote it".

Fortunately, these issues still attract editorial attention and inspire further critical and theoretical reasoning; for, both as editors and readers, we have always been conscious of being in the presence of those texts that resist any attempt to be crystallized into definitive forms; of those rare discourses that, as Foucault says, "are said indefinitely, remain said, and are to be said again"; those discourses that allow "the (endless) construction of new discourses" (1981: 57).

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THE LINGUISTIC DRAMA IN JOYCE AND SHAKESPEARE

We probably have not yet taken the measure of the implications of drama for Joyce's work and its influence on his aesthetic choices, not only in the beginning, but throughout his writing career. The artist as a young man wanted above all to become a dramatist, like his model Henrik Ibsen. This plan repeatedly failed. His first foray into drama, a play entitled *A Brilliant Career*, was rejected by William Archer, the London critic and the translator of Ibsen. The young Joyce destroyed this first attempt, and today the only trace of the play is the letter sent by Archer in September 1900. Significantly, Archer mentions Shakespeare when reproaching Joyce for his lack of focus and poorly drawn characters. After briefly praising his "gift of easy, natural and yet effective dialogue," Archer goes on to complain:

On the whole, however, you seem to me to be deficient as yet in the power of projecting characters so as to seize upon the reader's attention and kindle his imagination. It is true that you unduly handicap yourself in this respect by crowding your stage with such a multitude of figures that Shakespeare himself could scarcely individualize them. (*JIII* 79)

Shakespeare thus appears in his canonical role as the epitome, the ideal of dramatic writing in English, against which everything will eventually be gauged—the measure for measuring dramatic excellence. Once stated that Shakespeare could not individualize so many characters, the young Irishman's pretention would be glaringly evident should he not reduce their number. In Archer's view, competition

with Shakespeare is unconceivable. As John McCourt provocatively phrases it, “[f]or James Joyce, minor poet, failed playwright, getting the better of William Shakespeare was always going to be a challenge” (Mccourt 2015: 72).

When Joyce theorizes the notion of drama in his youthful essay “Drama and Life” (1900), he embarks on a neo-Hegelian diachronic progression, whereby the idea of “drama” takes form in various historical periods, beginning with the Greeks. Greek drama, however, is soon “played out” (*OCPW* 23), and the next expected stage in the historical realization of drama—Elizabethan drama—proves a false track. In lines that have often been quoted to illustrate Joyce’s derogatory view of Shakespeare, he claims the latter was but “a literary artist,” since “far from mere drama, [his work] was literature in dialogue” (*OCPW* 23). The phrase is to be understood in the dismissive sense of Verlaine’s *Art Poétique*: “*tout le reste est littérature*”: the rest is—not silence—but literature.¹ Further, Joyce compares Shakespeare to Ibsen, leading him to affirm the superiority of the second, alluded to via one of his later plays, *The Master Builder* (1892):

“If a sanity rules the mind of the dramatic world there will be accepted what is now the faith of the few, then will be past dispute written up the respective grades of *Macbeth* and *The Master Builder*.” (*OCPW* 25-26)

Stanislaus confirmed this polar opposition when he noted in *My Brother’s Keeper* that his brother’s attitude towards Shakespeare “was vitiated by his cult of Ibsen” (*MBK* 99). Such critical views require to be placed back in the context of late nineteenth-century theatrical life: there would have been much in what Shakespeare’s name evoked in Joyce’s time to oppose him to Ibsen—seemingly the whole canon of English drama and the tradition it had bequeathed to the British stage,

¹ The distinction between literature and drama owes much to Verlaine, but Joyce also borrowed from Bosanquet’s *History of Aesthetics* and from the other great source of his essay, Richard Wagner’s “The Art-Work of the Future” (see *OCPW* 292 n.1 and *CW* 39-40 n.2). Commentators are quick to note that this dismissal would not last further than *A Portrait*, where literature becomes “the highest and most spiritual art” (*P* 214).

whilst Ibsen was usually censored and rarely performed. At stake beyond the Shakespearean corpus is therefore Shakespeare's "cultural eminence and centrality," within a colonial cultural logic, as Andrew Gibson convincingly argues in his study of "Scylla and Charybdis."² In other words, Shakespeare represented the system, the institutionalization of drama, and even its debasement on the commercial stage. The same actors would often feature in Shakespearean tragedies as in the most commercial contemporary plays, like the famous Herbert Beerbohm Tree, who played all the canonical Shakespearean parts, but also Svengali in George du Maurier's popular melodrama, *Trilby* (1895). Shakespeare and his work had themselves become stereotypical, a cliché of the British stage and of the cultural worship denounced by Shaw when, in his preface to *Three Plays for Puritans* (1901), he mocked his contemporaries' "Bardolatry" (Shaw 1965: 750).³ Thus the young Joyce, whatever might have been his natural penchant for Shakespeare's linguistic mastery, chose to despise the too successful playwright, actor, director and theatre-manager of the Elizabethan era. Faithful to his younger self's views, this is how—through the prism of Stephen's theory—he would later present Shakespeare in "Scylla & Charybdis."

Joyce's fascination for Shakespearean language, however, is a constant, undeniable feature of his work. Stanislaus tells us that his brother knew "by heart many passages and most of the songs of Shakespeare's plays" (*MBK* 100). This is manifest again in "Scylla and Charybdis": although Stephen denounces the scholarly "bardolatry" of his time, and particularly that of the Irish Revival, Joyce's knowledge of the Shakespearean texts and his capacity at playing with them are what the episode mainly displays, even beyond Stephen's

² Andrew Gibson offers a remarkable re-contextualization of the episode within its contemporary debates. See *Joyce's Revenge*, particularly chapter 3, "Gentle Will is being Roughly Handled: 'Scylla and Charybdis,'" (Gibson 2002: 60-80). Gibson's study is essential to understand how Shakespeare became the chief symbol of English cultural and literary nationalism in the 1880-1920 period, and the part played by Victorian and Edwardian bardolatry in the literary manifestations of English cultural nationalism.

³ See also Black (1995), 58.

theory. What Joyce despised was the ignorant worship of Shakespeare, and he wanted to show the Revival he knew his Shakespeare better than they did.⁴ When years later Frank Budgen put to Joyce the oft-quoted question of the desert-island book, his only hesitation was between Dante and Shakespeare, and in the end, he concluded: “[t]he Englishman is richer and would get my vote” (Budgen 1972: 184).

In fact, “Drama and Life” already conferred upon Shakespeare some innate merits. Even before linguistic mastery came “humour,” immediately followed by “eloquence, a gift of seraphic music, theatrical instincts” (*OCPW* 23). Shakespeare’s work was dismissed as literature—i.e. fit to cumber library shelves—, but Joyce later illustrated the rich possibilities of such dramatic literature by setting the explicitly Shakespearean episode of *Ulysses* in the library: “literature in dialogue” (*OCPW* 22) is indeed what constitutes “Scylla and Charybdis.”⁵ And such dialogue may be considered the essential injection of drama into Joyce’s fiction.

The use of Shakespearean references in the “Drama and Life” essay further betrayed a much more positive appreciation of the Elizabethan playwright than its explicit condemnation of Shakespeare seemed to suggest. Whilst Joyce praised Ibsen’s *The Master Builder* above *Macbeth*, it was nevertheless to a phrase from *Macbeth* that he reverted to express his neo-Hegelian view of the historical progression of drama, claiming that previous forms had “done their work as prologues to the swelling act” (*OCPW* 24). By this phrase, in an aside in Act I, Macbeth announces his belief in the irrevocable progression of his own time and fate:

⁴ See Gibson (2002), 60-80.

⁵ Richard Brown has offered a pertinent analysis of the “Drama and Life” essay, showing how the terms in which Joyce praises Shakespeare’s plays (“Shakespeare was above all a literary artist”; “his art is literature in dialogue,” *OCPW* 23) fit his own later works, announcing how Joyce’s debt to Shakespeare would transpire in his dialogical literary writing (Brown, 1997: 95). Brown offers a remarkable study of Joyce’s reflection on the Shakespearean corpus, of his awareness of the European reception of Shakespeare, as well as an evaluation of his use of Shakespeare in the context of WWI Zürich (see also Brown 1999).

Two truths are told
As happy prologues to the swelling act
Of the imperial theme” (*Macbeth* I.iii.128-30).

Thus, although *Macbeth* itself was explicitly dismissed, it was nevertheless a testimony to Shakespeare’s inescapable influence that it required a meta-textual metaphor from that very play to talk about the historical realization of drama from which seemingly Shakespeare had been largely excluded.

Even more symptomatically, Joyce resorted to one of the most famous and theatrical of Shakespearean creations when attempting to define the essential “spirit” of drama, which he called “a very Ariel” (*OCPW* 25). In *The Tempest*, Ariel is both the tool and the embodiment of Prospero’s magic and of his control over plot and stage effects. In addition, *The Tempest* itself functions as a self-referential *mise en abyme* and as a reflection on Shakespeare’s own theatrical control and mastery at the end of his career. Thus, in spite of Joyce’s surface criticism of Shakespeare as the embodiment of institutionalised theatre, as an exemplum of drama degraded into literature, *Ariel*, the very symbol of Shakespeare’s craft, was Joyce’s final choice of a metaphor for the elusive spirit of drama.⁶

Joyce’s second play, *Exiles*, was completed in 1915. Published in 1918, it did not meet with much approval, even from those—such as William Butler Yeats or Ezra Pound—who usually supported Joyce’s work.⁷ After being refused in Dublin and London, *Exiles*—

⁶ In *Finnegans Wake*, Ariel will on the contrary embody the commercial spirit of consumer society, as the song by which he celebrates his upcoming freedom (“where the bee sucks there suck I,” *The Tempest* 5.1.88-94) becomes the urban shopper’s motto “where the bus stops there shop I” (*FW* 540.15-16).

⁷ In a letter from 7 September 1915, Ezra Pound complained that “[he didn’t] think [*Exiles*] nearly as intense as ‘The Portrait,’” and abruptly pronounced: “It won’t do for the stage” (*L II*, 365-66). In 1917, William Butler Yeats, writing to refuse it on behalf of the Abbey Theatre, stated that he did “not think it at all so good as ‘A Portrait of the Artist’ which [he] read with great excitement and recommended to many people” (*L II*, 405). Concerning Joyce’s attempts to get the play published and performed, and its rejec-

faithful to its title—was performed for the first time not in English but in German in Munich in 1919. In Joyce’s own words, this production was a “flop” and a “fiasco” (*JJII*, 462). In 1924, the play eventually premiered in English in New York, and two years later was performed at the Regent Theatre by the London Stage Society. These were the only productions to take place during Joyce’s lifetime, and the reviews were uniformly critical.⁸ Even today, critics still debate the fitness of *Exiles* for the stage, and—with the notable exception of Harold Pinter’s highly successful 1970 and 1971 productions—it has never achieved proper recognition in the Joycean oeuvre, except in the eyes of some scholars, and even there usually only as a tool for reflecting on other works—mainly *Ulysses*. The play has always remained in the shadow of the great works of fiction.

Exiles, however, may profitably be examined in connection with Joyce’s ambivalent relation to Shakespeare. One particularly striking reference leads to the heart of the linguistic question. In Act III, Richard Rowan enters with the following exchange, borrowing from a famous quote in *The Tempest*:

RICHARD

(stands in the doorway, observing [Beatrice] for some moments) There are demons *(he points out towards the strand)* out there. I heard them jabbering since dawn.

BEATRICE

(starts to her feet) Mr Rowan!

RICHARD

I assure you. The isle is full of noises. Yours also. *Otherwise I could not see you*, it said. And her voice. And his voice. ...⁹

tion by the Abbey Theatre in Dublin and the Stage Society in London, see *JJII*, 401-2, 412, 415-16.

⁸ For a survey of the productions of *Exiles* from 1918 to 1977, see John Mac-Nicholas (1981).

⁹ *Poems and Exiles*, 244. I am using the more recent edition of the play by J. C. C. Mays.

The reference to Shakespeare's famous line, "[t]he isle is full of noises," is unmistakable. A study of the manuscript even reveals that Joyce changed "island" into "isle." The subsequent words, however, may be confusing: there is some debate among editors about "noises," which seems to have first appeared as "voices," before Joyce changed it to "noises." "Voices" would be more coherent with what immediately follows ("And her voice. And his voice"), but some editors contend that Joyce may have deliberately chosen to show Richard was tired, and also to allude more clearly to the Shakespeare quote, which has "noises," but refers to "voices" very soon after.¹⁰ The complete speech is from the second scene in Act 3 in *The Tempest*, when Caliban is plotting to overthrow Prospero with the help of Trinculo and Stephano. The two men have heard the hidden Ariel's music, and believe it is the work of devils. Caliban reassures them, in what may be the most poetic passage in the play:

Be not afeared; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometimes voices,
That if I then had waked after long sleep,
Will make me sleep again; and then in dreaming,
The clouds methoughts would open, and show riches
Ready to drop upon me, that when I waked
I cried to dream again. (*The Tempest*, III. ii.127-135)

In lines that have often been considered a poetic and political turning-point in the play, Caliban proves that, not only has he profited from Prospero's language lessons, but he also benefits from some privileged, spiritual link with the enchanted isle, of which he is the sole native. The music, to him, is not a threat, and his poetic voice even merges with it, testifying to his capacity to speak for the island, less rationally but perhaps more convincingly than Prospero. At the end of the play, he will be left alone, freed like the spirits and sole mortal

¹⁰ See MacNicholas 1979: 127-28.

master of the island, when Prospero and all the others go back to their less enchanted dukedoms and principalities. In similar fashion, Richard (unlike his rival Robert who at the end of *Exiles* leaves for England) remains in Dublin, in his own “isle [...] full of noises,” where he has, in contradistinction to Caliban, peopled the island, and an heir will ensure the continuity of his presence.

There are two reasons to insist on this quote from *The Tempest* in *Exiles*. The first is that it states very explicitly the polyphony (“voice(s)”) by which Joyce conveys the Ireland he knew, and more specifically the complex “semicolonial” state of the country.¹¹ One could also quote Emer Nolan’s most perceptive remark that Joyce had been “unable to articulate in its full complexity” the “divided consciousness of the colonial subject” in his writings about Ireland, and that he had only succeeded in doing so in his fiction (Nolan 1995: 130). For it is the dramatic, dialogical narrative technique in his fiction—inherited from dramatic writing—that best expresses this divided consciousness. Joyce lets this “island full of noises” and “voice(s)” speak through him and transmutes it into Bakhtinian polyphony—the “natural” dialogue for which he has such an incredible ear, as Archer noted from his first attempt at playwriting (*JJII* 79). The obvious instances of this dramatic technique are to be found everywhere in Joyce’s work, from “Ivy Day in the Committee Room,” through the Christmas dinner scene in *A Portrait* or the “Cyclops” episode of *Ulysses*, and up to *Finnegans Wake* where it seems to be not only present in the dialogical passages such as the “Mutt and Jute” dialogue, but also embedded in the very structure of the language.

Shakespeare’s history plays—themselves often based on conflicting historical testimonies, such as the Holinshed *Chronicles* of 1577—were a perfect model for the faithful expression of complex historical conflicts in which one would not want to decide between

¹¹ “Semicolonial” is Derek Attridge and Marjorie Howes’s felicitous phrase, borrowed from *Finnegans Wake* (152.16) in their remarkable introduction to the collection of essays entitled *Semicolonial Joyce* (Attridge 2000: 1-20).

two, or more, equally valid competing truths.¹² Replacing an either/or alternative logic with a both/and inclusive logic is often necessary to gain a full and subtle understanding of many of Shakespeare's plays. And the refusal to be limited to a single univocal truth, as well as the recourse to dialogism and polyphony—to use Bakhtin's terms, although Bakhtin mostly contended drama was monological—are evidently part of what Joyce chose to borrow and adapt from Shakespeare. Thus Robert's isle is full of noises, or voices, just like Shakespeare's enchanted isle, or stage, is full of noises and of his players' voices.

Another reason to insist on the *Tempest* quotation is the character of Caliban himself, which has become such a fundamental figure in postcolonial studies. Leela Gandhi, in her *Critical Introduction to Postcolonial Theory*, even identifies what she calls a “Caliban paradigm” (Gandhi 1998: 148), based on the famous lines uttered by Caliban in his first appearance on stage when, in response to Prospero's claim that he has treated him well and, particularly, taught him to speak, he retorts:

You taught me language, and my profit on't
Is, I know how to curse. The red plague rid you
For learning me your language! (*The Tempest*, I.ii.363-365)

The post-colonial adaptation of Caliban by the francophone poet from Martinique Aimé Césaire has a more violent image to convey the result of this linguistic apprenticeship:

... *je sais que je t'aurai.*
Empalé. Et au pieu que tu auras toi-même aiguisé. (Césaire 1969: 87-88)¹³

¹² My conclusions will be quickly summed up here, since I have already made this point in a previous article, “Shakespeare's Theater and the Critique of Mythmaking Historiography” (Pelaschiar 2015: 1-20).

¹³ “I know I will get you / Impaled. And on the stake you will have sharpened yourself” (translation mine, but see also Crispin's translation, Césaire 2000: 57-58).

The stake of the colonised slave—the language he has learnt—is mightier than the pen and the sword combined. Leela Gandhi’s “Caliban paradigm” designates specifically this appropriation of the coloniser’s language by the colonised and its use against the master. “Writer-appropriators,” as she terms them, like Césaire, simultaneously adopt *and* reject this language. They both “recognise and subvert the authority of imperial textuality” (Ghandi 1998: 148).

Joyce’s allusion to Caliban in *Exiles*, and the fact that he places Caliban’s words in the mouth of his alter ego, the fantasized and successful returning writer Richard, are both revealing. Joyce does not fully develop the Caliban paradigm in his theatre but, in his fiction writing, he progressively achieves this simultaneous adoption and rejection of a coloniser’s language and, as I will contend, Shakespeare provides the model for the very paradigm that will be turned against him. He is the object of the attack because of his overwhelming cultural preeminence: Shakespeare’s language has *de facto* become the emblem of English language as a whole.¹⁴ And Shakespeare is also the model, because the manner in which Joyce rejected English and crafted his linguistic subversion was eminently Shakespearean.

Clarifying this point requires another examination of *Exiles*. Making sense of the play is a Joycean struggle: for many Joyce scholars, even before analysing the reasons for their first impression, the play does not ring true. As Vicki Mahaffey has noted, they do not recognize in it what they often prize more than anything in Joyce’s work—his humour and irony.¹⁵ A couple of notable scholars, however, have convincingly defended the play: Jean-Michel Rabaté has recently prefaced the excellent new French translation of *Exiles* by Jean-Michel Déprats, whilst David Kurnick, in an original take on the major novelists, Joyce among them, who tried and failed to be play-

¹⁴ In Italian or French, outside academic circles, “*la lingua di Shakespeare*” or “*la langue de Shakespeare*” are not references to Early Modern English, but periphrases for English in general.

¹⁵ See Mahaffey 2004: especially 172 and 186. For an illustration, see Benstock 1984.

wrights, interprets the play as thought-provoking post-realist drama.¹⁶ I thus realised it was necessary to go beyond the biographical approach, in which the play is viewed as an immature daydream, in search of what Joyce had truly wanted to do with *Exiles*. And as often with Joyce's writing, the answer is first and foremost linguistic. Joyce wanted to write a play and, as transpires from his early essays, to him drama was associated with truthfulness and authenticity. In *Exiles*—unlike in any other of his works—his approach consisted in producing a sincere, genuine language.

Dramatic language is language addressed to someone—ultimately, the audience, but more immediately, another character; and it is language which is not so much about something or someone, but coming from inside someone—a character. Thus the question of linguistic honesty is paramount in drama. By its very nature, drama is the genre in which the authenticity of language will be tested. This is perhaps best exemplified by the one Shakespeare play that has always been central to Joyce's work, from his Trieste lectures to *Finnegans Wake*—*Hamlet*.¹⁷ “What's Hecuba to him, or he to Hecuba, / That he should weep for her?” as Hamlet famously asks about the player (II.ii.518): the question of authenticity, of conveying authenticity, is at the heart of Shakespeare's tragedy. To borrow Diderot's famous title, this is the “paradox of the actor”: the less real feeling in the actor, the more real feeling in the spectator.¹⁸ Hamlet cannot believe that the actor seems more sincere than the real person with their true feelings. But an actor is himself playing Hamlet, who is himself playing a part—and a dangerous part—at court, and reflecting on the apparent genuineness and conviction of another actor playing an actor. Such *mise en abyme* probably explains Joyce's fascination for the play

¹⁶ See Rabaté 2012 (in French), and his earlier article in English (Rabaté 1989), as well as Kurnick 2012, particularly the sub-chapter entitled “Ibsen, *Exiles*, and the Scene of Sex” (Kurnick 2012: 167-77).

¹⁷ About the Trieste lectures, see McCourt 2015. On *Hamlet* in *Finnegans Wake*, see Cheng 1984.

¹⁸ *Le Paradoxe sur le comédien* (Diderot 1996).

which, more than any other, illustrated how theatre, which is by essence the reign of illusion, is also paradoxically where inauthenticity can be unmasked—by theatre itself. The play within the play, the *Mousetrap*, is *in fine* what catches the conscience of the king, and confirms his treachery to Hamlet. The tragedy is also essentially about language, about translating the characters' intentions and experiences into words, and making them meaningful to their interlocutors—or failing to do so.¹⁹ From the very first confrontation with the ghost of Hamlet's father ("Thou art a scholar; speak to it, Horatio," I.i.42), *Hamlet* is about finding a translator, or rather a translation—the right language for the right person. *Hamlet* is not only about authenticity, but specifically about finding an authentic *language*.

Similarly, what Richard Rowan is striving for in *Exiles* is the honesty, the straightforwardness of his language and its transparent conveyance of true feelings—primarily in relation to Bertha, but also, once his little deceptions have been brought to light, with Robert. For Richard equally imposes this demand for authenticity on others. Eventually, Bertha, who is less educated but no less sincere than Richard, gets the better of him: she exposes the insincerity underlying his very quest for sincerity, as he risks pursuing self-aggrandisement and power over others rather than the truth of his and others' feelings. In a perverse twist, the search for truth and genuineness may itself be a pose, a role, in which the ego recovers from its narcissistic loss, and where, paradoxically, inauthenticity covertly survives and emerges intact, even fortified.²⁰

Linguistically, *Exiles* is a strange Joycean artefact. It develops an inhabitual asceticism, in search of the pure, elevated language that would be fit for drama—or fit, rather, for the idea, or ideal, of drama Joyce had developed. In his 1909 review of George Bernard Shaw's *The Shewing Up of Blanco Posnet*, Joyce had regretted the absence

¹⁹ See Ewbank 2004.

²⁰ This phenomenon may also be observed at the various stages of Stephen's progression in *A Portrait of the Artist as a Young Man*, most evidently in the chapter openings.

“*dello stile nobile e parco che conviene al drammaturgo moderno*” (OCPW 227).²¹ The phrase well describes what he later attempted to achieve in *Exiles* where, with the exception of the child and of the old servant—and of Bertha, but only in her exchanges with them—there are no contractions in the dialogue. Joyce’s first attempt at authenticity was therefore to fashion a noble language that would correspond to the nobility of his characters’ feelings, and for that purpose to spare and cut all the superficialities to retain only the essential in language. Unlike most of what he has written elsewhere, consequently, this language does not quote, nor carry clichés or hackneyed formulas. With the exception of Robert’s occasional Nietzschean borrowings,²² the text displays an attempt by the characters—and beyond them by Joyce—to get to the heart of things with unmediated directness. But this is not as humorous or ironic as the referential language which can be found almost everywhere else in Joyce’s works, which quotes from everything and everyone, accumulating the clichés of daily conversations, the catch phrases of popular culture, as well as citations from famous writers.

Revealingly, after Bertha exposes him at the end of the second act, Richard disappears, literally leaving the stage to his rival, and then does not return until a third of the last act has elapsed. His reappearance is combined with the discovery of the island’s polyphony. It is tempting, in light of the concomitant publication of *A Portrait*, to interpret Richard’s “[t]he isle is full of noises” (and “voice(s)”) as an equivalent of Stephen Dedalus’s dissatisfaction with the nets that hinder the Irishman’s soul:

When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets. (*P* 203)

In a series of exchanges that structure the fifth chapter, Stephen finds himself pitted against a succession of voices, each representing one of

²¹ “... of the noble, spare style that befits a modern playwright” (OCPW 154).

²² See Mahaffey 2004: 187-89, as well as MacNicholas 1975: 29.

these nets. But relating Richard's words to Caliban further announces that, ultimately, the writer is prepared to listen to these voices and allow them to speak through him, and—like Caliban—in the very process to subvert them. Thus, instead of adopting a spare, ascetic style, the author will welcome within his own the profusion and richness of multiple voices, in true Bakhtinian fashion.²³ The moment of this decision is dramatized in *Exiles*, but will be gradually implemented, not in drama, but in Joyce's fiction: eventually, the interlace of voices becomes a continuous form of multiple internal dialogism, where individual voices are nearly impossible to disentangle, except within the intense concentration and collective effort of a *Finnegans Wake* reading group. Not that Joyce abandoned the search for authenticity, but that he seemed to realize that what he was best at, was not so much the striving for an authentic language, but the unmasking of the myriad inauthenticities that nestle at the heart of language. The unmasking is effected in the dialogic confrontation between voices and confirmed by the reader's critical gaze.

In *Ulysses*, particularly in the second half of the book, and even more evidently in *Finnegans Wake*, the focus of experimentation is no longer only narrative or stylistic, but linguistic. It would be tempting to think that playing with the materiality of language diverted Joyce's work from drama, especially since, *de facto*, he no longer produced anything within the dramatic genre. I will contend, on the contrary, that wordplay carried to the point of *Wakese* highlights the specific qualities of dramatic language, and that Shakespeare's influence is essential in this regard, be it only because he offered a perfectly mastered example of the hybridity of language that so fascinated Joyce.

Dramatic language is by its very nature poised half way between writing and speech.²⁴ Evidently, drama is first written, and then destined to be spoken aloud from the stage. Such hybridity, however, pertains even more deeply to the nature of dramatic language, wherein

²³ Cf. "Discourse in the Novel" (Bakhtin 1981: 259-422).

²⁴ See Larthomas 1980: *passim*.

the written words must ring true when spoken. Thus they are, from the start, written as spoken language. Even within traditional metrical constraints, this rule applies: the longevity of blank verse on the English stage has often been explained by the pliability of iambic pentameters. The progression in Shakespeare's plays is notable in this respect, the flexibility of the lines increasing in the later plays, like *The Tempest* (1611), compared to earlier ones, such as *Richard III* (1593): more irregularities and enjambments, many more feminine endings, and even a fair number of shorter or longer lines. For all its set prosody, the free-flow of Shakespeare's blank verse followed its natural penchant to gradually turn into natural speech, a testimony to this written/spoken hybridity of dramatic language.

Such hybridity is often what makes wordplay possible. The linguistic deconstruction of Wakeese depends for a large part on the simultaneous reading and (possibly inward) hearing of the portmanteau words. In order to understand even a simple play on words like, for instance, "there's no plagues like rome" (*FW* 465.34-35), the reader must turn into both a reader-listener and a reader-player, who utters at least mentally "there's no place like home" so that they can activate the auditory recognition of the well-known cliché through paronomasia. It is only by testing the distance between the set phrase and Joyce's linguistic transformation that they will associate the Biblical "plagues" of Egypt with the word "place," a place that should be "home" (hence Ireland), but can no longer be home because it is plagued by Rome, i.e. the Roman Catholic Church. Joyce plays on the very process of the cognitive apprehension involved in reading, which demands both the recognition of complete words or phrases and the syllabic reading of what is actually seen on the page, by setting the global apprehension against the letter-by-letter deciphering. He reinvests the auditory dimension of global word-reading by having us visually decipher a word which is at odds with what we mentally hear as we read. It is not simple opposition, but meaningful opposition that is thus built up: very often, the wordplay is there to debunk seriousness or sacrality. Like Shakespeare, Joyce enjoyed hearing the scatological in eschatological and the hole in holy. Thus, within the internal

resonance of the cliché, and out of step with what is actually printed on the page, is suggested—but never imposed—the full meaning of what one would hesitate to call simply a “pun.” Perhaps the best explanation for the hybrid nature of Wakeese comes from a writer whose expertise in dramatic writing would soon be revealed: in his 1929 article about *Work in Progress*, Samuel Beckett wrote, provocatively but enlighteningly, of Joyce’s language,

You complain that this stuff is not written in English. It is not written at all. It is not to be read—or rather it is not only to be read. It is to be looked at and listened to. (Beckett 1972: 14).

Joyce did not only go to Shakespeare because of his dramatic focus on authenticity, but also because of the manner in which Shakespeare strove to unmask inauthenticity, and to do so linguistically. In his introduction to *Shakespeare and Language*, Jonathan Hope studies for instance how Shakespeare’s linguistic creations tend to be recombinations of existing elements rather than plain borrowings. Characters that only borrow are usually treated with derision. To echo a famous phrase from the first act of *Love’s Labour’s Lost*: “[t]hey have been at a great feast of languages, and stolen the scraps” (V.i.37-38). The truly creative characters do not borrow, but recombine. In a similar process, Joyce’s unmasking of inauthentic language takes place when the reader’s perspicacity recognizes the difference between the characters who speak in borrowed clichés, and those who can be fully creative with language and, like the witty Shakespearean characters, play and recombine existing elements.

A major difference between Joyce and Shakespeare, however, is the historically determined state of the language with which they were working. Shakespeare was granted such leeway and freedom with language by the pre-dictionary, and for a great part pre-literate, state of Early Modern English. I am borrowing here from Jonathan Hope, who stresses the primacy of spoken language (the “tongue”) over written language in Early Modern English, and analyses this culture as essentially in transition between orality and literacy (Hope 2004: 13). The “fluidity” of the language involved unfixed spelling, and a generally

unstandardized nature of language, to be contrasted with the prescriptive nature of language that began to impose itself in the eighteenth century, and was paramount from the nineteenth onwards. Shakespeare played with a language that conceived of words as phonetic entities to which several meanings could be associated (“I,” “eye,” and “aye”; or “sole” and “soul”). It is the very nature of the word which is at stake here: “soul” and “sole” were not two different words that could be linked by their phonic resemblance, but rather a single word, employed in reference to two different things. Early Modern speakers and writers tended to use language “as a route into a flux of representations, not as a set of containers in which to bottle up meaning” (Hope 2004: 13). To understand the mindset induced by this linguistic situation, we should, in Hope’s felicitous formula, “think of meaning as a body of liquid through which we swim, rather than as a set of points about which we hop” (Hope 2004: 13).²⁵ Readers of *Finnegans Wake* will certainly feel at home with such linguistic fluidity and recognize instinctively what Hope is conveying, for in such matters Joyce and Shakespeare are doing strikingly similar things. An obvious illustration, as François Laroque has recently noted, is the treatment given to Shakespeare’s very name in *Finnegans Wake* (Laroque 2013: 58-9). Whereas historically we find Shakspeare, Shakespear, Shaxper, Shaksper, or even Shaxberd, in *Finnegans Wake* we discover a whole litany of “Shikespower” (47.19), Shapekeeper (123.24), Chickspeer (145.26), Shakespill and eggs” (161.31), Shakhisbeard (177.32), Scheekspair (191.2), “Shakefork” (274.4) or “Great Shapesphere” (295.4), as if Joyce was attempting to recover, in a post-dictionary era, the protean fluidity of language that existed in Early Modern English.

Another example of wordplay strikingly similar to Shakespeare’s may be found in *Ulysses*: it both replicates a quote from *Richard II*, and shows how Joyce, in this post-dictionary (and perhaps post-colonial, soon global) stage of English, works to restore the

²⁵ See also Parker 1996.

flexibility of Early Modern English.²⁶ During the famous scene of Richard's deposition in Act IV, Bolingbroke asks him, "Are you contented to resign the crown?" and Richard answers "Ay, no. No, ay" (IV. i. 201). There are many possible interpretations to this line, and the very editing of the words has proven problematic, as editors, in keeping with the unfixed spelling of Early Modern English, transcribe it alternatively as "ay" or "I". The rich polysemy of the original allows us to read the line simply as a wavering succession of yesses and nos, but also to understand one or both "ay"s as a first person subject pronoun, or one or both "no"s as the verb "to know." In the context of Richard's lost status and split royal body, "I know no I" (i.e. "I do not know myself") constitutes a possible interpretation, which does not preclude, but on the contrary complements the yes/no hesitancy. Similar wordplay is at work in "Circe," in a passably different context: once Bloom has surrendered his male supremacy within Bella's—or Bello's—bordello, the fan appears, asking him, "Have you forgotten me?" to which Bloom answers: "Nes. Yo." (*U* 15. 2766). This is the same wavering between acquiescence and denial as with Shakespeare's Richard but, playing the multi-linguistic game that will flourish in *Finnegans Wake*, this five letters' wordplay is even more similar to Richard's multi-layered hesitation: Joyce's apparently simple inversion of first letters (Yes/No, Nes/Yo) allows us to hear the Latin *nescio* (I don't know), as well as a wavering on the Spanish *es yo* (it's me), or possibly an elided *no es yo* (it isn't me). Such polysemy can only be developed in contrasting the visual and the aural apprehensions of a text, a combination which Beckett had perceived as being the essential quality of Joyce's language in *Work in Progress*: to fully appreciate it, reading must be replaced with a concomitant *looking at* and *listening to*. This is probably best achieved either in an actual theatrical situation, where one hears the words from the stage and imagines their possible spellings, or in a virtual theatrical situation, where one reads the words from the page, and only fully understands them

²⁶ I have also developed this example in Pelaschiar 2015: 9-11.

by contrasting the sounds with the multi-linguistic spellings that are not there but suggested by sounds. In both cases, and with extraordinarily similar effects, theatricality—the dramatic situation really or virtually enacted—is what makes linguistic play possible.

What I call the linguistic drama in Joyce is therefore the manner in which his wordplay depends on an essentially dramatic quality of writing, which is largely inherited from Shakespeare: Joyce's transformation of language, which finds its full measure in *Finnegans Wake*, is a manner of recovering, in a post-dictionary age, the infinitely playful fluidity of pre-dictionary Early Modern English, as Shakespeare had so imaginatively mastered it.

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“AN OLD THING ‘T WAS, BUT IT EXPRESS’D HER FORTUNE”.

JOYCE’S “EVELINE” AND SHAKESPEARE’S
OTHELLO

There is little doubt, at least for the author of this essay, that in deciding to approach a literary territory which joins Shakespeare and Joyce one should somehow try to justify the reason for such critical hubris, given the vastness, import and cultural weight of the literary universe that these two writers represent. Even one single work of their output would be enough for a lifetime of scholarly research.

This is a precautionary *incipit*, and a necessary one: there must be an explicit awareness on the part of the critic that a limitless artistic cosmos is about to be entered and that there may be many corollaries and repercussions, some seen, others missed. First of all, the map of such a conjoined textual region is so boundless that an examination of its vast space can only be achieved by the joint efforts of a considerable number of explorers. Consequently the individual observer may feel justified in critically concentrating on a limited area, on a specific moment in which an up-to-now unidentified Shakespearean hint is finally found and analyzed. That corner may well represent a microscopic percentage of the vast Shakespeare/Joyce connection, but, as such, it can still be a valid and insightful contribution to a collective exploration and it can still add something new to our reading of these two authors, taken together but also independently of one another.

Given the extensive nature of the hunting ground, the critic may also be allowed a considerable amount of freedom and creativity,

since the directions that can be taken are numberless and minor details are often just as precious and welcome as major discoveries. This is especially valid in the wake of the ground-breaking individual studies of scholars such as William Schutte (1957), Adeline Glasheen (1977) and Vincent Cheng (1984), who did pioneering work in identifying for the first time the textual allusions to Shakespeare in Joyce's texts, opening the way for others to follow in their footsteps.

Another factor to keep in mind is that the job of the Joyce/Shakespeare explorer is a trying one because Shakespeare's presence in Joyce is hard to unearth and assess, as his "use" of the Bard is utterly non-systematic and covert, unlike his allusions, for example, to Homer and the *Odyssey*, which are clearly encoded in the title of his masterpiece and sanctioned by Joyce's famous Homeric schemata. Shakespeare, on the other hand, is scattered all over Joyce's texts, whatever the reason for this obsessive presence. Maud Ellmann, in her chapter on Joyce in the volume of the *Great Shakespeareans* series edited by Adrian Poole, claims that Joyce's technique for trying to win his competition with the Bard was to "swallow Shakespeare's life and works into his omnivorous prose" (2012: 10); she picks, therefore, a digestive metaphor to epitomize Shakespeare's rich and problematic presence, or rather omnipresence in Joyce: this consumptive randomness represents a challenge for the critic.

Any critical study which focuses on literary relationships immediately enters by default that fascinating field which is traditionally classified as intertextuality or, perhaps better in our case, inter-authorship. The term is a vast one and may lead in many, possibly too many directions. For the purpose of this study, there are two texts to which I will make reference, as the core concepts which they offer may indeed inspire some useful reflection. Eminent and regularly quoted thinkers of intertextuality such as Julia Kristeva, Roland Barthes and, of course, the great inspirer Mikhail Bakhtin will be avoided and I will instead evoke a long-forgotten classic which does not deal directly with intertextuality proper but is adjacent to it and which touches upon one of the main issues involved, although it does so by using a terminology which is nowadays considered outdated: T.

S. Eliot's *Tradition and the Individual Talent*, one of our most influential reflections on the dynamics of literary relationships.

One of the major problems that early theorists of intertextuality – most specifically Julia Kristeva, Roland Barthes and the line of post-structuralist disciples that they inspired – had with the concept of ‘influence’ (then about to be rubricated as *passé* and dangerously reactionary) was that it presupposed a conservative, hierarchical ordering discourse in which the text (and author), which chronologically comes first (the pre-text or arch-text), is inevitably imbued with more prestige and originality than the younger text (and author); the latter can in no way elude its destiny of being derivatively ‘caused’ by its arch-text and hence positioned in a subaltern position. The solution was then found in the idea that any text (even the most authorial of canonical masterpieces) is but an interplay of an endless number of other texts and signs, literary and otherwise, while the author is irrelevant as he/she is just the arranger of meanings which have already been “created” by other texts.

T. S. Eliot, a pioneer practitioner of Modernist intertextuality, is often accused of having elaborated in his essays notions and concepts which, interesting and original as they may be, served really one purpose only: that of theoretically justifying Eliot's own poetical practices. Yet, even if this is the case, in his legendary *Tradition and the Individual Talent*, Eliot somehow already pre-solves the conundrums which puzzled Kristeva, Barthes and their followers by envisaging a situation in which any literary output, in becoming part of a structure, alters the whole structure itself: pre-texts, arch-texts, inter-texts, texts in general and any other form of textuality implied in the process, independently from any chronological, causal, canonical or value-laden category. Here are Eliot's famous words.

(...) what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the *whole* existing order

must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and the new.

Eliot's concept of texts impacting on one another independently from their chronological order of appearance and affecting each other by activating potential hitherto undiscovered meaning can be found in re-elaborated forms in one of the most helpful and recent reflections on intertextuality available to scholars: Mary Orr's *Intertextuality: Debates and Contexts*. In her study, Orr recuperates the more stimulating concepts of literary influence while also steering clear of the most extreme depersonalizing and author-avoidant postmodernist notions of intertextuality. The aquatic metaphor she utilizes is reminiscent of Eliot's own idea of tradition:

The pertinent model for influence here is 'that which flows into,' a tributary that forms a mightier river by its confluences, or the main stream that comprises many contributors ... [I]nfluence, like an incoming tributary, generates something which was not there previously, whether qualitatively or quantitatively (Orr 2003: 84-85).

If Eliot and Orr seem to offer a good intertextual approach to Joyce's Shakespearean practices, Harold Bloom's *Anxiety of Influence* (1973) and the texts which Bloom later published offer another theoretical framework of intra-poetic relationships which is of some relevance, given that, traditionally, Joyce's relationship with Shakespeare is contemplated and written about mainly in competitive terms. It is no accident that Nora's famous statement "Ah, there's only one man he's got to get the better of now, and that's that Shakespeare!" (Hart 1962: 163) is a standard quote, and understandably so, in articles and essays which focus on Joyce and Shakespeare. Joyce himself throughout his life manifested a critical, skeptical and deeply competitive attitude towards the Bard, as I have elsewhere tried to show (Pelasciar 2015: VII-XIII). This is why Bloom's agonistic notion of literary creativity is pertinent. Literary tradition(s) and its inner mechanisms, Bloom claims, are not benevolent and enabling systems; or rather they are in so far as they are also necessarily malevolent, originating – as they do in Bloom's opinion – a creative process which is agonistic, competi-

tive, anxiety-ridden and based on acts of misinterpretation and misreading on the part of the newcomer. Nevertheless, this literary psychomachia ensures the survival and continuation of that organic entity which is literature, not *even if* but rather *especially because* it is antithetical, master-resistant, oppositional and dialectic in nature.

The present essay will attempt to focus on a specific portion of the Joyce/Shakespeare domain – the textual relationship between Joyce’s “Eveline” and Shakespeare’s *Othello* – through the double lens of Bloom’s agonistic theory revised and mediated by Eliot’s organic concept of tradition. The essay’s perspective is that Joyce’s “re-gurgitation” of Shakespeare’s life and works on the one hand represents a specific moment of his artistic creativity/creation and on the other functions through its very “misreading” as a catalyst for Shakespearean readers which can in turn become aware of dormant textual potentials”.

Othello and “Eveline” may seem at first very distant texts in terms of genre, language, length and general ambience. And indeed they are. Yet there are solid reasons to read them side by side and ponder upon their similarities, identify their common thematic core and unearth their divergences. In “Eveline”, Joyce seems to work almost by exaptation, to borrow a term from evolutionary theories, shifting the function of a classic, canonical Shakespearean plot and using it for a new purpose. Exaptation is, after all, a powerful mechanism of Joyce’s art, through which tradition is absorbed, and usually either socially and historically debased – this is the case of Homer’s *Odyssey* – or on the contrary elevated to encompass the whole history of humanity and the world – and this is the case of the *Ballad of Finnegan’s Wake*. Although different in essence, Stephen Dedalus’s *Hamlet* theory in “Scylla and Charybdis” is also an example of such a procedure.

Among Joyce scholars the idea that deep down in the text of “Eveline” Shakespeare’s *Othello* was percolating has been already perceived, if not properly developed. Back in 1967, in a short note in the *JJQ*, Myron Taube described for the first time the affinities existing between the courtship of Frank the Sailor and the wooing of Othello the Moor (Leopold Bloom will follow their example with

Molly). Suzette Henke (1990: 22), Gary Leonard (1993:101), Earl Ingersoll (1996: 63) and Margot Norris (2003: 58) all showed an awareness of these Shakespearean vibrations, though none of them devoted more than a couple of words to the subject. John Wyse Jackson and Bernard McGinley, in their illustrated and annotated edition of *Dubliners*, also remarked that “*Othello* (I. iii) woos Desdemona in as similar fashion” (1995: 31). That Frank is a turn-of-the-century working class Dublin *Othello* has been, in other words, an uncontested intuition.

If this is the case, and I believe it is, a more extensive comparison between the two texts is worth the effort and might lead to a richer understanding of both Joyce’s short story, of Shakespeare’s Venetian tragedy, and – indeed – of one of Shakespeare’s most favorite themes: the clash between tyrannical fathers and rebellious daughters.

The most important converging element between “Eveline” and *Othello* – and one which is hidden under the most obvious correspondences between Frank and *Othello*’s rhetoric of seduction – is that both texts explore that specific and crucial moment in female life when the girl leaves the paternal household, her family *oikos*, to follow a male suitor who is destined to become her husband and whom she will – supposedly – marry. It is a plot which does not concentrate on marriage per se and its possible consequences but on that peculiar *tranche de vie* which immediately heralds marriage proper.

Marriage has always been, for ancient as well as for modern cultures, a foundational passage rite first and foremost for women: as the French historian and anthropologist Jean-Pierre Vernant famously put it: “Marriage is for the girl what war is for the boy” (Vernant 1968: 15). Possibly for this very reason, Shakespeare’s fascination with this theme lasted from the very beginning to the very end of his career. With very few exceptions he repeatedly pictured it as a traumatic and violent rupture between father and daughter, this even in his comedies, where the happy ending, which is part and parcel of the generic structure, is not enough to lighten the bleakness and the violence of the conflict. In his plays, the passage of a young woman from paternal home to marital home is pictured as an act of *necessary* betrayal that

all daughters must at some point perform and which symbolizes and embodies generational conflict *tout court*.

The list of father-vs-daughter plots in Shakespeare is impressive: *The Merchant of Venice* stages it on two different levels, with Portia negotiating her dead father's desire to control her marital choice and Jessica eloping from Shylock's prison-house to marry Lorenzo; *A Midsummer Night's Dream* opens with the deadly clash between Aegeus and Hermia, while in *The Taming of the Shrew* Baptista and Bianca are at war with one another; more warring couples are to be found in *Much Ado About Nothing* (Leonato and Hero) and in *The Tempest*, where the isolation of an island does not prevent Prospero from opposing Miranda's desire for Ferdinand, strategic as his opposition may be; Cymbeline is yet another father who would do anything to destroy his daughter Imogen's marriage to the man he did not chose for her, while Leontes's madness in *The Winter's Tale* almost kills his daughter Perdita; *Hamlet*, though centered on the father-and-son relationship, offers its own version of the plot in the clash between Polonius and the tame Ophelia, while *Romeo and Juliet* is a classic of the situation. Even in *King Lear*, where the collision between Lear and Cordelia is not initiated by issues of disapproved marriage, the daughter's choice of marrying the king of France is the act which finally provokes the old king's furious rejection and permanently seals the falling-out between father and child, with Cordelia leaving her *oikos*, her father and her fatherland, without Lear's paternal blessing.

In some of these plays – *Othello*, *Cymbeline*, *The Merchant of Venice*, *Romeo and Juliet*, *A Midsummer Night's Dream* – the daughter commits the most outrageous act of rebellion by fleeing the paternal home in order to marry her beloved against the wish of her father. The consequences of this act can be tragic or temporarily tragic (*Othello*, *Romeo and Juliet*, *Midsummer Night's Dream*) or lead instead to a happy ending (*The Merchant of Venice*, *Cymbeline*, *Midsummer Night's Dream*). But the less obvious and more perturbing element – and one which is of importance for the topic of this essay – is that in all of these texts the young woman's choice proves to be *also* rash and ill-advised and her trust in the man she falls in love with

somewhat misplaced. Indeed, it is this, rather than paternal opposition, which seals the tragic ending, when tragedy is involved. In other words, tyrannical though they may be, Shakespeare's despotic fathers are never completely wrong in their judgement, as their enchanting and oppressed daughters, with whom the audience cannot but empathize and sympathize, are never completely right in their choice: quite a disturbing conclusion to reach, not the least because it is not so directly, overtly and emotionally attainable.

It is from this perspective that "Eveline" presents a classic Shakespearean structure, not only in its basic plot but notably in the rich ambiguity of its non-univocal possible meanings. Joanna Luft well described the hermeneutical mechanism at work in "Eveline" when she postulated that "[t]he ambiguity of 'Eveline' is of a specific type. The story is ambiguous in the sense of having two mutually exclusive meanings, rather than in the more usual sense of having double or multiple meanings. (...) The story is either about how Eveline should leave Dublin with Frank, or about how she should not leave Dublin with Frank" (Luft 2009: 48). The school of thought which sees in Frank a liar and a seducer is a consistent one in Joyce studies: it begins with Hugh Kenner, who in 1972, in his essay "Molly's Masterstroke", finds evidence for an alternative interpretation to the traditional, paralysis-oriented reading, and depicts Frank as a danger Eveline manages, consciously or not, to avoid. Kenner's reading was embraced by critics such as Brandon Kershner (1989), Katherine Mullin (2003) and Laura Barberà Reinares (2013), and counter-argued by other critics such as Sidney Feshbach (1983) and, although more confusingly, Margot Norris (2003). A Shakespearean reading of "Eveline" with *Othello* as its *ur-text* would certainly add weight to the Kenner hermeneutical school.

Myron Taube first, and rightly so, turned to *Othello* (and not to *The Merchant of Venice* for example, or to *A Midsummer Night's Dream*) inspired first by the common denominator of Frank's and Othello's courting, which makes use of the enchanting power of the word, the charm of self-narration and self-representation and the enthralling potency of phantasmatic travelogues. The archetype is of

course Odysseus, whose hypnotizing narration of his own travelling adventures takes up half of the *Odyssey* and depicts his seductions of males and females alike which make women fall in love with him.

If the parallels between Frank and Othello are well-established, the symmetries and divergences between Eveline and Desdemona have gone unnoticed and are still unexplored. First of all the initial important remark to make is that both Desdemona and Eveline are daughters of wifeless, widowed fathers (as is so often the case in Shakespeare): both mothers, therefore, have prematurely died, a relevant choice which seems to point to the fact that a male-world administered by patriarchs is a fatal and inhospitable place for any feminine principle which inhabits it.

The daughters very clearly and very explicitly have taken the place of their mothers in the management of the family affairs. Eveline has taken over the domestic duties as well as the maternal role with her younger siblings who have been left to her care while Desdemona's eager listening to Othello's wondrous life-story is often disturbed by domestic duties which intrude ("But still the house-affairs would draw her thence", 3, I, 147). Both young women have become therefore the 'woman of the house' before becoming proper wives, both have found themselves in the ambiguous role of surrogate wives for their widowed fathers and both have had a chance to experience the chore of domestic responsibilities before their time. Both have also pre-tasted the patriarch's potential for aggressiveness and control: Brabantio's fierce opposition to his daughter's marriage is not part of Giraldi Cinthio's novella which Shakespeare used as source for *Othello* and Mr Hill's predominant image is one of predation and aggression.

Both female protagonists make clear and explicit reference to their mothers' lives: Desdemona, in presenting her case before the Senate, articulates her motivations for eloping from Brabantio's house by reminding her own father (and the Senators) of how her own mother chose Brabantio as husband, necessarily putting her loyalty to her own father in second place. So, if we were to believe her words, she represents herself as acting in imitation of her mother, acknowledging a direct line of descent between herself and her female parent. In so

doing she *also* wins over any counterargument that her father might have put forward to proceed with his accusation against the Moor. In this way she comes across as a proper and impeccable daughter from the female point of view, since what she is doing is simply following in her mother's footsteps.

Eveline, on the other hand, sees her mother's life trajectory as one from which she wants to radically divert: "As she mused, the pitiful vision of her mother's life laid its spell on the very quick of her being – that life of commonplace and sacrifices closing in final craziness" (*D* 40). So while for Desdemona the marriage with the Moor (more than the escape from her father's house) is not an act of betrayal but, rather surprisingly, a choice which partners her with her own mother's behavior, for Eveline the decision to leave Dublin for Buenos Ayres represents a betrayal of both father and mother and a breaking of the promise she had made to her "to keep the home together" (*D* 40) .

If dead mothers and wife-like daughters are central in both texts, so is the role of music and its connection to the feminine sphere. In "Eveline" and *Othello* music is directly connected to memory and to female deaths and it operates as premonition/warning of events which have happened and may happen again. It is, in other words, the means through which the female unconscious surfaces in the text. The willow song that Desdemona sings on the night she is strangled by her husband used to be sang by one of her mother's servant, Barbara, who died singing the tune after she had been deserted by her mad lover.

My mother had a maid call'd Barbara:
She was in love, and he she loved proved mad
And did forsake her: she had a song of 'willow,'
An old thing 'twas, but it express'd her fortune,
And she died singing it: that song to-night
Will not go from my mind; I have much to do,
But to go hang my head all at one side,
And sing it like poor Barbara. Prithee, dispatch. (IV, 3, 26-32)

Desdemona clearly identifies with the dead maid and cannot let go of "the old thing", since she knows already she is going to die too, and though Barbara was not killed by her lover she did die for love.

In “Eveline” the subtext related to music is also connected to female death; Joyce is careful to have a street organ playing the night of Eveline’s departure so that she can remember “the last night of her mother’s illness” (*D* 40). In his note on *Othello* and “Eveline”, Taube specifies that the “melancholy air of Italy” is one of the elements that, in his view, connects the story to Shakespeare’s tragedy (Taube 1967: 152):

Down far in the avenue she could hear a street organ playing. She knew the air. Strange that it should come that very night to remind her of the promise to her mother, her promise to keep the home together as long as she could. She remembered the last night of her mother’s illness; she was again in the close dark room at the other side of the hall and outside she heard a melancholy air of Italy. The organ-player had been ordered to go away and given sixpence. She remembered her father strutting back into the sickroom saying: “Damned Italians! coming over here!” (*D* 40)

It is a peculiar turn of phrase that Joyce chose to verbalize Eveline’s musical memory, since it would have been more logical to expect a sequence of words such as “she remembered the night of her mother’s death”. Yet it is a poignant choice as the phrasing carries not only the idea of death, but also that of illness, doubling the effect of negativity and repulsion that Eveline is about to experience in remembering that very night. Although the protagonist reads in that event a sort of ghostly reminder of the promise she made her mother, as if the woman had come back from the dead to work on her child’s *agenbite of inwit* (as mothers tend to do in Joyce), music is connected in the first place to female illness, craziness and death.

In “Eveline” music is also evoked in relation to Frank, who is said to be “awfully fond of music” (here the textual voice sounds more like the protagonist’s). Frank takes Eveline to see *The Bohemian Girl* by Michael William Balfe, an opera which will reappear later in the collection when Maria, the aged spinster of “Clay”, will mis-sing Arline’s aria (yet another female dream song which hides important messages for the life of the protagonist) “I Dreamt that I

Dwelt in Marble Halls”; the connection between “Eveline” and “Clay” is thus *musically* established and the reader is entitled to see Maria’s sad life as a feasible future for Eveline if she does not leave her father’s home in time (see, among others, Zack Bowen 1974: 18). But the plot of *The Bohemian Girl* also pivots around the theme of violent rupture between a widowed father, Count Arnheim, and his daughter Arline, as the girl is kidnapped as a small child by strangers (gypsies) and will be reunited with his parent only many years later. Again, this scenario carries important and sinister implications for Eveline and the choice that she is about to make, since Frank might indeed not be the working class Prince Charming she partly hopes he will be but a dangerous, exploitative male figure about to carry her off to distant lands.

Like Desdemona’s, Eveline’s elopement from her *oikos* would in fact imply a radical removal from homeland as well as from home (it is a well-known fact that the story was first published in the *Irish Homestead* and was meant to unattractively deal with the theme of exile in order to discourage Irish emigration) so as to reach with her companion a remote and unknown destination after a long sea-trip: a sea trip through *stormy waters* which *does take place* in *Othello* (and which carries important symbolic meaning) and which *does not take place* in “Eveline”, though the phrase *stormy waters* does appear in the text in Eveline’s vision at the end of the story. This is therefore a crucial journey which Desdemona does make *after* marrying Othello, while Eveline famously pulls back and decides not to leave *before* marrying Frank. In between the journey taken and the journey *manqué*, the marriage celebrated and the marriage postponed, the elopement carried out and the one aborted, death encountered and death avoided, stands the deeply Shakespearean theme of conflicting female duties, to which both texts make explicit reference. Eveline is still struggling at the North Wall with her own female inner battle: “She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her,

to show her what was *her duty*.” (D 40, my Italics). Desdemona, on the other hand, has already overcome her psychomachia by, apparently, following her mother’s example. Or at least this is her argument before the Senate:

My noble father
I do perceive here *a divided duty*:
To you I am bound for life and education;
My life and education both learn me
How to respect you; you are the lord of duty but here’s my husband,
And so much duty as my mother show’d
To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor my lord. (I, iii, 180-89. My Italics)

The interpretation which Desdemona and Eveline provide of where their female duty lies is the core element of Joyce’s short story and of Shakespeare’s domestic tragedy. In this sense, female agency is the pivot of both plots, since without Desdemona’s decision to escape, the text would not have continued (thus), and without Eveline’s decision not to escape, the text would not have ended (thus). Indeed, Acts II, III, IV and V of *Othello* follow a story line that “Eveline” might have taken had the protagonist left from the North Wall with Frank, posing as a possible continuation of sort of Eveline’s story if she had boarded the black boat with her mysterious boyfriend.

Desdemona will die of her “mortal match” (thus Graziano, Desdemona’s uncle, describes her marriage with Othello after Brabantio’s death), proving that, after all, Brabantio might have been right in his violent rejection of Othello as suitable husband for his daughter. An important detail to keep in mind is that Brabantio’s sudden dislike for Othello is never really explained, nor is Mr Hill’s for Frank. Both patriarchs seem to rationalize their irrational rejections by making references to social stereotypes and cultural prejudice, such as race: Othello’s mysterious origins and racial difference, which easily classify him as a dangerous practitioner of magic; and class: Frank’s equally un-

clear origin and his profession, which predictably cast him in the role of the untrustworthy sailor (“I know those sailor chaps” *D* 39). Because the texts leave the fathers’ motivations unexposed, readers tend to distrust them and to see their opposition to their daughters’ husbands-to-be as a manifestation of patriarchal jealousy, possessiveness and desire to control; at the same time – in an unsurprising symmetrical play of emotional participation – all sympathies tend to go to the daughters, who are instead allowed ample textual space to articulate motives and purposes for their actions.

The relationship between Othello and Brabantio is a crucial one, and as ambiguous as that of Othello with Iago. Othello’s famous speech in front of the Senate depicts a bond which preceded and, rather overtly, prefigured his own bond with Desdemona. In spite of this, Othello decides to betray the “old man” (I, 3, 78) who was his friend and used to often invite him to his house. The reasons for this decision are again left unspoken, and the assumption must be that Brabantio’s opposition was taken for granted by the two lovers, race and age (if not class) being the most obvious obstacles to their union. Yet the legacy of betrayal is immediately and fatally passed on from patriarch to patriarch, when Brabantio (not Iago) shoots his poisonous farewell before exiting with his famous rhyming couplet

Look to her, Moor, have a quick eye to see:
She has deceived her father, may do thee. (I, 3, 94-95)

Iago is in the end carrying out part of what is Brabantio’s desire – that Desdemona will betray Othello’s trust in her the way she has betrayed his – and maybe Othello’s as well. Indeed Othello, having registered Brabantio’s advice “have a quick eye to see”, will become obsessed with the “ocular proof”. Let us not forget that more than one father in Shakespeare expresses without hesitation the desire to kill his own daughter should she disobey him or break the laws of patriarchal society: Aegeus in *Midsummer Night’s Dream*, Titus Andronicus in the eponymous tragedy (he does kill his daughter Lavinia), Leonato in *Much Ado about Nothing* and Leontes in *The Winter’s Tale*. Brabantio

does not express such extreme aspiration, but as soon as he realizes that Roderigo's news about Desdemona's elopement is true, he does voice a very violent desire when he suddenly wishes that Roderigo could have had Desdemona, even though a few lines earlier he had very clearly repeated to Roderigo (and to the audience) that, like Mr Hill does with Frank, he had banned Roderigo from his house ("I have charged thee not to haunt about my doors: / In honest plainness thou hast heard me say/ My daughter is not for thee;" I,1, 96-98).

The parallel between Mr Hill and Frank is not explicit and is the reader's responsibility to postulate one, if one wishes to do so. Margot Norris goes to a great trouble of speculation, including biographical elements and numberless unanswered queries on all which was possibly said and done and which the story intentionally does not disclose, in order to counter Hugh Kenner's reading and recoup Frank's image as an honest guy with no hidden agenda. She nevertheless fails to offer a plausible interpretation of the story's ending, which very clearly shows Eveline in the grip of fear and held back by images of death which the omniscient narrator evokes at the end. And if Brabantio and Othello are connected by the theme of Desdemona's betrayal, Mr Hill and Frank might be connected by that of economic exploitation, as part of Eveline's father abusive behavior is his demand that her wages are given to him to waste.

Unlike Desdemona, Eveline does not literally die, but death similes abound in the finale of the story. The "black boat" with the "long mournful whistle" is the beginning of a life-threatening aquatic metaphor which continues throughout the whole section: "all the seas of the world tumbled about her heart" (41); "he was drawing her into them: he would drown her" (41), and "Amid the seas she sent a cry of anguish!" (41). Yet it is very clear that it is not the sea that is responsible for Eveline's death but Frank himself ("he would drown her"); so the closing projection of Eveline's fears conjures a chilling image of Frank the sailor as killer. If Othello does strangle Desdemona (after much physical and verbal resistance and many cries of anguish), Frank "would" drown Eveline: choking inflicted by a male partner is the form of female death chosen by two texts for their female heroines.

“Eveline” is, among the fifteen stories of *Dubliners*, the text that more than any other pushes the reader into wondering about “what happens next” or “what would have happened if” or “what is going to happen when”. The elliptical construction is structural in all the stories – “The Sisters” being the most elliptical of all – yet the omissions in “Eveline” have an emotional effect which belongs only to this text, as this brings its protagonist (and its reader) as close as possible to a happy *denouement* only to take that possibility away. In its intentional playing with the reader’s expectations and frustrations, “Eveline” occupies the same place as *Othello* does in the Shakespearean tragic canon, since this is the play that brings its protagonists, spectators and readers frustratingly close to the possibility of avoiding tragedy and ending in comedy, given that Othello and Desdemona are in love with each other, and that Othello’s downfall is caused by nothing but gossip, petty accidents, and by the off-the-cuff tricks of our deadly *mener-de-jeu*, and master of improvisation, Iago the Venetian. Watching *Othello*, it is impossible not to imagine what would have happened if only Emilia had realized earlier on what Iago was up to, or if Desdemona had not lost her handkerchief or had picked it up straight away, or if only Cassio had not gotten drunk his first night in Cyprus. In other words, the type of emotional response which these two texts provoke is of the same type, with happy endings (or supposedly such) very close at hand and yet studiously denied and missed: the reader’s desire for happy closure is ruthlessly frustrated. *Othello* has often been described as a tragedy which differs from all the other major tragic Shakespearean masterpieces because it is built on a comic structure, (see M. R. Ridely in his introduction to the Arden Edition of *Othello*, Barbara Heliodora C. de Mendonça, Frances Teague, Richard Whalen and others). In the same way “Eveline” will always *also* remain a potential comedy, as there is no definite textual or critical way to assess for sure whether Frank is an honest chap or an experienced liar.

A side-by-side reading of Shakespeare’s domestic tragedy and Joyce’s short story shows that both texts, in being comedies *manquées*, which refuse to go full circle and fulfil their readers’ expectations of happy endings and joyful marriages, picture a world

which is more lethally hostile for female subjects than it is for males: a masculine ecosphere which is so unfriendly to the feminine principle that mothers are prematurely dead (and in one case mad), and one in which daughters are mistreated, exploited and controlled, wives are victimized and even killed, maids are abandoned. And if Eveline makes possibly the right choice in pulling back from Frank's grip – if Kenner and the anti-Frank critics are to be credited – still the alternatives that are textually feasible for her are just as bleak as the 'Desdemona option', since the possible life lines available to Eveline in Joyce's Dublin are very likely those depicted in the coming stories, none of which allow much if any space for feminine fulfillment (we need to wait for Molly Bloom to appear in order to envisage a possibility of that kind). With Maria, and the soft clay she touches at the pivotal moment of the story (not to mention her occupation and her badly sung "Marble Halls") as the most logical pre-figuration of all.

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AN APOSTOLIC SUCCESSION? JOYCE'S
SHAKESPEARE NOTES AND THE POETICS OF
OMNISCIENCE¹

Among Joyce's papers at the National Library of Ireland, the "Notebook with accounts, quotations, book lists, etc." (MS 36,639/2/A) begun in January-April 1903, is replete with his notes on Shakespeare's contemporary Ben Jonson². Joyce seems particularly interested in Elizabethan masques and as Luca Crispi notes, in "all sorts of music" (Crispi 2009). This notebook which also chronicles Joyce's efforts to build an "Esthetic", with lines that found their way into his critical writings, contain detailed notes on Aristotle, Thomas Aquinas among others, along with monthly accounts of expenditure and borrowings³. The notes hail from a period when Joyce's note-

¹ I am indebted to Dr. Damien Keane (SUNY at Buffalo) and Dr. Ronan Crowley (Universität Passau) for their comments and advice at various stages of development of this essay.

² The Early Commonplace Notebook or "The Notebook with accounts, quotations, book lists, etc." is catalogued under *Joyce Papers 2002* in the National Library of Ireland catalogue under MS 36, 639/2/A. It can be accessed at <http://catalogue.nli.ie/Record/vtls000356987/HierarchyTree#page/1/mode/1up>. Corresponding recto (r) and verso (v) pages, following Luca Crispi's pagination will be cited followed by the manuscript page (Crispi 2009).

³ Joyce wrote to his mother from Paris in March 1903, "My book of songs will be published in the Spring of 1907. My first comedy about five years later. My 'Esthetic' about five years later again. (This *must* interest you!) [...]" (SL 19). Joyce never published his "Esthetic" and apart from such notes and observations on philosophy, writing, an "Esthetic" is still missing in his extant pre-publication manuscripts.

taking was systematic, perhaps necessarily so, as his set of “8 Questions” and “Answers”, on page 11(v), aiming to arrive at an aesthetic theory, make evident. Not surprisingly therefore, Joyce is also seen listing book titles alphabetically, under headings such as “Biography and History” (8v) and “Books” (24r). It is under the latter heading, in one of the last pages of the notebook that Joyce noted the Shakespeare critic Charles Wallace’s book on English theatre, as: “Professor Wallace, *Evolution of the English Drama*” (24r). The full title of the book as Luca Crispi has shown was: *The Evolution of the English Drama up to Shakespeare. With a history of the first Blackfriars theatre* (Crispi 2009). But this entry could only have been made in 1912 or after, since Wallace’s book was published in 1912. This is the only known example of Joyce returning to his notes after such a long hiatus, of at least 8-9 years (Crispi 2009).

This dating seems probable more so because in 1912 Joyce was re-reading his Shakespeare, to prepare his *Hamlet* lectures in Trieste. He would later use Wallace’s 1910 archival study, “New Shakespeare Discoveries: Shakespeare as a Man among Men” to locate Shakespeare’s living with the “huguenot” in Silver Street in “Scylla and Charybdis” (*U* 9.159-160). Moreover, by a curious coincidence, the entry comes from a notebook that we associate with Joyce’s unpublished aesthetic theory, where we have a faint glimpse of his writing strategies, his *poetics*. I hope to demonstrate that this coincidence is not without significance if analysed closely, for several reasons.

Shakespeare’s influence on Joyce’s writing is all too well-known. Important studies such as those by Schutte (1957), Cheng (1984) and more recently Pelaschiar (2015) have confirmed Joyce’s lifelong engagement with Shakespeare’s biography and works. This can be further corroborated by a study of Joyce’s manuscripts and pre-publication drafts which suggest that Joyce not only *read*, but took *notes* from Shakespeare for various reasons. While some of these notes have been transcribed by Kain (1964), Quillian (1975) and recently Landuyt (2002), the discovery of the NLI sheet on *Othello* (1915-1919) and Landuyt’s transcription of the *Cymbeline* notes (1929) suggest a sustained flow of Shakespeare notes from Joyce’s

early Paris days till at least 1929. Joyce lectured, wrote about Shakespeare and also took copious notes while composing *Ulysses* and *Finnegans Wake*. A chronological study of these notes, especially their drastically changing styles can shed light on Joyce's writing methods, his reading strategies and in brief his *poetics*, all of which also underwent significant changes between his first Paris visit (1902) and the years he spent writing the *Wake* in the French capital afterwards. Further, as I hope will become apparent gradually, what we can glean from Joyce's reading methods and note-gathering, can not only help re-evaluate his popular image as an author of encyclopaedic omniscience but can eventually bring him closer to a view of Shakespeare's compositional methods that he was familiar with. Inversely, it might also be possible to situate Shakespeare as a reader within a print/reading culture where reading was becoming more and more utilitarian, and whose readings could also have been as "mechanical" as Joyce's were at times. A comparison of their writing/reading methods, situating their poetics historically, will help bring the two authors together in unexpected ways. I will be specifically discussing Joyce's "Quaderno di Calligrafia di Shakespeare" and the *Hamlet* note-sheets at Cornell (1912), Joyce's manuscript of a series of notes on Shakespeare's *Othello* at the National Library of Ireland catalogued under NLI MS 46,720 (1915-1919), Notebook of "Shakespeare Dates" from V.A.4 at Buffalo (probably 1916-1918) and notes on *Cymbeline* from VI.B.4 at Buffalo (1929).

In 1912 Joyce was gathering notes for his *Hamlet* lectures at the Società di Minerva on Via Carducci. John McCourt has recently shown that the lectures were given at a time and place where Joyce would not only have had a sympathetic audience but also a circle of peers "to sharpen his ideas on Shakespeare" (McCourt 2015: 76). Initially invited to give ten lectures thanks to the efforts of his influential Triestine friends, Joyce possibly went on to give about a dozen well-attended talks. The now lost lectures which William H. Quillian has called "Joyce's only sustained public confrontation with Shakespeare", remain at the core of Joyce's thoughts on the Bard (Quillian 1975: 7). Only the contours of these talks can be reconstructed from

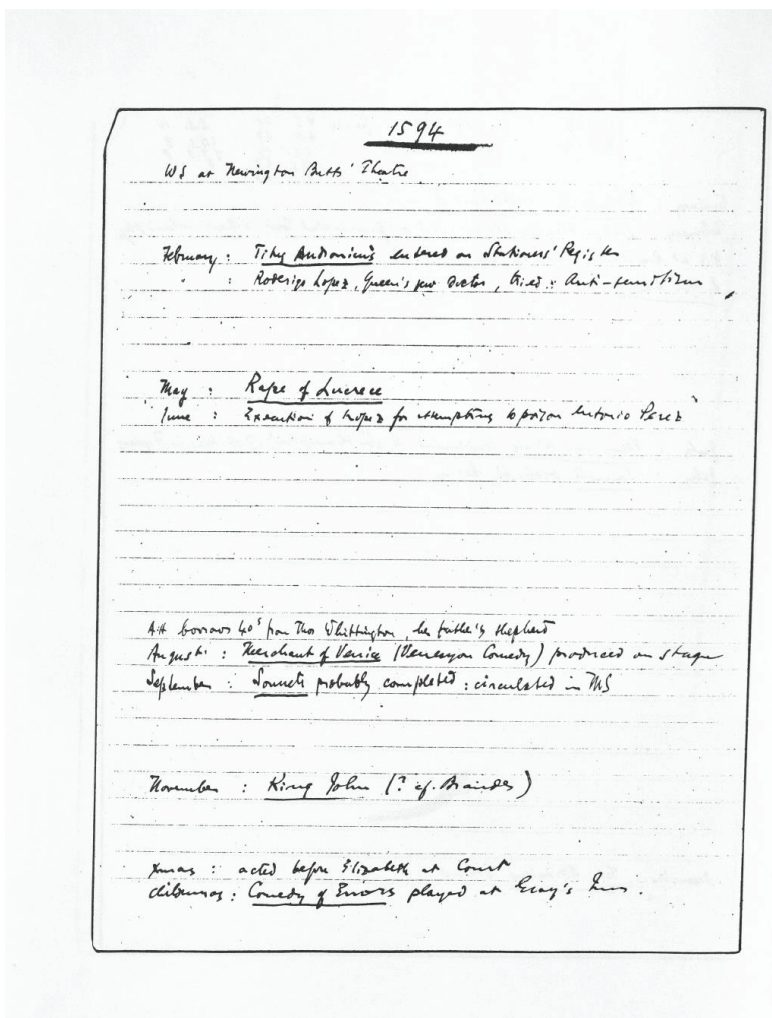


Figure 1: "Shakespeare Dates" (Buffalo V.A.4.2; JJA 12.326)

external reports and Joyce's lecture notes now at Cornell. These notes are in two uneven halves: a twenty-page notebook concerning Shake-

spare's life until 1606 with important dates noted either on top of the page or near the left margin (*JJA* 3.151-158); and sixty sheets of critical material, quotations prepared for the lecture (henceforth "Cornell Note-sheets"; *JJA* 3.160-283). The twenty-page notebook has a title: "Quaderno di Calligrafia di Shakespeare" (Quillian 1975: 17-26; *JJA* 3.151-158). Beginning with John Shakespeare's appeal for a coat of arms on 20 October 1596, Joyce goes on to date Shakespeare's birth, his education, his marriage and the birth of his children. The notebook matches in style another notebook: Joyce's Notebook of "Shakespeare Dates" in V.A.4, from 1916-18. Both the "Quaderno" (1912) and the "Shakespeare Dates" (1916-1918) have a tendency to maintain an almost historical recounting of Shakespeare's life, with few deviations. They bear important resemblance to Stephen's theories in "Scylla and Charybdis," which argue at times creatively with Shakespeare's life story. *Prima facie*, it appears as though, Joyce, like Stephen was distinguishing himself early from readers like A.E. (George Russell), who privileges the "eternal" wisdom of Shakespeare:

All these questions are purely academic, Russell oracled out of his shadow. I mean, whether Hamlet is Shakespeare or James I or Essex. Clergymen's discussions of the historicity of Jesus. Art has to reveal to us ideas, formless spiritual essences. The supreme question about a work of art is out of how deep a life does it spring. The painting of Gustave Moreau is the painting of ideas. The deepest poetry of Shelley, the words of Hamlet bring our minds into contact with the eternal wisdom, Plato's world of ideas. (*U* 9.46-53)

Stephen does not share Buck Mulligan's crass materialism in calling the ghost a "gaseous vertebrate" (*U* 9.487). His sophistry, as Eglinton rightly notes, consists in not shying away from the "bypaths of apocrypha" (*U* 9.407). He does not simply attempt to historicize Shakespeare's ideas but goes further by reconstructing Shakespeare's mental life, a theory of the genesis of his art. He tries to accomplish what Joyce had found lacking in A.S. Canning, whom he reviewed back in 1903, arguing that Canning offered neither "criticism" nor attempts to interpret Shakespeare's "psychological complexity" and the "interweaving of motives" (*OCPW* 97). In the Cornell Note-sheets accom-

panying the “Quaderno” for example, Joyce goes on to cite an apocryphal anecdote (which Stephen utilizes as well) attributed to Shakespeare’s brother Gilbert describing Shakespeare more than perfectly impersonating a “decrepit old man” in one of his comedies (Quillian 1975: 27; *JJA* 3.160).

But no matter how much of a sophist Stephen proves to be, unbelieving his own theory, his theorizing is a display of erudition and learning. Even if one could fault Stephen’s reliance on rumor, unfounded speculation, the *form* of his lecture closely parallels a successful academic talk delivered with calculated improvisation. Like Stephen’s theory, Joyce’s notes for his lectures are orderly, with carefully detailed sketches of Shakespeare’s life, neatly organized and made ready for use. The “critical material” in the Cornell Note-sheets seems carefully orchestrated to convince his audience, silence his critics (Quillian 1975: 26). They are mostly passages from Shakespeare’s contemporaries like Marlowe, Sidney, Philip Stubbes, R. Willis (copied from Dover Wilson’s *Life in Shakespeare’s England*, 1911 edition) or morality playwrights like Petrus Diestensis. It is immediately noticeable that Joyce is cautious to note dates of composition of these passages, their titles in most cases and many times even act and scene divisions of the plays. The bibliographical details seem to suggest an insistence on citing authorities as accurately as possible, insisting on a historical reading.

The “Shakespeare Dates” from V.A.4 at Buffalo (possibly 1916-1918)

As already discussed, Joyce’s “Shakespeare Dates” (Buffalo V.A.4; *JJA* 12.323-348) is also similar to the “Quaderno” at Cornell. In a typical page from the Buffalo Notebook V. A. 4-2 (*JJA* 12. 326), underlining (in red ink) the year 1594, Joyce notes Shakespeare’s current association with the Newington Butts Theatre, and chronicles some of the key events of that year (See Fig. 1). He notes the entry on *Titus Andronicus* in the Stationers’ Register in February, the execution

of Roderigo Lopez in June, the production of *The Merchant of Venice* in August and that of *The Comedy of Errors* during Childermas. These notes too, hint at a fairly linear, biographical even *scholarly* narrative. This is probably not surprising since the *Hamlet* notes, and to some extent the “Shakespeare Dates” herald a period of immense struggle, frustration and at times sterility in Joyce’s creative life.

Around 1912, Joyce was busy giving private lessons, working at the evening school of the Società degli impiegati civili, still negotiating with Grant Richards to publish *Dubliners* and was making little progress with *A Portrait*. Despite passing the diploma examination under the Ministry of Education, he was unable to teach in secondary schools, although he had a B.A. According to McCourt in the winter of 1911-1912, “Joyce actively set about finding a job in Italy that would provide a better and more stable income” (McCourt 2000:178). These years mark a period often devoted to non-fiction, translation and note-gathering (the “Alphabetical Notebook” for instance), where the concerns of the scholar or the journalist-reviewer became predominant (Owen 1983: 24). Hence came Joyce’s well-attended lectures on Defoe, his pieces on Blake and another stint at journalism. That he was similarly “studying” Shakespeare during this time quite seriously, might become evident from his remark on *Othello* in his notes for *Exiles* (1913-15) as well: “As a contribution to the study of jealousy Shakespeare’s *Othello* is incomplete” (E 148).

Joyce’s interest in Shakespeare around this time seems to have been pedagogical as well. He was using *Hamlet* as a text for his English language teaching and asking his students to memorize its monologues⁴ (McCourt 2000: 244). To some extent Joyce’s audience also

⁴ Between 1916-1918, Joyce associated his own life with Shakespeare’s a number of times. See for instance Joyce’s interpretation of Nora’s dreams, especially the first dream in the “Dream Notebook” at Cornell (1916), where the tercentenary of Shakespeare’s death (1916) features prominently (Cornell 52-1; *JJA* 3.285; also transcribed in *JIII* 436-437). In his first long letter to Martha Fleischmann in early December 1918, Joyce by some “romantic computation” declared he was thirty-five (when he was nearly thirty-seven) and thus the same age as Shakespeare when the latter conceived of his love

conferred upon him the mantle of a scholar. As he began expounding *Hamlet* to in the Minerva Hall in Trieste, he came to be praised by the *Il Piccolo* with titles of “Professor” or “Dr. James Joyce”, and even as a “thinker” (McCourt 192). This portrait of the artist as a learned man of letters, as an author of encyclopedic fictions, that according to Jacques Derrida contain “as a little son, a little grandson of Western culture in its circular, encyclopedic, Ulyssean totality [...]” is still evoked today (Derrida 1984: 149). It is a familiar image, of an “omniscient, omnipotent Joyce”, the “master of his material” built up with the “most influential 150 words in all of Joyce criticism”, that among others Samuel Beckett helped establish (Dettmar 1998: 612)⁵.

Of course, scholars of Joyce’s compositional methods have long been skeptical of such a view. Geert Lernout in *James Joyce, Reader* alerts us to Joyce’s superficial reading methods, and his so-called references to the “grand European tradition of literary masters” from his reading notes and his correspondence (Lernout 2004: 2). Joyce’s self-reflexive short note in his first *Finnegans Wake* notebook VI.B.10 (October 1922- January 1923) on Stephen’s reading habits— “Reading two pages apiece of seven books every night...” (*U* 3. 136) comes as a reminder:

discussing Boer [Alden] War
SD said that he
had read [John Lothrop] Motley’s Rise
of the Dutch Republic (had read title) (Deane, Ferrer et al 2001:104)

Susan Brown similarly warned us against Joyce’s “loot of learning” and how it sometimes relied heavily on “[...] jotting down words and

for the Dark Lady and the same age as Dante when he entered the “night of his being” (*LII* 432).

⁵ Even if we ignored the “bogus” interview to Israel Shenker, Beckett’s distancing from Joyce’s ‘artistic’ mastery becomes apparent from his letter to Hans Naumann in 1954, “But I believe I felt very early on that the thing that drew me and the means I could call on were virtually the opposite of his thing and his means [...]” (Beckett 2011: 463) and later in 1960 Robert Pinget would note in his journal Beckett’s “complex” “vis à vis de Joyce, Dante etc.” (Beckett 2014; 337 n2)

phrases which the author has set off typographically: usually, italics, quotation marks, headings, bullets or lists, upper case, and/or bold font” (Brown 2007). There is already a bit of the bluffer in Giacomo when he prepares to expound *Hamlet* to “docile” Trieste in *Giacomo Joyce* (GJ 10).

But it is also possible that Joyce’s concerns were undergoing changes at this time. As Laura Pelaschiar reminds us, in his Triestine Diary Stanislaus recollects a time between 1907 and 1909 when Joyce had been reading at a furious pace but retaining precious little:

[...] he gallops through everything he reads in the same way and remembers nothing [...] (quoted in Pelaschiar 1999: 65)

The scholarship of the journalist or the expounder was perhaps being gradually replaced by the interests of the writer aiming to *utilize* the Western canon without mastering it, but culling it for his own writing.

In the NLI MS 46,720 of a single sheet (writing on both sides) containing quotations from *Othello* dated 1915-1919, we already witness an unconcern for bibliographic references⁶. We witness a more utilitarian approach that simply attempts to copy verses that might be usable in the future. The manuscript begins with snatches of dialogue, words or phrases without scene divisions or bibliographical details. The first line of the manuscript, refers to the fourth Act, where Emilia tells Iago:

O fie upon them! Some such squire he was
That turned your wit the seamy side without
And made you to suspect me with the Moor. (IV. ii. 145-148)

Joyce copies the phrase “the seamy side without” only. After writing down Desdemona’s willow song from Act 4 Scene 3, his attention turns to Act 5 Scene 2 where Othello has smothered but not yet killed Desdemona and Emilia knocks on the door to announce that Cassio

⁶ The NLI holding of “James Joyce manuscript of a series of quotations from Shakespeare’s *Othello*” is catalogued under NLI MS 46, 720 and can be accessed at <http://catalogue.nli.ie/Record/vtls000280282>.

has “killed” Roderigo. He notes the single but powerful line: “O in-
supportable! O heavy hour!” (V. ii. 99)

the shees of Italy
Thou shalt have
made him
As little as a crow or less
To flay him
This make
word him I
Doubt not, a great
deal from the make
rather than stay
him in his
hears

VI.B.4—137

Figure 2: Phrases from *Cymbeline* (Buffalo VI.B.4.137; JJA 29.329)

From Othello in NLI MS 46,720 (1915-1919) to Cymbeline in VI.B.4 at Buffalo (1929)

True to his words in his note on *Othello* for *Exiles*, Joyce is seen to devote significant space to the lines dealing with Othello's jealousy in his next entries. He becomes more cryptic on the other page, which begins with the single word "thick-lips" — Roderigo's racial slur for Othello (I.i.67). The rest of the page contains phrases from the play which either describe Othello as "an old black ram" (I.i.89) or deal entirely with the theme of growing jealousy and doubts, the "beast with two backs" (I.i.116).

At least three quotations or phrases that caught Joyce's interest in the *Othello* notes find their way into *Ulysses*. "Beast with two backs" appears at least thrice in *Ulysses* in "Aeolus" (*U* 7. 751), in "Scylla" (*U* 9. 469) and in "Circe" (*U* 15. 3631). The phrase "Greeneyed monster" (III.iii.168) figures twice in "Circe" (*U* 15.1994-95, 15.4487). Othello's lament "the pity of it" as he is persuaded to believe in Desdemona's infidelity, by Iago in Act 4, Scene 1 figures in "Circe" again when Buck Mulligan meets Stephen's "afflicted mother" (*U* 15.4170). They lack the bibliographical details of his earlier notes on Shakespeare.

But on the whole, the *Othello* notes, although without headings, are still identifiable *as quotations*, not only because they are well-known lines from a great Shakespearean tragedy but because Joyce takes pains to insert inverted commas to separate each direct quote. He also uses "dashes" to demarcate one excerpt from another. These markers become significant by comparison as they disappear completely when Joyce reads *Cymbeline* for VI.B.4 around 1929⁷ (See Fig. 2). As Dirk Van Hulle already implied in *Joyce's Know-How, Beckett's No How*, VI.B.4 could mark that phase in Joyce's note-

⁷ Luca Crispi's catalogue in the James Joyce Collection, at the Poetry Collection, SUNY at Buffalo dates notebook VI.B.4 to be from January through late April 1929 in Paris. Crispi's catalogue can be accessed here: <http://library.buffalo.edu/pl/collections/jamesjoyce/catalog/vib4.htm>

taking practices which saw him decontextualize words, omit references and concentrate on sound over sense, homophony over meaning, and lexical oddities or peculiar language over plot and content (Van Hulle 2008: 83). Ingeborg Landuyt justly noted that Joyce's notes on *Cymbeline* in VI.B.4 contain instances of "unusual English" (Landuyt 2002: 72). While it is possible that Otto Jespersen's *Growth and Structure of the English Language* (1905) may have drawn Joyce's attention to the play because of its use of substantives as verbs, Joyce's notes, however carefully taken, remained unutilized (Landuyt 2002: 72 n1). On page VI.B.4.137 (*JJA* 29.329), Joyce writes:

the shes of Italy [I.iii.30-31]

To aftereye him [I.iii.14-16] (Buffalo VI. B. 4.137; *JJA* 29.329)

A similar entry, "Sir, we have/ known together" [I. iv. 33-34] follows on the next page (Buffalo VI.B.4.138; *JJA* 29.330).

The difference in style, from the "Shakespeare Dates" in V.A.4 (1916-1918) should now be obvious. The terse neatness of the Shakespeare dates is replaced by mere jottings, phrases. Unlike the notes on *Othello* in NLI MS 46,720 (1915-1919), the notes on *Cymbeline* (1929) are hardly identifiable as quotations. Joyce's interest in Shakespeare's life or even his memorable dialogues seems to have been transformed into a fascination with peculiar phrasing. In the *Othello* notes it was still possible to trace a theme, or a topic that Joyce might have been exploring—the notes dealing directly with descriptions of Othello's persona, or the theme of jealousy. The notes on *Cymbeline* seem to have only language and its unusual usage as their theme. The entries are not referenced in any fashion, they are without headings, bibliographic detailing—as though made ready for usage. Landuyt thus wonders what exactly Joyce intended to do with these notes, especially since they remained unutilized and given the fact that Madame Raphael's copy of the notebook in VI.C.15 (*JJA* 42.365-408) also shows no crossing out (Landuyt 2002: 72).

James Joyce, “mechanical” reader:

But perhaps it is Joyce’s note-taking method, his *style*, that should draw our attention at this point and which might help us situate these notes, if not this notebook itself, with other similar examples. Dirk Van Hulle cites an unpublished letter to Harriet Shaw Weaver on 23 March 1926, when Joyce was reading Wyndham Lewis’s criticism of Joycean “eccentricities” in *The Art of Being Ruled* (1926) and decided to reply to Lewis by parodying him in *Finnegans Wake* III.2 (BL Add. 57348–127; Quoted in Van Hulle 2008: 77-78). Van Hulle observes that Joyce shows “strikingly little interest” in Lewis’s argumentation but is more drawn to isolating, decomposing it by picking words or phrases, even references to other books that he collected in Notebook VI. B. 20 (Van Hulle 78). A similar case could be made for VI.B.19 (1925), where, as Daniel Ferrer showed, Joyce was collecting words from Sigmund Freud’s *Collected Papers III* that he pilfered for the composition of III.4 (Ferrer 1985: 367-382). These notes from Freud similarly manifest little concern for Freud’s case histories or the theories of the unconscious, but are mostly linguistic oddities. For instance, while reading the case of “Little Hans”, Joyce came across the diminutive forms of common names in “Franzl” and “Fritzl”, which he appropriated as “Sheml”. Similarly, in the same text, when Hans tells his father about his fantasy of going to bed with his “playmates” who were his “children,” he names an imaginary playmate “Lodi”. As Ferrer has shown, Joyce jotted this word “Lodi” down and wrote in brackets (“Idol”) by playfully inverting it (Ferrer 371). Such entries, seen alongside Joyce’s notes on *Cymbeline*, thus exhibit a concern with language and its unusual usage, so that the peculiar charm of strange words, strange sounds, dominates over meaning, content or context. Van Hulle thus observes that a note from a newspaper can end up next to a note from the *Encyclopedia Britannica* (Van Hulle 2008: 89). This very process of deracinating the text and altering, appropriating it into Joyce’s own, literary texts, was often *mechanical*. Stuart Gilbert notes in his journal entry for April 28, 1920 for instance:

His method is more mechanical than ever. For the “town references,” he scoured all the capital towns in the Encyclopaedia and recorded in his black notebook all the “punnable” names of streets, buildings, city-founders. (Gilbert 1993: 27)

Joyce similarly requested David Fleischman and Frank Budgen in two successive letters in August 1937 to isolate, using two different crayons, the plots and dialogues of *Huckleberry Finn* and *The House by the Churchyard* (L III 401-402). Like many others, Otto Luening, with whom Joyce had had many conversations on music in Zürich, as manager of *Players*, admits that Joyce was an “absolute genius” at getting information from others (quoted in Martin and Bauerle 1990: 37). It is thus not surprising that Susan Brown would sum up Joyce’s reading method rather emphatically thereby concluding: “In a word, Joyce the polymath was Joyce the fraud” (Brown 2007).

Surprisingly, these accounts fit Joyce’s own descriptions of his poetic method quite well. To Jacques Mercanton he admitted that he lacked “talent” but boasted of his skill at finding exactly what he needed as chance furnished him with (JIII 661). And what chance furnished him with were words. One must not forget too, that however detailed the “critical” or biographical notes were, Joyce’s *Hamlet* lectures could well have concerned etymology⁸. Therefore, Joyce’s claims on several occasions, for instance to Budgen in September 1920, that “a catchword is enough to set me off,” is not to be taken lightly (JIII 496).

Nevertheless, this sharply contradicts the dominant image of Joycean writing as vast, hypermnesiac encyclopedic projects verging towards omniscience. But significantly, it is not entirely dissimilar to

⁸ Joyce sought permission from the police headquarters, Trieste on 9 November 1912, writing:

The undersigned, an English teacher, resident in via Donato Bramante, 4, Trieste, herewith informs the Honourable Police Hq. that he intends to present a cycle of public lectures on the play *Hamlet* by William Shakespeare. The lectures will be in the English language and will consist of a *verbal commentary* and a critical and *etymological elucidation* of the aforesaid work [...] (emphasis added, quoted in Schneider 2004: 14)

the paradoxical image of Shakespeare himself that Stephen tries to erect in “Scylla and Charybdis”. Shakespeare for Stephen, is at once a “clown” (*U* 9.922) with “unremitting intellect,” (*U* 9.1023) as both potent/impotent “bawd and cuckold” (*U* 9.1021) and a “lord of language” (*U* 9.454). This view of Shakespeare as an unlettered genius, a holy fool capable of uttering sublime truths is once again a measure of Shakespeare’s “psychological complexity” that Joyce found lacking in Canning’s portrait of him (*OCPW* 97-8). What must be noted is that this image of Shakespeare’s mind could not have been unfamiliar to Stephen’s audience in 1904. In fact, one of Joyce’s chief sources for “Scylla and Charybdis”, Sidney Lee, was also pondering over the question of Shakespeare’s scholarship and pointing to the gulf separating those who associated Shakespeare with “exceptional ignorance, even illiteracy” and those who viewed him possessing the “learning of an ideal professor of literature” (Lee 1904: 290). As I will try to show, this ultimately made Lee reconsider Shakespeare’s compositional methods and compelled him to formulate his famous analogy of a “sensitised photographic plate” (Lee 1904: 291).

Early Modern “non-serial” reading or Shakespeare’s Photographic Plate

Lee solved this paradox by reconciling these two positions: Shakespeare was no scholar but he had exceptional imaginative power. He could instantly “digest, assimilate and transmute” what he read in his works (Lee 291). Lee came up with an analogy that he repeated in his writings over and over again⁹:

⁹ It was quoted with little alterations by the *Boston Evening Transcript* on February 28, 1903 reporting on his highly successful Lowell Institute Lectures (“Sidney Lee in Boston” 1903, Feb 28: 20). *The Spectator* on 29 January 1916 reviewing Lee’s *A Life of William Shakespeare* published in 1898 (“Books: Shakespeare” 1916, 29 January: 16). Lee cites it while writing for the *New York Times* in 1916 as well (Lee 1916, April 9: ST1).

Shakespeare's mind may best be likened to a highly sensitised photographic plate, which need only be exposed for the hundredth part of a second to anything in life or literature, in order to receive upon its surface the firm outline of a picture which could be developed and reproduced at will. (Lee 1904: 291)

Even while we take this image with a pinch of salt, Lee's description of an essentially "mechanical" mind capable of quickly absorbing and reproducing information is not without merit. As historians of reading tell us, the Early Modern reader was becoming more and more adept at "non-serial" reading—more capable at accessing, gleaning, information from texts thanks to the new technologies of the book.

There is no doubt that the book as codex was becoming more and more usable, even user-friendly, as "goal-oriented" manuals were becoming popular in late Early Modern Europe. In an essay entitled "The Early Modern Search Engine: Indices, Title Pages, Marginalia and Contents", Thomas N. Corns considers three texts as examples from late sixteenth and early seventeenth century England. These texts suggest how increasingly the book as codex, came to facilitate different modes of "non-serial access" so that readers had a chance to *skim* more effectively without having to read every word but were encouraged to go beyond the flatness of the page (Corns 2000: 93-95). Thus, a book like *Eikon Basilike: The Portraicture of his Sacred Maiestie in his Solitudes and Sufferings* (London, 1649) was arranged chronologically, with each chapter addressing a particular event, an effective table of contents. Each chapter in turn was divided into two halves, a recounting of events and a meditation on them. The two sections were *typographically* distinct, the former in roman and the other in italics. For Corns, this symbolizes the increasing "reader-friendliness" of the book (98). The codex was now coming with "visual aids" and octavo bindings contributing to its portability and even to its popularity. Pioneering studies by Anthony Grafton and others have gone back even further to show how humanists of sixteenth-century Europe were becoming used to portable pocket-sized editions of classics in Latin and vernaculars issued by book sellers like Aldo Manuzio (Grafton 1999:

179-212). A reader like Gabriel Harvey (1550? -1630) in Elizabethan England could be annotating his Livy in the margins, reading and translating Roman wisdom into *his* political reality. Unlike previous readers though, Harvey could *compare, search* and *collate* multiple texts *simultaneously*, possibly with the help of a “book-wheel” (Jardine and Grafton 1990: 46). Reader-friendly books meant speed-reading, more effective skimming/searching was now easier. To echo Stuart Gilbert, reading was slowly becoming “mechanical” in Shakespeare’s time as well¹⁰. This is also how Early Modern/Shakespearean poetics becomes comparable to Joyce’s at last. A reader in Shakespeare’s England need not have been always “omniscient” or a “polymath” but could afford to be as much of a speed-reader or if you will as “fraudulent” as Joyce or Stephen:

Reading two pages apiece of seven books every night, eh? I was young. You bowed to yourself in the mirror, stepping forward to applause earnestly, striking face. Hurray for the Goddamned idiot! Hray! (U3.136-138)

Conclusion: Shakespearean Joyce

Like Shakespeare, Joyce’s “non-serial” mechanical reading practices in the early years of the twentieth century must have been aided by the print and reading culture and technologies of the age as well¹¹. This can most effectively be charted by tracing his pre-publication texts and correspondence. This is because they are often *reading notes*. They thus force upon us the question of what he read, and as we are beginning to see, *how* he read as well. Joyce’s Shake-

¹⁰ See Cormack and Mazio 2005: 40-59.

¹¹ Consider for instance his steady circle of collaborators such as Beach, Gilbert or Budgen, well-developed libraries, better dictionaries and encyclopaediae and an effective postal/transport system that allowed him to have access to national and foreign dailies fairly quickly while in Paris and enabling distribution of little magazines cheaply in the United States (Lernout 1996); (Birmingham 2014: 109-111).

spare notes, because they span almost his entire writing career, help trace his scholarly and writerly interests quite effectively. They help us see how Joyce's poetics rather than simply verging towards omniscience, encyclopedic totalization could have become Shakespearean with time: with all its paradoxes hovering between learning and ignorance, imagination and "mechanicality." It should come as no surprise therefore, that Sidney Lee's summary of Shakespeare's poetics also appeared in his *Great Englishmen of the Sixteenth Century* (1904)—a copy of which Joyce possessed and quite possibly read in his Trieste library¹², perhaps as an act of apostolic succession.

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¹² Eglinton's musings on Dumas and his observation that "after God Shakespeare has created the most" (U 9.1029) both appear in Lee's *Great Englishmen of the Sixteenth Century* (Lee 1904: 286). See *James Joyce Online Notes*, for a view of Joyce's library in Trieste: <http://www.jjon.org/joyce-s-library>.

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HOW SHAKESPEARE WAS USED: ECHOES OF JOHN HENRY NEWMAN'S IDEA OF LITERATURE IN JOYCE

[...] The play's the thing
Wherein I'll catch the conscience of the king.
Hamlet, II. ii. 566-567

Habes aures et num videbis?
Finnegans Wake, 113. 29-30

Two years before being appointed Rector at the Catholic University in Dublin (1854), Cardinal John Henry Newman delivered a series of lectures on education, later to be collected in *The Idea of a University* (1852-1873), among which one is specifically concerned with literature. Some ideas put forth by Newman in that lecture resound in a very distinct way in Joyce's *Drama and Life* and in the "Scylla and Charybdis" episode of *Ulysses*. In this paper I will proceed to outline such textual "echoes" after a short exposition of Newman's themes and motifs. Newman's lecture is one of the many sources employed by Joyce to construct his theory on *Hamlet*, and a main inspiration for his experimentation with sound in *Finnegans Wake*. In fact, Joyce drew directly from Newman his famous statement about *Finnegans Wake*, that the book was to be intended "more for the ear than the eye" (Pindar 2004: 106), a statement curiously echoing Newman (1912: 7): "[literature] addresses itself, in its *primary idea*, to the ear, not to the eye" (emphasis mine).

An acknowledgment of Joyce's debt to Newman seems worthy of critical exploration, because Joyce himself recognised the Cardinal as "the greatest of prose writers" (*JIII* 1982: 40). Such was Joyce's

thought back in 1894, aged 12, during a discussion at Belvedere College. The few biographical details we have all suggest that Joyce maintained his high opinion on Newman throughout his life, as confirmed by this passage from a letter he wrote to Miss Weaver on 1 May 1935, where Newman is referred to as “a tiresome footling little Anglican parson”:

As usual I am in a minority of one. If I tell people [...] that nobody has ever written English prose that can be compared with that of a tiresome footling little Anglican parson who afterwards became a prince of the only true church they listen in silence (*LI*, 365-366).

It is worth considering the idea that Joyce was bound to Newman primarily on a literary level, one which recognised Newman’s value primarily as a man of Letters rather than as a man of Church; a figure he constantly returned to in order to construct a *methodology* for his work.

1. In his institutional role, having to address the Faculty of Philosophy and Letters, Newman began his speech in 1854 by investigating “what we are to understand by letters or literature, in what literature consists, and how it stands relatively to science” (Newman 1912: 2). To do so, he undertakes a dialectic argumentation with Sterne’s XLII Sermon, constructing his argumentation on the general idea that there may be no stylistic difference between secular and sacred writing. He therefore proposes to look at literature from a broader perspective which, while founded on its oral origins, would simultaneously recognise the necessity of mastering the language so as to give artistic form to the writer’s manner of thinking and, most of all, speaking:

When words are in demand to express a long course of thought, when they have to be conveyed to the ends of the earth, or perpetuated for the benefits of posterity, they must be written down, that is, reduced to the shape of literature; [...]. We call it the power of speech, we call it language, that is, the use of the tongue; and even when we write, we still keep in mind what was its original instrument, for we use freely such terms in our books as “saying”, “talking”, “calling”; we use the term

“phraseology” or “diction” as if we were still addressing ourselves to the ear (7).

In philosophical terms, Newman characterises literature as one of the human modes to express the contemplation of ideas intended in Platonic terms, i.e., the shaping into form of the artist’s *visions*¹. In fact, Newman’s implication here is that there may be no difference between secular and sacred writing at all², for they both appeal to the interiority of men. What he strives to demonstrate in his whole lecture, and by means of Shakespeare, is the artist’s fundamental role as a mediator between the Divine and the earthly manner of speaking. Consequently, Newman posits his methodology in the form of a few rhetorical questions, the answers to which he finds in a passage from Act V of *A Midsummer’s Night Dream*, where the role of the poet as a mediator between “heaven and Earth” is defined as the ability to “shape” the forms of “things unknown” through the naming of things:

Why may not that be true of literary composition which is true of painting, sculpture, architecture, and music? [...] Why should not skill in diction be simply subservient and instrumental to the great prototypal ideas which are the contemplation of a Plato or a Virgil? Our greatest poet tells us:

The poet’s eye, in fine frenzy rolling,
Doth glance from heaven to Earth, from Earth to heaven.
And as imagination bodies forth
The forms of things unknown, the poet’s pen
Turns them to shapes and gives to airy nothing
A local habitation and a name (Newman 1912: 20-21).

¹ “The prophecy of one who hears the words of God, who has knowledge from the Most High, who sees a vision from the Almighty, who falls prostrate, and whose eyes are opened” (*Num*, 24: 16).

² “Newman was not a man who had sentimental or *dilettante* interest in literature; nor was his interest in it primarily aesthetic. He looked upon it as a philosopher, one who looks on the whole scheme of creation, and sees each thing in its own place and nature, and in its true relation to other things [...] You see how in that paper Newman almost *consecrates* literature” (Hogan 1953: 174-176).

Newman's intention is that of untangling literature from a narrowing, utilitarian perspective. To do so, he proceeds by drawing a neat distinction between the language of science and that of literature³, underlining the subjective quality of literary creation. To strengthen his argument, Newman puts forth a theory that considers the interdependency of thought and speech, while framing the quality of expression as the principal function of language in its literary usage:

Thought and speech are inseparable from each other. Matter and expression are part of one: style is a thinking out into language. [...] This is literature; not the thing, not the verbal symbols of things; not, on the other hand, mere words, but thoughts expressed in language (Newman 1912: 11-12).

Once again, Newman draws from Shakespeare⁴ in order to make his point, avoiding any intellectual or critical comment on the text, instead *using* the performability of the Bard's language as proof of his theory. Such "dramatic method" is a stronghold of Newman's poetics and style, as noted by Lewis E. Gates:

The method that he chose in order to win his readers was admirably conceived. He would put himself vitally and almost dramatically before them; he would bring them within the actual sound of his voice and the glance of his eye (Newman 1968: 424).

It may be redundant to highlight a self-evident connection between Newman's reflections on the subjectivity of literature and the aesthetics of the modernist stream of thought ("style is thinking out into language"; "thoughts expressed in language"), or to pair the image of the poet as a mediator between the earthly and divine dimensions with

³ "Science, then, has to do with things, literature with thoughts; science is universal, literature is personal; science uses words merely as symbols, but literature uses language in its full compass, as including phraseology, idiom, style, composition, rhythm, elquence, and whatever other properties are included in it. [...] Literature is the personal use or exercise of language" (Newman 1912: 10).

⁴ *Macbeth*, V.iii.41-47; *Hamlet*, I.ii.77-83.

Joyce's "priest of eternal imagination". For the moment, it is sufficient to quote Newman on his main point (emphasis mine):

Here, then in the first place, I observe, gentlemen, that literature, from the derivation of the word, implies writing, not speaking; [...] What is spoken cannot outrun the range of the speaker's voice, and perishes in the uttering [...]; still, properly speaking, the terms by which we denote this characteristic gift of man belong to *its exhibition by means of the voice*, not of hand-writing. It addresses itself, in its *primary idea*, to the ear, not to the eye [...] (Newman 1912: 7).

Newman's quotations from *Macbeth*, *Hamlet* and *A Midsummer's Night Dream* serve as a rhetoric device to put on display the origin of literature as drama, intended as the spoken word in its pristine use. For Newman, it is by means of the voice only that the word is disentangled from the encoded mediation of the sign to reach its public, to "raze out the written troubles of the brain" (see subsequent quote from *Macbeth*). In this respect, Newman's lesson considers the entelechy of secular and religious writing as the same, mirroring Aristotle's view of tragedy as a vehicle for interior catharsis⁵. What he adds to the classical argument of *imitatio* is the insight on the interdependency of thought and speech in the author's mind, and on style as the result and reflection of this dialectic:

And, since the thoughts and reasonings of an author have, as I have said, a personal character, no wonder that his style is not only the image of his subject, but of his mind. [...] Shakespeare furnishes us with frequent instances of this peculiarity [...] For instance, in *Macbeth* [sic!]:

Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And, with some sweet oblivious antidote,
Cleanse the foul bosom of that perilous stuff,
Which weighs upon the heart? (Newman 1912: 16-17)

⁵ See Aristotle's *Poetics*, 6. 23-36.

Shakespeare's prosody is the ontological confutation of Sterne's ideas on the classics -that human fine writing is simply a matter of composition and applying of rhetorical rules. It is also used by Newman as the perfect *exemplum* to underline his idea that literature in its highest accomplishments is the coincidence of speech, reason, and style, all these features being inextricably tied to the expression of one's "great self", carried by the vibrant power of the voice over the written page. Literature, for Newman, has no claims of objectivity, for the language it employs is in fact the translation of one's personal, individual experience. To make his point clearer, Newman draws from *Hamlet* the following lines:

'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, modes and shows of grief,
That can denote me truly (17).

As a refined man of Letters, Newman did not have to dwell further on a metatextual analysis of the lines he quoted, for his discourse was revolving around what would come to be Stephen Dedalus's point: that there is a perfect coincidence between the Artist, his life and his characters, and that what springs from a writer's pen, even if in the words of some *dramatis persona*, are his own thoughts, reasonings, and personal *Logos*.

Moreover, Hamlet's words, if taken out of context as Newman did, show all their metatheatrical qualities, in which the voice of the author is clearly heard. Not words as "inky cloak", nor costumes as "customary suits", nor any actor's performances in "forced breath" or "dejected havior in the visage" can "denote him truly". *Hamlet* is Shakespeare's vehicle to question the reliability of the sign, as Keir Elam points out in following passage:

La sfiducia di Amleto nei confronti della parola trova la sua espressione più diretta e più drammatica già alla sua prima comparsa, nei confronti

della scelta lessicale della madre [...]. L'inaffidabilità della parola diventa così, oltre che un ostacolo conoscitivo, anche una trappola etica. Il segno - segno linguistico, ma anche segno visivo o corporeo [...] - diventa simulacro [...]. Ciò che Amleto mette esplicitamente in questione è lo stesso potere del segno di esprimere: nell'inglese shakespeariano [...] (Shakespeare 2006: 21-22)⁶.

Hamlet's distrust of any outer marker of significance is used by Newman to underline his argument on the oral origins of literature, and to mark the capacity of the spoken word to soothe and comfort the hearts of men. Newman's reasonings clearly originate from a doctrinal, new-testamentarian assumption, one which considers the Word as part of God's revelation⁷; nonetheless, he broadens this assumption to comprehend literature as a whole, to encompass its lay perspectives.

In a similar manner, Joyce voices the teaching of Newman by employing a Christian metaphor in Stephen's stream of consciousness. Stephen's thinking condenses Joyce's scholarly position expressed in *Drama and Life*, when he states that in drama: "[...] the artist forgoes his very self and stands a mediator in awful truth before the veiled face of God" (*OCPW* 26). In foregoing himself, the artist must perform a christological part, which is ultimately that of *being* the Word:

Formless spiritual. Father, Word and Holy Breath. Allfather, the heavenly man. Hiesos Kristos, magician of the beautiful, the Logos who suffers in us at every moment. This verily is that. I am the fire upon the altar. I am the sacrificial butter (*U* 9. 237.9-13).

The Artist here incarnates the Word expressed in its evangelical terms, i.e. as the incarnation of God's voice into Christ's preachings and sacrifice. "Hiesos Kristos" is for Stephen the Word acted by the

⁶ Trans: "Hamlet's distrust of the word has its most direct and dramatic expression already during his first appearance, when he comments on his mother's lexical choices [...]. The unreliability of the word thus becomes at once an obstacle to knowledge and an ethical trap. The sign, the linguistic sign, but also the visual or bodily sign, becomes a simulacrum. Hamlet explicitly questions the sign's capacity of expression [...]."

⁷ "The Word became flesh and made his dwelling among us." (*John*, 1: 14)

Father. Joyce, it seems, has absorbed Newman's argument in his recognition that the Logos/Christ, as the coincidence of thought and speech on which the Cardinal's argumentation relies so heavily, is the faculty which "suffers in us at every moment" or, as Newman put it, the "special prerogative of man". It is in this Christian equation that the Newmanian source in Stephen's theory on Shakespeare reveals itself; it is sufficient to indicate that a precise textual counterpoint to Stephen's words can be found in the following passage from Newman's lecture, when he points out that literature is "thoughts expressed in language":

Call to mind, gentlemen, the meaning of the Greek word which expresses the special prerogative of man over the feeble intelligence of the inferior animals. It is called "logos". What does "logos" mean? It stands both for *reason* and *speech*, and it is difficult to say which it means more properly. It means both at once: why? [...] because they are in a true sense one (Newman 1912: 12).

Moreover, a further proof of Joyce's conceptual absorption of Newman's teachings is his aesthetic, "hamletian" distrust of the sign, which led him to conjure up the idea of a *dramatic* literary practice in *Drama and Life*, where he obliquely paid homage to the Cardinal by quoting the phrase of St. Augustine upon which Newman constructed his *Apologia* (1864): "Securus judicat orbis terrarum, is not too high a motto for all human artwork" (*OCPW* 25). So says Joyce before cunningly downsizing the "litterateurs". Newman's presence in Joyce takes the shape of the same quotation from St. Augustine, seen many times over, in *Finnegans Wake*⁸, where he accomplished the task of re-working the lettering of words and discourse in order to make music with language.

While a further step in the argument just outlined would lead us out of the main purpose of this paper, my contention is that both Joyce's and Newman's views of literature are centred around the idea of recovering the myth in its etymological meaning ("anything deliv-

⁸ See Alitzer 1985: 244.

ered by word of mouth⁹) as the foundation of it. The voicing and performance of any piece of written text carry a multiplicity of meanings and interpretations, which, as Newman says, “perish in the uttering”. Still, they are the perfect vehicle to reach the hearts of men:

The heart is commonly reached, not through reason, but through the imagination by means of direct impressions, by the testimony of facts and events, by history, by description. People influence us, voices melt us, look subdue us, deeds inflame us (Newman 1968: 426).

2. Shakespeare lies at the intersection of these two authors’ speculations on the ontological nature of literature as drama, and I will now proceed to demonstrate how Joyce based Stephen’s reading of *Hamlet* on Newman’s theoretical construction. Such a reading, letting aside any psychological or familiar implications regarding the character in the novel, relies on a symbolic re-adjustment of the Christian Trinity as previously illustrated.

To trace back the textual echoes of Newman’s reasoning in Joyce, we must first refer to the opening of the “Lestrygonians” episode. We find a first explicit reference to the Cardinal when Bloom is given a throwaway which he fails to read at first sight. In between the two actions (the young man handing out the piece of paper and Bloom misreading it), the narrator intervenes by quoting Newman’s motto as a Roman Catholic Cardinal (*U* 8. 190.10): “Heart to heart talks”, *Cor ad cor loquitur*. This first hint is followed by what can be considered as a textualization of Newman’s ideas on literature in Bloom’s stream of thought, as is proven by the short fragment that follows just a few lines later:

The hungry famished gull
Flaps o’er the waters dull.

⁹ See the Online Etymology Dictionary:
http://www.etymonline.com/index.php?allowed_in_frame=0&search=myth

That is how poets write, the similar sounds. But then Shakespeare has no rhymes: blank verse. The flow of the language it is. The thoughts. Solemn (U 8. 192.14-18).

In fact, Newman refers to the “flow of the language” and “the thoughts” as follows, when distinguishing the language of science from that of literature, marking the subjective expression of thoughts as the distinctive feature of any piece of literary art:

Now I insist on this, because it shows that speech, and therefore literature, which is its permanent record, is essentially a personal work. [...] In other words, literature expresses, not objective truth, but subjective; not things, but thoughts (Newman 1912: 7-8).

As it often happens throughout *Ulysses*, this reference to Newman finds several resonances in the subsequent section of the novel, and the discussion on Shakespeare that takes place in “Scylla and Charybdis” is interspersed with references to the content of Newman’s 1854 lecture, although the Cardinal is never named. At the beginning of the episode, Russell undertakes a verbal exchange with Stephen (emphasis mine):

All these questions are purely academic, Russell orated out of his shadow. I mean, whether Hamlet is Shakespeare or James I or Essex. Clergymen’s discussions of the historicity of Jesus. Art has to reveal to us ideas, formless spiritual essences. The supreme question about a work of art is *out of how deep a life does it spring*. [...] the words of Hamlet bring our mind into contact with the eternal wisdom, Plato’s world of ideas. All the rest is the speculation of schoolboys for schoolboys (U 9. 23-33).

This refers to Newman in many respects. The allusion to the “historicity of Jesus”, while directly questioning Stephen’s biographical inquiry into Shakespeare’s work, also brings the reader back to the Victorian discussion over German exegetical criticism of the Bible, an argument Newman himself confronted in his 1845 *Essay on the Development of Christian Doctrine*. When Russell says that Hamlet’s words bring our mind into contact with Plato’s world of ideas, Newman’s belief that all art is the reflection of the artist’s contemplation of

the Idea comes naturally to mind, especially when he proposes to look at literature as one would do with painting, sculpture, or music (Newman 1912: 21). Moreover, what is central here is the “supreme question about a work of Art”, i.e. “out of how deep a life does it spring”. A parallel conceptual consideration can be found in Newman’s text, where the same aquatic metaphor is employed (emphasis mine):

Can they really think that Homer, or Pindar, or Shakespeare, or Dryden, or Walter Scott, were accustomed to aim at diction for its own sake, instead of being inspired with their subject, and *pouring forth* beautiful words because they had beautiful thoughts? [...] Rather, it is fire within the author’s breast which *overflows in the torrent* of his burning, irresistible eloquence; it is the poetry of his inner soul (Newman 1912: 15).

Stephen opens his argumentation by asking the following questions, after which he will try to demonstrate that behind the mask of Hamlet lies the dramatist, with all his personal history. This view, while matching with the biographical tendencies of the literary theory of Joyce’s time¹⁰, also equates with Newman’s idea of literature as the “personal use of language” (Newman 1912: 10):

What is a ghost? [...] One who has faded into impalpability through death, through absence, through change of manners. [...] Who is the ghost from limbo patrum, returning to the world that has forgotten him? Who is King Hamlet? (*U9*. 16-22)

There lies a deeper inquiry behind the interrogation on the identity of the Ghost and of the King for it evokes, in symbolic terms, a more complex issue, possibly one at the core of Joyce’s thematic explorations in all his writings -that of fatherhood in its broadest, mostly religious and artistic terms. According to Tindall:

In the first chapter [...] the theme of paternity is introduced [...]. During his walk along the Sandymount beach, Stephen thinks about the con-substantiality or oneness of Father and Son [...]. These preliminaries lead to the scene in the library, in which Stephen [...] discusses *Hamlet*, an ex-

¹⁰ See Quillian, 1974-75: 8.

cellent focus for his thoughts on the father and son motif [...]. "Fatherhood", says Stephen, "is a mystical estate" (Tindall 1960: 26).

The "consubstantiality" of Father and Son is the essence of Stephen's reading of Hamlet. His insistence on Shakespeare's biographical details is instrumental in providing a factual frame for his views, which are in fact deeply rooted in Christian doctrine. Joyce's admiration for Newman appears at this point not merely incidental.

Hamlet, as is well known, was the subject of twelve lectures Joyce delivered from November 1912 to February 1913 at the Università Popolare in Trieste. Though their content is unknown, it is evident that Joyce proceeded by linking substantial portions of the text to some critical contributions of his time. Quillian systematized Joyce's sources and notes for the lectures by making reference to Schutte (1957), coming to the conclusion that Joyce's intention, through Stephen's exposition on Shakespeare, is "Platonic, idealistic. Taking Shakespeare for his model, he tries to arrive at an ideal form of the artist" (Quillian 1974-1975: 8).

Joyce's speculation on *Hamlet* reconciles "the 'real' with the 'ideal'" and the reliability of such a position is substantiated if we look at the library scene as a *dramatization* of Joyce's aesthetic and scholarly ideas on the play. Moreover, if we assume that each character's voice moulds Joyce's own reasonings on the Danish play, we find that the Newmanian "echoes" constitute a methodological *fil-rouge* over which Joyce built not only his views on *Hamlet*, but his whole aesthetics, which ultimately result in a meditation upon artistic fatherhood and identity or, to be more precise, upon the identification of the artist with his characters.

Jacques Lacan has possibly been the most acute observer of the persistency of Christian doctrine in Joyce's writings. According to Lacan, the question of fatherhood is defined in Joyce's *opus* not just thematically, rather it is the foundation of his practice as an artist, albeit in reversed terms:

Ulysses è la testimonianza del fatto che Joyce resta radicato nel padre pur rinnegandolo [...]. Essere artista per Joyce significa identificarsi al grande Altro della creazione, non al figlio redentore [...]. Significa diventare or-

gogliosamente Padre dell'Opera, come accade in *Finnegans Wake* [...]. Non è il figlio che deriva dal padre, ma è il figlio che prende il posto del padre in un atto di affermazione superba. In Joyce, afferma Lacan, 'l'artista non è il redentore, è Dio stesso, in quanto modellatore' (Recalcati 2013: 34-35)¹¹.

Stephen's interpretation of *Hamlet* relies precisely on the dynamic of substitution between Father and Son that takes place within the play. Shakespeare is King Hamlet as well as his son ("he is all in all"), and they both carry the author's voice, his "personal use of language" in Newman's terms, in the form of a universal message:

Sabellius, the African, [...] held that the Father was Himself His Own Son. [...] When Rutlandbaconsouthamptonshakespeare or another poet of the same name in the comedy of errors wrote Hamlet he was not the father of his own son merely but, being no more a son, he was and felt himself the father of all his race [...] (*U* 9. 8-17).

Any artist, in Stephen's words, is a demiurge, and even more so when the matter he happens to mould is language. Shakespeare, defined "a ghost by absence" (*U* 9. 24-25), is easily identified with the King, therefore constituting an impalpable presence-in-absence which constructs its own image and presence throughout the words and actions of the characters of his own creation:

As we, or Mother Dana, weave and unweave our bodies, Stephen said, from day to day, their molecules shuttled to and fro, so does the artist weave and unweave his image. And as the mole on my right breast is where it was when I was born, though all my body has been woven of new stuff time after time, so through the ghost of the unquiet father the image of the unliving son looks forth (*U* 9. 3-10).

¹¹ *Ulysses* testifies how Joyce is rooted in the father while repudiating him [...]. Being an artist is for Joyce to identify himself to the great Other of creation, not to the redeemer son [...]. It means becoming the proud Father of the Work, as in *Finnegans Wake* [...]. It is not the son who derives from the father, it is the son who takes his father's place in a superb act of affirmation. In Joyce, says Lacan, "the artist is not the redeemer, he is God himself as a moulder".

Prince Hamlet, the “unliving son”, is an empty instrument wherein the artist inserts himself to speak out his voice¹², which coincides with that of the King, the Father. In this sense, Hamlet’s figure is seen as two *personae* in one: father and son carrying the same name. Joyce ascribes to the figure of Hamlet’s father a “theatrical trinity”, since he appears on stage at once as Father, as sacrificial body (the Son), and as the Ghost; that interpretation is to be found a few lines later, when Stephen broadens his speculation on the subject as follows:

The soul has been before stricken mortally, a poison poured in the porch of a sleeping ear. But those who are done to death in sleep cannot know the manner of their quell unless their Creator endow their souls with that knowledge in the life to come¹³. [...] He goes back, weary of the creation he has piled up to hide him from himself, an old dog licking an old sore. But, because loss is his gain, he passes on towards eternity in undiminished personality, untaught by the wisdom he has written or by the laws he has revealed. [...] He is a ghost, a shadow now, the wind by Elsinore’s rocks or what you will, the sea’s voice, a voice heard only in the heart of him who is the substance of his shadow, the son consubstantial with the father (*U* 9. 9-30).

What happens in *Hamlet* is, for Joyce, a “transubstantiation”, where Hamlet the elder, when evoked on the rampart, becomes the son’s *persona*, in a process that mirrors the conceptual subversion of the Christian ritual that is so central to *Ulysses* as a whole: “He goes back, weary of the creation he has piled up to hide him from himself, an old dog licking an old sore. But, because loss is his gain, he passes on towards eternity in undiminished personality”. Once again, we find a distinctive, Newmanesque echo in this last sentence: “loss is his

12 “[...] il soggetto non si rivolge all'Altro con la propria volontà ma con quella di cui è, in quel momento, il supporto e il rappresentante, vale a dire con la volontà del padre” (Lacan 2016: 315). Trans. “[...] the subject does not relate to the Other according to his will, he uses that will which at that moment he supports and represents, the will fo the father”.

13 “Bisogna dunque supporre che nell'Aldilà si abbiano informazioni molto precise sul modo in cui ci si è pervenuti” (Lacan 2016: 327). Trans: “We might therefore suppose the Afterlife is able to provide very detailed information on how one arrived there”.

gain” is an overtly esoteric reference to Newman’s novel *Loss and Gain*.

3. It has been noted elsewhere that “any conclusion about Joyce’s interpretation of *Hamlet* based on the Cornell notes is purely speculative” (Quillian 1974-75: 15); even more so, I add, if we seek to find it in *Ulysses*. What emerges from this paper is the possibility of a reevaluation of Joyce’s work in the light of Newman’s teachings, specifically on the oral origins of literature as drama, and on his views on the artist as a mediator between the sacred and the earthly dimensions. They both grounded their views on literature in the Christian doctrine of the Word, and on the consubstantiality of Father and Son; they both saw Literature as a “personal use of language” which, devoid of any narrowing individualistic flavour, has the capacity of a universal message. In Newman’s words: “Literature stands related to Man as Science stands to Nature; it is his History”; “Literature is to man in some sort what autobiography is to the individual; it is his Life and Remains” (Newman as quoted in Hogan 1953: 173).

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METAMORPHOSES OF SIN

The central theme of Shakespeare's Sonnet 35 rests on a complex argumentative pattern in which the opposite concepts of "sin" and "sense" are at once closely interrelated and contrasted:

All men make faults, and even I in this,
Authorizing thy trespass with compare,
Myself corrupting, salving thy amiss,
Excusing thy sins more than thy sins are;
For to thy sensual fault I bring in sense,
Thy adverse party is thy advocate,
And 'gainst myself a lawful plea commence. (ll. 5-11)¹

From line 9 onwards, the argument is carefully couched in legal terms: while "sense" (meaning here "reason"²) should be "thy adverse party" (accusing thee of thy sins), the speaker's twisting it into "thy advocate" makes him commence "a lawful plea" against himself. The theological implications of the argument are obvious. Justification of sin implies the subversion of reason; nature is thereby overturned, angels are made into devils, and innocents into culprits. As Shakespeare states at the end of the sonnet, the outcome is "That I an accessory

¹ "Sin" is one of the more explicit subject of sonnets 62 (Sin of self-love possesseth all mine eye, / And all my soul and all my every part;) and 146 (Poor soul, the centre of my sinful earth, / [Why feed'st] these rebel powers that thee array?). Both of them insist on the material nature of sin, which can be observed and, in 146, even used.

² Attested since 1560 (Oxford Dictionary).

needs must be, / To that sweet thief which sourly robs from me”. Not only is original sin (trespass) addressed (All men make faults) in the sonnet, but also the fact that “sin” itself has a dual and ambiguous nature.³ Paradoxically, here originality also implies duplicity. This is exactly what Stephen argues in a well-known passage of “Scylla and Charybdis”:

But it was the original sin that darkened his understanding, weakened his will and left in him a strong inclination to evil. [...] An original sin and, like original sin, committed by another in whose sin he too has sinned. [...] It is in infinite variety everywhere in the world he has created, in *Much Ado about Nothing*, twice in *As you like It*, in *The Tempest*, in *Hamlet*, in *Measure for Measure*—and in all the other plays which I have not read

He laughed to free his mind from his mind’s bondage. (U9.1006-15)

Stephen draws the obvious conclusions. The simple fact that sin can be represented makes its nature ambiguous and unless release from sin is reduced to “nonsense”, its inner tension leads to tragedy, which is to say to dramatic representation.⁴

Joyce was certainly familiar with Aquinas’ discussion of original sin and of evil in general. Aquinas, in substantial agreement with Augustine, denies evil any ontological status: thence, the cause of sin can only be subjective, i.e. proceed from reason.⁵ As usual, Joyce

³ Compare with John Donne’s “The Garden” (probably contemporary or slightly later): Blasted with sighs and surrounded with teares, / Hither I come to seeke the spring, / And at mine eyes, and at mine eares / Receive such balmes, as else cure every thing; / But O, selfe traytor, I do bring / The spider love, which transubstantiates all, / And can convert manna to gall (ll. 1-6).

⁴ See Jacques Derrida, “On Forgiveness”, in: *On Cosmopolitanism and Forgiveness*, Routledge, London and New York, 2001, transl. by M. Dooley and M. Hughes, pref. by S. Critchley and R. Kearney, pp. 25-60.

⁵ Cf. *Summa Theologiae*, q.49, a.1, ad.1: “Ex voluntate autem bona non producitur actus moralis malus, cum ex ipsa voluntate bona iudicetur actus moralis bonus. Sed tamen ipse motus malae voluntatis causatur a creatura rationali, quale bona est. Et sic est causa mali.” On Augustine cf. above (q.49, a.1, s.c.): “quod Augustinus dicit, contra Iulianum,

draws a coherent aesthetical conclusion from the fact: in so far as it becomes the object of representation, sin (the act of evil, the “actus malus”) acquires its peculiar dual status, being in fact sin and sense (reason) at the same time. What we find in *Finnegans Wake* much later is therefore perfectly understandable:

[...] so pleasekindly communicake with the original sinse we are only yearning as yet how to burgeon” (*FW* 239. 1-2, my emphasis).

There are several ways in which this may be interpreted but the underlying idea is made sufficiently clear: in the communicative process (as in eating, cf. “cake”), sin and sense (Latin *sensus*, and implicitly taste, and also meaning) stand together. That is, only when you start putting sin into words (by confessing, judging, condemning, or absolving) do you discover its inner relationship with reason: and so, burgeoning depends on understanding that since there is no absolute evil, evil is in fact a mere product of reason. “Sinse” would therefore be an equivalent of “understanding” the rational nature of sin (not necessarily implying, however, its potentially destructive obverse: i.e. the sinful nature of reason). Thus, at the end of the process, following Aquinas, Joyce makes one word out of the two with which in Shakespeare marked the opposite poles of a dramatic tension.⁶ Joyce is consistent

non fuit omnino unde oriri posset malum, nisi ex bonum”. See also *Summa contra gentiles*, III c. 10.

⁶ The etymological origin of the two words is somewhat distant. “Sin” is connected to the verb “to be” (Latin “esse”, present participle “sons”: meaning in legal language “he that is [culpable]”, a usage found in all Indo-European languages, from Hittite to Old Norse); its ambivalence lies in the fact that its root could also imply the opposite (*sinus* meant in Latin “breast” (that which is [beneath the clothes]), i.e. substance and, by extension, “body” – as a consequence *sinistrum* meant “favourable”, because the left arm, covered by the “toga”, looked east when facing, as the augurs did in the act of making predictions, the South; only in Greece it meant what it means today, because Greek ministers faced North, and that meaning in the end prevailed). In both cases its meaning depends entirely on the predicate, or on the circumstances. “Sense” comes from an Indo-European root [*sent-] meaning “to go” (cf. Latin *semita*, road, Italian “sentiero”, and also Arabic *semt*, “to go”), from which Latin *sensus*. Connecting the two implies a dynamic, in other terms existential, conception of “being”, in a very general way seemingly close to Heidegger’s idea of *Dasein*.

in this, even equating “feeling” (Italian and Latin “sentire”, from “sensus”) with “falling”, again in *Finnegans Wake* and in a very meaningful position at the end of the last episode, where we are finally led to the lapidary and terrifying: “First we feel. Then we fall” (*FW* 627.11 (IV, 17), my italics). Indeed, there can be no doubt that the sense of original sin is the Fall: a fall (history) which can be conceived cyclically as cause and consequence at the same time: and “sinse” at that stage also includes the assonant “since”. Understanding “sinse” in that particular metaphorical connotation (since), however, entails the following: because, ever since original sin, the sense of sin is history (history itself being the iterative representation of sin), a sinner should be defined as someone incapable of perceiving the self as part of the universal condition and thus as one who inclines to assert the self by means of individual revenge; sin becomes at this stage essentially the “sin of self-love”.⁷ Shakespeare’s *Lear* offers a transparent example of that psychological process, when in the middle of his mind’s furious whirlwind he yells in rage at the storm: “I am a man more sinned against than sinning!”⁸ The same desperate cry, the sound and fury of a damned soul, reappears in Joyce, transformed, in “Nausicaa”:

[...] Here was that of which she had so often dreamed. It was he who mattered and there was joy on her face because she wanted him because she felt instinctively that he was like no-one else. The very heart of the girlwoman went out to him, her dreamhusband. because she knew on the instant it was him. If he had suffered, more sinned against than sinning, or even, even, if he had been himself a sinner, a wicked man, she cared not. Even if he was a protestant or methodist she could convert him easily if he truly loved her. There were wounds that wanted healing with heartbalm. She was a womanly woman not like other flighty girls, unfeminine, he had known, those cyclists showing off what they hadn’t got and

⁷ Cf. Sonnet 62: Sin of self-love possesseth all mine eye, / And all my soul and all my every part; / And for this sin there is no remedy, / It is so grounded inward in my heart. (ll. 1-4).

⁸ King Lear, III, ii, 57-58: “[...] Close pent-up guilts, / Rive your concealing continents and cry / These dreadful summoners grace. I am a man / More sinned against than sinning.”

she just yearned to know all, to forgive all if she could make him fall in love with her, make him forget the memory of the past. Then mayhap he would embrace her gently, like a real man, crushing her soft body to him, and love her, his ownest girlie, for herself alone. Refuge of sinners. Comfortress of the afflicted. Ora pro nobis. Well has it been said that whosoever prays to her with faith and constancy can never be lost or cast away: and fitly is she too a haven of refuge for the afflicted because of the seven dolours which transpierced her own heart. Gerty could picture the whole scene in the church, the stained glass windows lighted up, the candles, the flowers and the blue banners of the blessed Virgin's sodality and Father Conroy was helping Canon O'Hanlon at the altar, carrying things in and out with his eyes cast down. [...] (*U* 13. 426-48, 358:10).

An extraordinary passage indeed.

Joyce combines Lear blasting out of the dark depths of his self-love blindness with the consequences of Bloom's physical act of "self-love", as seen by Gerty enveloped within the peaceful and absolving evening scenario painted by the deep blue sea and sky – where all sins are washed away by the Virgin Mother's supreme act of forgiveness.

Instead of looking at himself in the mirror, like Narcissus (or indeed like Shakespeare himself in the sonnets), Bloom is looked at by Gerty. Sin appears turned into object and performance, entirely within the modernized epic form and entirely within the Jamesian "central point of view" technique, approached with subtle irony.⁹

On the one hand, both Shakespeare and Joyce seem to justify confession (and psychoanalysis): representation absolves from sin, and in fact sin is sin for as long as it is not "seen"; "what is not" (evil), sometimes defined as "banal", can be exorcised by staging. Yet narrative is different. More flexible. The frustrations of the romantics and the complications and convolutions of Victorianism can still be turned into blazing and brilliant narrative material. That is no slight difference: Browning and James may ultimately turn out not to provide the right key to a deeper understanding of Joyce's stance.

⁹ Cf. also "Telemachus" about Wilde's comment on the nineteenth century's "rejection of Romanticism" and the Miranda/Caliban opposition in *The Tempest*.

Finnegans Wake is flooded with “sin”: the word appears, directly or indirectly, 747 times in the whole text and there can be no doubt about its relevance and weight. It may suffice to cite the long and well-known episode that takes up the whole of chapter eight at the end of the first book, in which the two washerwomen are busy washing and gossiping about HCE’s “sinful” conduct in their colourful language (*FW* 196-216). Jacqueline Risset acutely observed that “laver et parler sont la meme activité: le discours brasse les mots, comme le fleuve le linge d’HCE”.¹⁰ The end of that episode is particularly beautiful and dramatic – some sort of ultimate and extreme version of the Sublime in its plain realism:

Can’t hear with the waters of. The chittering waters of. Flittering bats, fieldmice bawk talk. Ho! Are you not gone ahome? What Tom Malone? Can’t hear with bawk of bats, all thim liffeying waters of. Ho, talk save us! My foos won’t moos. I feel as old as yonder elm. A tale told of Shaun or Shem? All Livia’s daughtersons. Dark hawks hear us. Night! Night! My ho head halls. I feel as heavy as yonder stone. Tell me of John or Shaun? Who were Shem and Shaun the living sons or daughters of? Night now! Tell me, tell me, tell me, elm! Night night! Telmetale of stem or stone. Beside the rivering waters of, hitherandthithering waters of. Night! (*FW* 215.31-216.5).

To wash (sins away) and to speak is the same thing. This is quite a far cry from Stephen’s reading sin into his appreciation of Shakespeare’s dramatic mechanism. In *Finnegans Wake* language itself is placed at the centre of everything, and not necessarily as a means for the representation of anything. In Episode 14, “*lavguage*” (*FW* 466. 32) combines love, livia, liffey, life, lava, washing, and language. In language only (language *qua* language), sin might be absolved.

Around the mid-Thirties, Martin Heidegger, taking a sharp turn away from Kant’s ultimate assessment of “evil”, sought to locate evil in the will itself – not the will as intent to commit evil, but the will as

¹⁰ Cf. J. Risset, “Joyce traduit par Joyce”, in *Tel Quel*, 55 (Autumn 1973), p. 54.

such. He thus pushed evil again into metaphysics, drawing it out of the domain of morality and turning it into resistance to the call (*Ruf*) of Being.¹¹

Quite the opposite occurs in Joyce, and in *Finnegans Wake* in particular. But that should be seen as the result of a transformation of a concept of sin whose origins were clearly established by Shakespearean drama as Joyce himself understood it.

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¹¹ Cf. A. Anelli, *Heidegger e il male*, Morcelliana, Brescia, 2015, *passim* and particularly pp. 45 and 83.

“NORTHERN IRE” AND “INVERTEDNESS”:
MACBETH, *THE WAKE*, AND THE NORTH

In Book III Chapter iii of *Finnegans Wake*, during the interrogation of the Yawn / Shaun figure, there is an extended passage characterised by “Northern Ire” (*FW* 522.04) which, perhaps unsurprisingly, also includes a great deal of Scottish matter. The passage includes an allusion to Robert Burns’ song ‘Is there for Honest Poverty’ (‘A Man’s a Man for A’ That’) in “Should brothers be for awe then” (*FW* 520.23)¹² and a play on the song ‘Loch Lomond’ that features a further evocation of Scotland’s national poet: “So let use off be octo while oil bike the bil and wheel whang till wabblin befoul you but mere and my trulopes will knaver mate a game on the bibby bobby burns of” (*FW* 520.24-6).¹³ Elsewhere in the section there is a “highlandman’s trousertree” (*FW* 521.7), a “dram” (*FW* 521.8), phrases mentioning the Picts and Scots, and a telling play on the place name Inverness in “invertedness” (*FW* 522.31). This article examines this section of the *Wake* and studies the links between two Scottish incidents in northern

¹² For a study of Burns and Ulster see Ferguson, Frank and Holmes, Andrew R (eds.). *Revising Robert Burns and Ulster*. Dublin: Four Courts Press, 2009.

¹³ ‘Loch Lomond’ was a favourite song of Joyce’s social circle in Paris. Jacques Mercanton has described how Joyce and his clique would entertain themselves in the autumn of 1938 as “the threat of war loomed over the forthcoming publication of [*Finnegans Wake*]” (Mercanton, 105): ‘Music alone could cheer those anxious hearts. Mrs. Jolas sang a few Negro spirituals, Joyce, old Irish songs in that warm voice of his, capable of such gentle modulations. Seated around the table, we took up the refrain in a chorus, or else accompanied his light singing with our humming, “Loch Lomond” or “Drink to me only with thine eyes,” which he sang in a restrained, an almost interior, voice, his face illuminated by the grace of the moment’ (Mercanton, 106). Mercanton seems confused about the origins of the song.

Irish history (or two northern Irish incidents in Scottish history), *Macbeth*, and *Finnegans Wake*.

As this article will discuss, Joyce saw Scottish history as a process of ‘inverting’ Ireland. The foundation of what was to become Scotland begins with the uniting of states, one of which had its origins in Ireland. Stephen Gwynn’s 1923 book *The History of Ireland*, one of Joyce’s source texts for *Finnegans Wake*, describes the partly Irish origins of Scotland:

In the fifth century nearly all of Alba, which we now call Scotland, was held by the Picts ... there was no organised Gaelic state in Alba till in A.D. 470 Fergus Mac Erc, King of Dalriada, crossed over and established his kingship on the eastern shore. For three hundred years his successors ruled on both sides of the Irish channel as Kings of Dalriada; then, in the break-up caused by the Scandinavian invasions, they lost their territory in Ireland. But long before this the new conquest had become the main part of their possessions, and they ruled from Alba – of which country they finally became complete masters, defeating Picts and Britons, Angles and Norsemen ... The race which by the close of the fifth century had spread out of Ireland into Scotland ... were known to themselves as the Gaels, but to the Latin world as the Scoti (Gwynn 1923: 19–20)

For more recent historians the Gaelic kingdom of Alba is thought to have come into being with the coming together of the previously rival kingdoms of Dál Riata, which consisted of the south-western lands of the originally Irish ‘Scoti’ and the northern and eastern territory of Pictland in the years around 900 CE (see Lynch 1992: 43–7). This history is alluded to in the “Northern Ire” section with the phrases “betwinst Picturshirts and Scutticules” (*FW* 518.22) and “scotty pictail” (*FW* 521.11).

Alba must have originally resembled its ‘sister’ country in terms of culture, religion, law, and linguistics.¹⁴ For Joyce, Scotland slowly became ‘inverted’ – through a radical brand of Protestantism (though

¹⁴ See the phrase “Poor sister Scotland!” in the poem ‘Gas from a Burner’ (Joyce, *PE*, 109).

not before a conversion to Catholic Christianity through Irish missionaries), through its role as an imperial subordinate and junior partner in the British Empire and through its complicity in the Ulster Plantation – into something recognisable yet distorted, an uncanny and reversed mirror-image. Joyce was also interested in the eerie doubles of Scottish literature found in texts by James Hogg and Robert Louis Stevenson and it is worth remembering here that Shem and Shaun themselves appear in *Finnegans Wake* as mirror images.¹⁵ But does the *vert* of “invertedness” in III.iii seek to remind us of the lasting Irish green hue of the Scottish cultural landscape, much like the phrase the “green of the united states of Scotia Picta” (*FW* 43.29-30)? Alternatively, perhaps it is the north of Ireland that has also been ‘inverted’ through its associations with Scotland, in particular the Ulster Plantation.

References to the Highlands capital Inverness in *Finnegans Wake* – such as “invertedness” (*FW* 522.31), “in vanessy” (*FW* 3.11-12), “inverness” (*FW* 35.10), “at Idleness” (*FW* 289.28), and “Inverleffy” (*FW* 332.28) – also function as allusions to Shakespeare’s *Macbeth* (Cheng 1984: 209). Through allusions to the play Scotland, indirectly, supplies an important reserve of material relating to the theme of the overthrown father figure in *Finnegans Wake*, as well as being part of “a notable anxiety about unstable borders” (Plock 2006: 216).¹⁶ Alongside its function as a signal of this anxiety, the role of *Macbeth* is well suited to this adversarial section of the *Wake*. The power struggle of Macbeth and Macduff, the ghosts of a rancorous past haunting the present, and the violent and bloody nature of the play itself, make it a grimly apposite work to reference in a section dedicated to the

¹⁵ Indeed, a sustained allusion to James Hogg’s work appears in Book III Chapter iii of the *Wake*, on page 487. For a further commentary on Joyce’s use of Hogg and Stevenson – and a fuller discussion of the Picts and Scots in relation to the *Wake* – see my article ‘The “united states of Scotia Picta”: Scottish literature and history in *Finnegans Wake*’ in *JJQ*, 48. 2 (2011): 305–318.

¹⁶ Another section of the III.iii mixes the fate of the Gaels, blood, the Porter scene in *Macbeth* and Macbeth’s famous meditation on the brevity and meaninglessness of life:

– A gael galled by scheme of scorn? Nock?
– Sangnifying nothing. Mock!” (*FW* 515.7-8).

north of Ireland, perhaps even more so in relation to the troubled years since the publication of *Finnegans Wake*.

Although of course an English play, it is partly the play's Celtic location and subject matter which interested Joyce, alongside it being a work about a power struggle with an overthrown father figure (King Duncan) and a preoccupation with the night and sleep.¹⁷ In lieu of a Shakespeare play actually based in Ireland from which to draw upon (such a work would have detained Joyce no end), 'The Scottish Play' is the closest available alternative. After all, Joyce speaks in 'Realism and Idealism in English Literature' of Macbeth not as a Scottish claimant but rather as a "Celtic usurper" (Joyce, *OCPW* 164) thus deliberately placing him in a wider, Irish related context. Ireland does however appear as a safe haven in the play – Donalbain flees there after the murder of his father Duncan. As Donalbain says to his similarly bolting brother Malcolm, "To Ireland, I. Our separated fortune / Shall keep us both safe" (*Macbeth*, 2.3 137–8). Within the play itself there is a flight from Scotland to Ireland and, fittingly, Joyce connects *Macbeth* to the movements of peoples between the two countries.¹⁸

James the Sixth of Scotland / First of England or the "Scotch philosophaster with a turn for witchroasting" as he is called by Stephen Dedalus in *Ulysses* (*U* 9.751-2) – in his role as architect of the Ulster Plantation – is also suggested obliquely in this section of the *Wake*, since *Macbeth* was of course written partly in tribute to the new king (of England). The plantation of Scottish settlers in Ireland by King James – beginning in 1609 – was a critical factor in creating the religious cultural and political divide between the north and south of

¹⁷ See, for example: "wicked dreams abuse / The curtailed sleep" (*Macbeth*, 2.1.50–1); "[...] the innocent sleep, / Sleep that knits up the ravelled sleeve of care, / The death of each day's life, sore labour's bath, / Balm of hurt minds, great nature's second course, / Chief nourisher in life's feast" (*Macbeth*, 2.2.33–38); "The night has been unruly" (*Macbeth*, 2.3.53); "Shake off this downy sleep, death's counterfeit" (*Macbeth*, 2.3.76), "Ere we will eat our meal in fear, and sleep / In the affliction of these terrible dreams / That shake us nightly" (*Macbeth*, 3.2.19–21). "A great perturbation in nature, to receive at once / the benefit of sleep and do the effects of watching" (*Macbeth*, 5.1.9–10).

¹⁸ Thanks to Laura Pelaschiar for this observation.

Ireland.¹⁹ Previously Ulster had been one of the least Anglicized areas in Ireland, and during the period 1300 – 1500 “Ireland north of the Boyne looked more to Scotland than to England” (Connolly 2007: 528). Through a shared language (or at least mutually-intelligible languages: Gàidhlig and Gaeilge / Gaelic and Irish) and maritime links, a cultural connection remained between the peoples of Ulster and the Highlands and Islands of Scotland, a heritage dating back to the formation of the Kingdom of Alba and before. However, the majority of settlers drafted into Ireland during the seventeenth century did not share a common religion, language, or culture with their new neighbours. Presbyterian Lowlanders who subscribed to a form of Puritanism that regarded the papacy as the Antichrist – and who spoke Scots or English – made up the vast majority of the settlers planted into counties Antrim and Down (Connolly 2007: 528). As is well known, centuries of conflict and bloodshed have been the result of this disastrous policy.

Accordingly, the reference to *Macbeth* on page 522 of the *Wake* is embedded into roughly two pages of the text where the interrogation of Shaun takes on a northern Irish character and an acrimonious tone. Coming immediately after the short section evoking Robert Burns and the song ‘Loch Lomond’, Scots vocabulary and an allusion to the *Annals of Ulster* are delivered in an Ulster accent:

– What hill ar yu fluking about ye lamelookond fyats! I’ll discipline ye! Will you swear or affirm the day to yur second sight noo and recant that all yu affirmed to profetised at first sight for his southerly accent was all paddyflaherty? Will ye, ay or nay?

– Ay say aye. I affirmly swear to it that it rooly and cooly boolyhooly was with my holyhagionous lips continuously poised upon the rubricated annuals of saint ulstar.

–That’s very guid of ye, R.C.! (FW 520.24-35)

¹⁹ “Now from Gunner Shotland to Guinness Scenography ... And leap, rink and make follay till the Gaelers’ Gall” (FW 510.13-6).

The aggressive or suspicious mentions of a “southerly accent” and “paddyflaherty” sets up the passage as having a clear northern perspective.

But who is questioning Yawn here? The four old men / annalists / Evangelists of the *Wake* are usually associated with the four provinces of Ireland. In a 1923 letter to Harriet Shaw Weaver, Joyce matches Matt Gregory with Ulster (and plans to give him a Belfast accent), Marcus Lyons with Munster, Luke Tarpey with Leinster and Johnny MacDougall with Connacht (*SL*, 297). So, given the accent, it would seem that Yawn’s interrogator in this section is Matt Gregory (“Your too farfar a cock of the north there, Matty Armagh” (*FW* 482.27). According to John Gordon, “Matthew’s is the voice of the utilitarian north at its worst” (Gordon 1986: 247). However, the identifications of the Four are blurred and fluid in the *Wake*. In II.iv the figure of John is described as “Poor Johnny of the clan of the Dougals, the poor Scuitsman” (*FW* 391.4) and according to Thornton Wilder “Luke Tarpey seems to have some Welsh in him, and John McDougall some Scotch” (Burns and Gaylord 2001: 591). The name MacDougall is itself suggestive of a shadowy outsider: “MacDubhghaill (*dubh*, black; *gall*, foreigner) is the Irish form of the name of the Scottish family of MacDugall which came from the Hebrides as gallowglasses and settled in Co. Roscommon” (MacLysaght 1991: 79). This would fit with MacDougall’s Connacht origin. So while it seems that we hear Matt Gregory’s accent in this section, perhaps Johnny MacDougall is also involved. In any case, the section uses a northern accent and Scottish terms to create a sense of division and opposition, and to create a sense of the north of Ireland as a separate space; an entity within an entity.

Joyce approximates a heavy northern Irish accent in the section from page 520 with “yu”, “ye” and “yur”, while “ay or nay”, and “noo” are examples of Scots or Ulster Scots vocabulary. “Guid” is Scots for ‘good’. Indeed, this is the section of Joyce’s writing most replete with Scots language since the ‘Oxen of the Sun’ episode of *Ulys-*

ses.²⁰ ‘Loch Lomond’ again appears rearranged in “lamelookond” (*FW* 520.27). This is fitting, since the lyrics of the song stress separation: “Me and my true love will never meet again...” On the following page the remaining provinces of Ireland – Leinster, Connaught, and Munster – are cut off and parcelled into a separate, cohesive territory as ‘the Four’ begin to argue amongst themselves: “will you repeat that to me outside, leinconnmuns?” (*FW* 521.28). Issues of separation and exclusion are at stake here in this tense, volatile exchange and twentieth century concerns are linked back to inverted historical counterparts. Ulster Scots appear on the same page as the original Irish Scoti and the colonists of different eras – who travelled in opposite directions across the Irish Sea – begin to clash and merge.

The religious divisions of Ireland are evoked in close proximity to allusions to Scottish culture in the section above. The main religions of Ireland and Scotland are collapsed in the name “Robman Calvinic” (*FW* 519.26), suggestive of theft and a ‘conversion’ from Catholic to Calvinist. Towards the end of this northern-influenced section Shaun is asked the question, “Did any orangepeelers or greengoaters appear periodically up your sylvan family tree?” (*FW* 522.16-7), probing Shaun’s religious and ethnic background.²¹ The Belfast civic motto ‘*Pro tanto quid retribuamus?*’ is included in an accusation that Shaun has been bribed to give certain answers in his interrogation: “That’s very guid of ye, R.C.! Maybe yu wouldn’t mind talling us, my labrose lad, how very much bright cabbage or paperming comfirts d’yu draw for all yur swearin? The spanglers, kiddy?” (*FW* 520.35-521.2). As the questioning becomes more fraught, some threatening and abusive language is issued in the Ulster accent: “Ef I

²⁰ This episode contains the Scottish character Crotthers who is associated with the Mull of Galloway – the closest point in Scotland to Ireland. See my short piece ‘Crotthers: Joyce’s Scots Fellow in *Ulysses*’ in *Notes and Queries* (Vol. 57, No. 2, 2010), pp. 230–233.

²¹ See also: “– Friends! First if yu don’t mind. Name yur historical grouns.
– This same prehistoric barrow ‘tis, the orangery.” (*FW* 477.35-6)

chuse to put a bullet like yu through the grill for heckling what business is that of yours, yu bullock?" (FW 522.1-2).

Clearly, the Ulster Scots are associated here with bullying authority, threats and violence. However, by drawing a parallel between the ancient Irish colonisation of Scotland and the modern Ulster Plantation, any real condemnation of the seventeenth-century process of colonisation is lost. This is despite an obvious historical difference in that the Scoti eventually became absorbed into, and form, the original Scottish nation of Alba while the Ulster Scots went on to create what J. G. A. Pocock has termed an "anti-nation" within Ireland, commenting further that "Scottish Ulster ... may be thought of as Scotland without the Moderate Enlightenment" (Pocock, 33 and 112). The phrases "split hour" (FW 519.35), "partition footsteps" (FW 475.25), "dogumen number one" (FW 482.20) and "Doggymens' nimmer win" (FW 528.32-3) appear in this section of the *Wake*, linking the fragmented personalities of HCE and Shaun in *Finnegans Wake* to the Ulster Scot 'anti-nation' within Ireland as well as to the 1921 Anglo-Irish Treaty. The partition of the island of Ireland into Northern Ireland and the Free State in the period of 1921-2 was, for Joyce, a division with an obvious Scottish dimension because of the presence of the Ulster Scots in the North.

Joyce presents Irish / Scottish events as a cyclical and mirrored process of colonisation attended by internal divisions and containments, beginning with the Scoti and continuing with the Plantation. This presentation creates uniformity in the face of categorical difference and there is a definite sense that, in highlighting the recurrent and somewhat balanced nature of these contacts, Joyce assumes his default God of the creation position – removed, neutral and uncommitted, "paring his fingernails" (P, 233). As Emer Nolan has noted, "[Joyce's] writings about Ireland may not provide a coherent critique of either colonised or colonialist; but their very ambiguities and hesitations testify to the uncertain, divided consciousness of the colonial subject" (Nolan 1995: 130). Allusions to *Macbeth* appear in a section stressing internal strife in Ireland. This section is given a Scots / Ulster Scots context through links to Scottish culture and through the offstage fig-

ure of James VI. This “Northern Ire” (*FW* 522.04) obviously has a Scottish connection and this is part of a larger theme of confessional division or “bisectualism” (*FW* 524.12), linked contraries and entities within entities explored in the chapter. There is particular attention paid to the presence of foreign influences, this is linked to HCE’s status as an outsider: “HCE, as others see him [is] an outsider, impious [and] destructive” (Kitcher 2007: 219).

At this séance, the voices of HCE, Shem and ALP are within Yawn and speaking through him: “ouiija ouiija” (*FW* 532.18), “I have something inside of me talking to myself” (*FW* 522.26). As John Gordon has pointed out, III.iii is a “ghost-raising” (Gordon 1986: 237). Similarly, attention is paid to the Scottish presence within Ireland (through allusions to *Macbeth* and Burns and through the use of Scots vocabulary) and the Irish presence within Scotland (through allusions to the Scoti people). “There are sordidly tales within tales” (*FW* 522.05). So, Shem, HCE, and ALP existing within Shaun is like the vestiges of Scottish culture within Ireland or the vestiges of Irish culture within Scotland. Furthermore, the mirrored relationship of Scotland and Ireland complements that of the twins Shaun and Shem, and is part of Joyce’s representation of the divided consciousness of the dreamer and the partitioned terrain of Ireland.

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SPECTRAL SHAKESPEARE IN *ULYSSES* TRANSLATION

It may well have been one of Joyce's aims to beat Shakespeare at his own game by casting the longest episode of *Ulysses* in the semblance of a play, a play which is vehemently shaking the scenes and contains more characters, more events, disguises and ghosts, than any of its predecessor's. Yet another episode is devoted to diverse speculations on Shakespeare in, suitably, a library where Stephen Dedalus airs his views as well as his acuity. All in all, there is Shakespeare in overplus, possibly more so even than Homer. Not unduly modest, Joyce, then thirty-seven years old, pointed out the analogy that his was "the age at which Shakespeare conceived his dolorous passion for the 'dark lady'" (*L* II, 432).¹ Joyce's works are vibrating with Shakespearean echoes, not all of which have yet been identified.

One panel in the 2016 Joyce Conference Rome addressed the question of how intertextual reverberations show up in translation, in cultures that may well lack extensive familiarity with Shakespeare's work and where far fewer, if any, quotations have become household words. The panel, with Klaus Reichert and the undersigned, confined itself to a small circle of European languages to ask how much Shakespeare, recognizable or not, is woven into the texture of translations? The entirely non-representative examples held up for inspection ranged from what appear to be obvious quotations to more obscure re-

¹ "J'ai 35 ans. C'est l'âge que Shakespeare a eu quand il a conçu sa douloureuse passion pour 'la dame noire'". He also compared himself to Dante. Letter to Martha Fleischmann, December 1918.

fractions or faint shadows. The unspectacular result, emerging from a handful of random passages, is that the very well-known quotes survive the transit easily, but that a lot of embedded Shakespeare will not make it into the translations, except by way of comments and notes.

Chances are that a memorable phrase from Mark Antony's famous speech will survive in most European languages. Leopold Bloom is excitedly watching a stylishly dressed woman about to step into a carriage and associates: "The honourable Mrs and Brutus is an honourable man" (*U5.105, Julius Caesar* III.ii.87). Since Shakespeare has become a German classic, due to the venerable translation referred to as "Schlegel and Tieck"², it is easy to find a corresponding passage. So the two German translations are nearly identical and will point to the well-known wording of the well-known speech: "Die ehrenwerte Frau und Brutus ist ein ehrenwerter Mann" (Goyert 1975: 86); "Die ehrenwerte Mrs., ja, und Brutus ist ein ehrenwerter Mann" (Wollschläger 1975: 103).

In other cultures, although they do not lack the respective translations, there may not be a standard or popular Shakespeare version as an obvious point of reference. But French readers presumably will have little difficulty in tracing "L'honorable Madame et Brutus est un homme honorable" (Morel 1929: 72) or "Femme honorable et Brutus est un homme d'honneur" (Bataillard 2004: 108) to their source. Recognition is equally likely in the Italian renderings: "L'onorevole Signora e Bruto è un uomo onorevole" (De Angelis 1960: 103); "L'onorevole Mrs e Bruto è un uomo onorevole" (Terrinoni 2012: 98); "La signora rivestita d'onore, e Bruto è un uomo d'onore" (Celati 2013: 99). The reduplication of "onorevole" or "d'onore" appropriately echoes Mark Antony's rhetorical emphasis on the word with shifting undertones. The Polish *Ulysses* also repeats the epithet: "Czcigodna pani i Brutus jest *czcigodnym* człowiekiem" (Słomczyński 1992: 57; *Honourable* lady and Brutus is an *honourable*

² *Shakespeare's dramatische Werke*, übersetzt von August Wilhelm von Schlegel and Ludwig Tieck, first published 1825-33 and often reprinted.

man). “Brutus” in this sentence has almost certainly alerted Słomczyński to a Shakespearian allusion (as it would most Polish readers), but we find that, in the early Polish translation³ of *Julius Caesar*, the Polish Marc Anthony uses “zacny” rather than “czcigodny” for “honourable”: “A Brutus zacnym jest człowiekiem”. The words are synonymous and it is as likely that Słomczyński saw “zacny” in Paszkowski’s *Juliusz Cezar* and opted for the synonym, as it is that he just translated the sentence by himself. But the Shakespearian echo here is carried mainly by “Brutus” rather than by reference to his honourability. Hungarian has four versions of *Ulysses*⁴, yet only a limited number of Shakespeare translations: only one of *Julius Caesar*, by Mihály Vörösmarty (1864). Therefore, as in German, the main question is if the *Ulysses* translations echo this canonical Hungarian Shakespeare, thus directing the readers’ attention to the intertext. Vörösmarty turns “honourable” into a double epithet, using the adjectives “derék” (brave, upright) and “becsületes” (honest). Szentkuthy doesn’t adopt this solution, but takes “tiszteletre méltó” (respectable) instead. This could be a sign of him not recognizing the quotation, but it could also be a stylistic effort to maintain the balance of the sentence: “A tiszteletre méltó Mrs. és Brutus tiszteletre méltó férfiú.” (Szentkuthy 1974: 88) The newest translation corrects Szentkuthy and returns to the Shakespearean solution, while slightly altering the chiasmic structure and the Joycean syntax: “A becsületes nej és

³ Like German, the Polish language too has its venerable tradition of Shakespeare’s works, *Dziela Dramatyczne Williama Shakespeare’a (Szekspir)*, translated by Józef Paszkowski (thirteen plays, incl. *Hamlet*), Leon Ulrich (twenty plays incl. *Juliusz Cezar*), and Stanisław Koźmian (four plays) and published in 1875. A splendid success, these translations, writes Krystyna Kujawinska Courtney, “penetrated the Polish language; Shakespeare’s phrases and metaphors became an inseparable part of the Polish cultural heritage.” “Shakespeare in Poland. Translations.” Accessed at <http://internetshakespeare.uvic.ca/Library/Criticism/shakespearein/poland12.html>. March 31, 2016.

⁴ Endre Gáspár (1947), Miklós Szentkuthy (1974, 1986), András Kappanyos-Marianna Gula (2012). For the examples, we used Szentkuthy’s early version and the newest translation.

Brutus, derék, becsületes férfiú” (Kappanyos-Gula: 75).⁵ The double epithet is only associated with Brutus, not with Mrs. In addition, thanks to the comma after “Brutus”, the predicate attribute modifies its grammatical function, transforming the sentence into a defective, but potentially correct one.

Yet even if Shakespeare’s phrases are translucent, as they seem to be, readers might wonder why the term “honourable” should occur to Bloom in the first place. The guess here — not more than a guess — is that Bloom might imagine the upper class woman who is accompanied by her husband to be titled “honourable”. Such usage may not be customary outside of Britain or Ireland and so the literary expansion looks much more gratuitous.

In short, it is probable that the Bloomian variety of Shakespearean echoes, the more familiar ones, are preserved or recreated more successfully than the majority of many less familiar ones, let alone those cryptic hints that Stephen likes to flaunt with casual nonchalance. In the “Aeolus” episode attention moves to a recent fratricide trial which calls up in Stephen’s mind the words of dead King Hamlet: “*And in the porches of mine ear did pour...*” (*Hamlet* I.ii.63, *U* 7.750). They reoccur to him in the library discussion: “They list. And in the porches of their ears I pour” (*U* 9.465). Wollschläger bases his version on the standard Schlegel translation: “*Und träufelt’ in den Eingang meines Ohrs ...*”, and then varies it: “*Und in den Eingang ihrer Ohren träufl’ich ...*”(Wollschläger: 194, 276). Goyert substitutes another verb with an equally poetic ring: “*Und in den Vorhof meines Ohres strömte ...*”; “*Und in den Vorhof ihrer Ohren ströme ich*” (Goyert: 159, 224), so that readers would at least suspect a literary prototype.

The Italian versions proceed along the same lines (with minor pronominal changes): “*E nei padiglioni de’ miei orecchi verso*”, “E

⁵ Despite this effort, it could occur that readers less familiar with Shakespeare’s tragedies would only recognize the quote as a mention of Brutus, the historical figure, especially, if we consider the common use of the phrase “te is fiam, Brutus” (“et tu mi fili, Brute”) in Hungarian vernacular.

nei padiglioni de' loro orecchi io verso" (De Angelis: 191, 267). In French the rhythm also indicates a quotation: "*Et dans le porche de mon oreille versa ...*", "*Et dans le porche de leur oreille je verse.*" (Morel: 137, 193). The language of the Polish ghost in Shakespeare is quite straightforward: "I wlał mi w ucho..."⁶ ("And he poured into my ear..."). Though none of this wording is present in the Polish *Ulysses*, where we have: "I do przedsionkla mego ucha wsączył ... (107), it is interesting that Słomczyński is quite literal/medical in his treatment of Joyce here, for this phrase backtranslates as "And into the porch [sing.] of my ear he dripped/trickled ...". Thus, to the Polish readers familiar with *Hamlet*, and courtesy of the overall context of the chapter, the phrase is likely recognizable as a Shakespearian allusion, even if the "przedsionek ucha" ("porch of the ear") does not occur in the Polish *Hamlet*. The two Hungarian versions of *Hamlet* differ with respect to their ear porches, but pour identically. The classic one (János Arany: 1867⁷) uses an archaic expression for the ear hole, "s fülhézagomba önté", while the modern one (Ádám Nádasy: 1999) comes back to the metaphorical form of expression with a phrase meaning "gates of the ears", „és beöntötte fülem kapuján". The *Ulysses* translations all quote Arany's classic text – Szentkuthy evidently could not use Nádasy's wording, but the newest translation also aims to maintain the standard, well known version of the Hungarian Shakespeare text.

In "Scylla and Charybdis" most readers will suspect that whatever departs from contemporary English is likely to derive from Shakespeare or other writers. When the focus turns on the relevance of names and "Quakerlyster" pronounces "(*a tempo*) But he that filches from me my good name ..." (*U* 9.919), alert readers will sense a quotation, whether its origin is recognized or not:

⁶ Polish *Hamlet*, p. 28 in the on-line edition: <https://wolnelektury.pl/media/book/pdf/hamlet.pdf>.

⁷ In: W. Shakespeare, *Összes művei, (Tragédiák)* Vol. 4. Transl. Various, Budapest: Európa, 1961. 319-464.

But he that filches from me my good name
Robs me of that which not enriches him
And makes me poor indeed. (*Othello* III.3. 157)

In German, again, Wollschläger follows the standard version, “Doch, wer den guten Namen mir entwendet” (293), while Georg Goyert offers an equally rhythmic line: “Aber wer mir meinen guten Namen stiehlt ...” (238). Just like Wollschläger, the Hungarian *Ulysses* versions use the standard translation⁸: “De aki tisztá hírem lopja el...” (Szentkuthy: 258; Kappanyos-Gula: 206). Though the verbs used in the three Italian and the two French versions differ, their style betrays them as intertextual borrowings:

Ma colui che mi deruba nel mio buon nome ... (De Angelis: 284)
Ma colui che mi sottrae il mio buon nome ... (Terrinoni: 223)
Ma s’egli mi froda il mio buon nome ... (Celati: 288)
Mais celui qui me filoute mon bon renom ... (Morel: 206)⁹
Mais celui qui me vole mon renom ... (Doizelet: 305)

The longer a quotation is, the better its equivalent can be dressed up accordingly even if no familiar translation is at hand. Short phrases pose more of a problem.

“*There’s the Rub*”

“Eumaeus” is full of echoes, from specific quotes all the way to evanescent echoes and clichés. There is a strong sense of *déjà lu*, pristine originality has degenerated into stereotypical routine. A trite problem, how to reach a nearby cabman’s shelter, is elevated into a pretentious “But how to get there was the rub” (*U* 16.11). The phrase “there was the rub” may have lost all automatic ties to its origin but it still has a special, decorative air about it. The drop from “Ay, there’s the

⁸ Translation by László Kardos. In: *Ibid.* 465-595.

⁹ In the excellently annotated Pleiade edition of *Ulysses* Jean-Michel Rabaté does not give a French basis for the quotation. *James Joyce, Œuvres*, Paris: Gallimard, 1195, vol II, 403.

rub” in a matter of life or death, as in the play (*Hamlet*, III.i.65), to a triviality about going somewhere is effective only if read in the awareness of the original. The same phrase will later on be attached to the question of a financial backer: “But who? That was the rub” (*U* 16.530).

There is a rub for translators. In the Schlegel-Tieck translation the phrase is a most non-memorable “Ja, da liegt’s”, which is fairly unsuitable for instant recognition, especially when transferred into the past tense. So in German a much more colloquial idiom has to be substituted: “Aber der Haken war nun, wie sie dahin kommen sollten” (Goyert: 613); “Doch wie dort hinzugelangen sei, da lag der Haken”, “Doch wer? Da lag der Haken” (Wollschläger: 759, 781), is devoid of a literary aura. In the second instance Goyert opted for “Aber wer? Das war nun die grosse Frage” (629); quite possibly this aims at the beginning of the same monologue, in German “Sein oder Nichtsein, das ist hier die Frage”, “To be or not to be, that is the question”, so that an air of Shakespeare and the specific monologue is preserved.

Both the 1929 and the 2004 French *Ulysse* settle for “Voilà ...” or “là était le hic” (Morel: 552; Bataillard: 911, 932). This derives from Latin “*hic*” in “*Hic est quaestio*” (“here is the question”) and so may constitute an analogous link to Hamlet’s “that is the question”, whether it is intended or not and also whether readers would ever make the connection. Auguste Morel opted for “Mais pour y arriver c’était le chiendent” (Morel: 538), adopting a botanical term for couch-grass which is used for a difficulty or a snag. In Italian, and as far as can be established in Spanish too, the Shakespearean rub is reduced to a correct but not very suggestive obstacle or dilemma — “lì stava l’ostacolo”; “Quello era l’ostacolo” (De Angelis: 789, 809); “Questo era il dilemma” (Terrinoni: 602) — or a simple “Ecco il difficile” (Celati: 772) or “il punto restava” (Terrinoni: 589). Celati however first uses “qui stava il busillis” (751), a mock-Latin term for *in diebus illis* that is a stock phrase for a situation of difficulty. The standard Hungarian *Hamlet* translation (Arany, 1867) uses the convenient expression “ez a bökkenő” which literally means bump in the road or rub. *Ulysses* translations make the obvious choice of taking this solution over the modern translation’s “itt a baj” (“that’s the trouble”).

As it happens, the metaphor is appropriate for “Eumaeus”. A “rub” was an obstacle that diverts a bowl from its course, or generally an impediment. The episode with its literary and jocular aspirations and its contrived stumbling is full of lexical and metaphorical impediments. A rub is likely to produce the kind of awkwardness that “Eumaeus” abounds in, both literally (“with a dumpy sort of a gait”, *U* 16.922) and metaphorically. However, the metaphor is slightly altered in, for instance, idiomatic Polish, where “rub” becomes “sęk,” a word that names a knot in a piece of wood, a place from which a branch sprung. “There’s the rub” is “w tym jest sęk,” a phrase that means “but that’s the whole point” or “that’s the crux.” “Sęk” appears both in the Polish *Hamlet* (“w tym sęk cały” or “this is the whole point”, “there is the rub”) and twice in the Polish *Ulysses*: “Ale sęk był w tym, jak się tam dostać (423; “but the point/crux was, how to get there”) and “W tym był właśnie sęk” (434; “that indeed was the crux”), with syntactical variations. The idiom, however, is too commonplace to suggest a Shakespearean echo to the Polish reader, let alone its originally graver undertones.

Unear'd

Apart from Shakespearean commonplaces *Ulysses* is full also of recondite or refracted resonances that are not easily retrieved in translations. Stephen Dedalus in his *tour de force* in the library, secondarily or primarily showing off his erudition and his cleverness, is intricately and perhaps unrealistically allusive, when he engages in sophisticated runs like:

... when he wants to do for him, and for all other unear'd wombs, the holy office an ostler does for the stallion. (*U* 9.664)

To modern readers the odd phrase is “unear'd wombs”; it has nothing to do with the organ of hearing, its base is an obsolete verb “to ear”, meaning to plough, cognate with Latina *arare*; ploughing traditionally and biblically is often used for copulation, as it is in Shakespeare’s Sonnet 3:

For where is she so fair whose unear'd womb
Disdains the tillage of thy husbandry?

Since the sonnets may be the most translated pieces of all literature, most translators are professional enough to identify the quotation and find a suitable passage in their own language, all the more so since “unear’d wombs” incites research. So chances are that all solutions here listed have a solid basis and an adequate agricultural metaphor:

German:

... wenn er für sich und für alle andern und besonders **ungeackerte Leiber** das heilige Amt verrichten will, das ein Stallknecht für den Hengst verrichtet (Goyert: 230);

... wenn er an ihm, und an alle andern und vorzüglich **unbestellten Leibesfeldern**, die heilige Handlung vollziehen will, die der Stallknecht vollzieht an dem Zuchthengst. (Wollschläger: 283)

Italian:

... quando vuol fare per lui, e per altri singoli **ventri non arati**, il santo ufficio che uno stalliere fa per lo stallone. (De Angelis: 274)

... quando ha in mente di fare, per lui e per tutti gli altri **singoli ventri non arati**, quel sant’ufficio che uno stalliere fa per lo stallone. (Terrinoni: 216)

... quando vuol mettersi al suo posto, per altri singoli **ventri non arati**, nel sacro ufficio che uno stalliere fa per lo stallone. (Celati: 278)

French:

... puisqu’il va jusqu’à lui proposer de remplir pour lui, touchant les **pucelages récalcitrants**, le saint office que le palefrenier remplit pour l’*étalon* (Morel: 198)¹⁰

... puisqu’il veut remplir pour lui, et pour toutes les autres **matrices en friche**, le saint office que le palefrenier remplit pour l’*étalon*. (Doizelet: 295)

¹⁰ Jean-Michel Rabaté in his notes to “Circe” quotes the English original and for its French version offers a different wording: “Où donc est la beauté don’t le sein sans culture / Ne veut de ton labour tenir prospérité” (James Joyce, *Œuvres II*, Paris: Gallimard, 1995 p.1395) so that a link to a particular line in a sonnet might not be obvious to a reader

In this case translations have the beneficial side effect of removing a spurious and coincidental but potentially disturbing ear (or a possible “rub”), which for once might even be considered a gain in clarity. But what is the non-expert reader of the original to do with these “**uneared** wombs”¹¹, especially when they succeed an earlier passage where a librarian is described as “softcreakfooted, bald, **eared** and assiduous” (*U* 9.230)? A librarian is “eared” as against wombs that are “uneared”. The misdirection might bring to mind a once traditional notion of aural conception or impregnation, that is through the ears. In this view, the ear then, in Shakespeare as reflected in *Ulysses*, would be the anatomical locus of copulation and of murder (the poisoning through the ear, as above), and so would combine once more Eros and Thanatos. Ears, at any rate have a Shakespearean dimension, at least in the original.

Translation cannot possibly include the spurious ears, which is a gain in understanding, though not in possible reverberations. Indeed, they are absent in Polish rendition(s) of the phrase, an unavoidable linguistic reality: “ear” for listening is “ucho” while a to-be-harvested “ear” of grain is “kłos.” In Słomczyński, the “uneared wombs” appears as “niewykłoszone łądzwia” (156; in the genitive); “unharvested loins” (literally, loins covered with the growth of still-**eared** grain; metaphorically connoting “hairy” loins). It so happens that Słomczyński translated Shakespeare’s sonnets, but not until the mid-1970 (his *Ulysses* was first published in 1969). In Sonnet 3, he translated Shakespeare’s “uneared womb” as “nie zorane łona” (or “unploughed wombs”, in plural). This, more fortuitous phrasing, didn’t make it to the subsequent corrected text of his *Ulysses* translation. To the Polish reader, “unharvested loins” are puzzling enough, though the overall effect of the whole passage comes very close to Joyce’s charged meaning.

¹¹ Try to convince an obstinate spellchecker that you really mean “uneared” and not “unearned”!

Hungarian translations of “uneared wombs” are very similar to the above-mentioned Polish ones, all losing the “ear” and the “eared” from their connotations. The two versions of the Sonnet offer “szűzi kertét” (“her virgin/untouched garden” – Szász-Győri: 1880) and “méhe parlagát” (“the fallow land of her womb” – Lőrinc Szabó: 1961) as solutions. However, the diverse *Ulysses* don’t reach out to these existing renditions, but unanimously use “szántatlan ölek” (“unploughed laps”) which could be a direct translation from Joyce’s text.

Pivotal Word

Uncommon words should give us pause — and ideally should be matched by equally uncommon ones in translation. One of them occurs in the description of Bloom, who near the entrance of Glasnevin Cemetery has been snubbed by the lawyer Menton:

Mr Bloom, chapfallen, drew behind a few paces so as not to overhear.
(U6.1027)

The word “chapfallen” is not in Bloom’s own vocabulary, it is imposed upon him and is subject to variant treatment in translations. Readers are invited to gauge its quality and aptitude:

Bedröppelt blieb Bloom einige Schritte zurück, sodass er nicht alles hören konnte. (Goyert: 134)

Mr Bloom blieb leicht **perplex** ein paar Schritte zurück, um nicht mitzuhören. (Wollschläger: 163)

M. Bloom **défrisé** se laissa distancer de quelques pas pour ne pas les entendre. (Morel: 114).

Bloom, **penaud**, se laissa devancer de façon à ne pas surprendre leur conversation. (Drevet: 170)

Mr Bloom, **avvilito**, si tenne indietro di qualche passo in modo da non sentire quel che dicevano. (De Angelis:161)

Mr Bloom, **intristito**, restò qualche passo indietro per non stare a origliare. (Terrinoni: 137)

Mr Bloom **con aria dimessa** si tenne qualche passo più indietro, così da non sentire le loro chiacchiere. (Celati: 158)

Mr. Bloom **lehangoltan**, pár lépéssel hátramaradt, nehogy mintha hallgatná őket. (Szentkuthy:141)

Mr. Bloom **lehangoltan**, pár lépéssel hátramaradt, nehogy úgy tűnjön, mintha hallgatná őket. (Kappanyos-Gula: 115)

The word in question, like “crestfallen”, suggests the lower jaw, “chap”, fallen down, and most readers may not remember having come across it in the gravediggers’ scene in *Hamlet*, where the prince is taking up a skull and meditates:

Alas, poor Yorick! I knew him, Horatio: a fellow of infinite jest,
Not one now, to mock your own grinning? quite **chap-fallen**? (*Hamlet*
V.i.183–95, usually “chop-fallen”)

It fits well into Hades and into Bloom’s literary musings in the cemetery: “You must laugh sometimes so better do it that way. Gravediggers in *Hamlet*. Shows the profound knowledge of the human heart” (*U* 6.792). Stephen in turn remembers the scene: “The motion is ended. Gravediggers bury Hamlet *père* and Hamlet *fiils*. A king and a prince at last in death, with incidental music” (*U* 9.1030). The wholly non-colloquial “chapfallen” links Hades to a relevant scene in *Hamlet*.

The German standard Shakespeare translation has “weggeschrumpft”, literally shrunk or dwindled away. It manifestly cannot be applied to a living person whose jaw may have dropped so that a possible connection to *Hamlet* – irrespective of whether such a link would ever be noticed – is simply not within reach. The same may be true of other solutions. In all probability the Shakespearean origin of “chapfallen” may have received little attention.

It received none in Polish, nor could it have, for it appears to be just another word even to the English language readers. It is translated by Słomczyński as “przygnębiony” (126; “dispirited”, “dejected”). This 4-syllable word that has a 3-syllable synonym, “strapiony”, resonant with the beat and the phonetic echo (a, o) of the original. In addition, while “przygnębiony” connotes dejection manifest in the whole body/posture/carriage, “strapiony” refers to the facial expression/jaws, which is closer to some etymological meanings of “chap” and to the

context of the chapter. Shakespearian allusion is absent, though, and tellingly, the Polish translator of Shakespeare rendered the phrase descriptively as (in back-translation): “Nothing remained of them [the lips] to mock your own, now bared [in a grin] teeth?” (Paszkowski: 106). The expression did not receive much attention in Hungarian either, yet the translation is worth a glimpse. János Arany, followed by Ádám Nádasdy, translated “chapfallen” using the Hungarian equivalent of “dropped jaw”: “Bezzeg most esett le az állad!” It might be a slight misunderstanding of the original expression, but still matches the textual environment quite well, while maintaining the grotesque double sense of the literally fallen chap and the figurative chapfallenness, altering the meaning of the latter from gloomy to astonished. However, the *Ulysses* translations don’t echo the ambiguousness of the Shakespearean text, they only deliver the figurative sense of the expression: “lehangoltan” means depressed, down-hearted.

As it happens, in Glasnevin Cemetery, not far from the entrance is a statue of Barry Sullivan, a famous Shakespeare actor, who is depicted as Hamlet, skull in hand, in iconic representation. There is no evidence that Joyce saw or remarked upon it.

Lay it on With a Trowel (U 576)

One of the translators’ handicaps is the absence of a facile device for a Shakespearean tinge: the characteristic English second person singular ending coupled with the use of “thou” and “thee”. Joyce puts it on strong in “Circe:” “Thou thoughtest as how thou wastest invisible ...” (U 15.3827). With no such blatant markers at hand in (presumably most) other languages, the translators revert to some vague historical patina that does not automatically conjure up Shakespeare:

Du dachtest, du wärest unsichtbar. (Goyert: 582)

Du wähtest wohl, du wärest unsichtbar. (Wollschläger: 722)

Tu vas pensant comme un qui se cuide invisible. (Morel: 511)

Tu pensais oncques despérer ainsi invisible. (Aubert: 840)
Gondolád gondtalan, hogy egyedül vagy itt. (Szentkuthy: 645)
Azt vélted volna, láthatlan maradsz? (Kappanyos-Gula: 488)

In the nature of languages and their scope, the cards are stacked against translators, with different sets of opportunities. English, to take just one minor case, has that archaic form “to list” for “listen”. This makes it possible to use just two words, “They list” (*U* 9.465, 890), to evoke the opening word of the ghost: “List! List! O list!” (*U* 9.144, also 15.1218) with minimal effort. Such potent contingencies are not at hand in other languages.

Breach and Observance

In “Cyclops” the Citizen is perorating on the cruel discipline in the British Navy, and his harangue is interrupted by a punning joke, in itself a dramatic device of comic relief:

So he starts telling us about corporal punishment and about the crew of tars and officers and rearadmirals drawn up in cocked hats and the parson with his protestant bible to witness punishment and a young lad brought out, howling for his ma, and they tie him down on the buttend of a gun. — A rump and dozen, says the citizen, was what that old ruffian sir John Beresford called it but the modern God's Englishman calls it **caning on the breech**.

And says John Wyse:

—'Tis a **custom more honoured in the breach than in the observance**.
(*U* 12.1339)

The words are Horatio's comment on the unseemly festivities in the court shortly after the death of the King (*Hamlet*, I.4.16) The French rendering is based on the caning on the poor victim's backside and so focuses on the joke as joke:

... ces bon dieux d'Angliches appellent ça **déculottée** sur la **culasse**.
— Coutume devant laquelle il est plus honorable de résister que de se **déculotter**. (Samoyault: 473) ... la bastonnade à la **culasse**.
Préférable d'être le **culasseur** que le **culassé**. (Morel: 322)

The three Italian translations take a different direction, using, it appears, the wording of an existing Shakespeare translation (or a semblance of it), but without any connection with the preceding phrase for a caning. From “vergate sul posteriore” no lexical step leads to “É un’usanza meglio onorata con l’infrangerla che con l’osservarla” (De Angelis: 443), so that what is meant as a witty deviation is reduced to a moral interjection. Terrinoni follows suit in quite a different procedure. The phrase “vergate sul deretano” triggers off a comment, not an intended joke: “Come tradizione, ha più fama d’esser disattesa che rispettata” (Terrinoni: 330). Similarly, there is no obvious connection between “vergate sul posteriore” and “usanza che è più onorevole trasgredire che rispettare” (Celati: 452), which, like the other Italian solutions, has a literary ring. This also obtains in Georg Goyert’s “Prügel auf die Hose” which leads to a straightforward observation: “Diese Sitte ist umso anerkennenswerter, je weniger man ihr huldigt” (370), without any attempt at wordplay.

It is quite possible, even likely, that translators were well aware of the Shakespeare line but missed the transition from “breech” to “breach”. In such instances Shakespeare *is* present in the passage yet the motivation for the remark has shifted. By contrast Wollschläger solidly bases his wording on the standard version, “... der moderne Engländer nennt gottesvornehm Stöckebrechen./” — ‘ist ein Gebrauch, wovon der Bruch mehr ehrt als die Befolgung’ (Wollschläger: 457). A new term, “Stöckeb**rechen**” (breaking of sticks) has been coined *ad hoc*, to connect with “**Bruch**” (break) in the standard Shakespeare translation. By a lucky coincidence the German “**Gebrauch**” for “use”, of quite different origin, supplies a gratuitous echo which may well have more of an impact than the conjunction of “Stöckeb**rechen**” and “**Bruch**”. The new Hungarian *Ulysses* has the exact same solution as Wollschläger, thanks to the lucky fact that Hungarian can just as well pair “breaking of sticks” with “break”. “... de az istenadta modern angolja csak **vesszőtörésnek** hívja. [...] Oly **szokás**, melyet **megtörni** tisztesb, mint megtartani” (Kappanyos-Gula: 317). However, the Hungarian expression for custom, “szokás” is not as good as a phonetic match as “Gebrauch”.

But no such luck in Polish. While the “breech/breach” word play must have been recognized by Słomczyński, it is next to impossible to reproduce it lexically and/or phonetically in Polish. Joyce’s “caning on the breech” appears in Polish cleverly as “batożenie portek” (“whipping on the pants”), although Słomczyński overlooks the fact that, etymologically, the word “breeches” has its counterpart in Polish “bryczesy.” If he didn’t opt for “bryczesy”, it could be because of its slight archaic tinge (not that it wouldn’t fit the context). The noun “breach” becomes a participial verb, “łamiąc” (“breaking”). But something happens to Słomczyński’s syntax here: Joyce’s/Shakespeare’s graceful “’Tis a custom more honoured in the breach than in the observance” struggles in a startlingly broken and ungrammatical Polish as – to paraphrase – a custom much better taught by not surrendering to it but by breaking it (“Znacznie by lepiej uczono ów zwyczaj nie ulegając mu, ale go łamiąc”; 256). The Polish *Hamlet* states this elegantly: “Chlubniej byłoby taki zwyczaj łamać/Niż zachowywać (Paszkowski: 24; “It would be more virtuous/honorable to break such a custom than to observe it”).

Recondite Twists

Stephen, once more intent on flaunting his erudition, characterizes Shakespeare in odd terms:

Not for nothing¹² was he a butcher’s son, wielding the sledged poleaxe and spitting in his palms (*U* 9.129).

What is a “sledged poleaxe”? In the previous episode Bloom has been lamenting the slaughter of animals: “Wretched brutes there at the cattle market waiting for the poleaxe to split their skulls open”

¹² The common phrase “not for nothing” may not be specific enough to pass as an echo, but Shakespeare does use it: “*An they have conspired together, I will not say you / shall see a masque; but if you do, then it was **not for nothing** that my nose fell a-bleeding on Black-Monday last...: (Merchant of Venice, II.v.22).* No translator would be expected to attend to such a coincidence.

(U8.723); butchers in fact do wield poleaxes that split poles (skulls). But Stephen is forcefully interweaving and thereby dislocating a Shakespeare allusion, calling up a remark about the appearance of King Hamlet's ghost: "So frowned he once when in an angry parle / He smote the sledded Polacks on the ice" (*Hamlet* I.i.62). Stephen seems to be aware that in one edition the word for "Polacks" (inhabitants of Poland) occurs in the variant spelling of "poleaxe", which in itself would indicate that he has invested a lot of detailed homework down to the apparatus of the plays. How is a translator to deal with such a homonymous distortion, quite apart from the question of what an autonomous "sledded poleaxe" might be? Of course not all translators have recognized the echo, so that most solutions reasonably concentrate on the butcher's axe and forgo the Polish and Shakespearean dimension:

"maniant la hache" (Doizelet: 274), "maniant la masse de tueur" (Morel: 184); "maneggiava la pesante mannaia" (De Angelis: 254); "che brandiva la mazza de macello" (Terrinoni: 202), "che maneggiava un pesante mazzapicchio" (Celati: 258); "der das schlitternde Schlachtbeil schwang" (Goyert: 213-4), "der die Hammer-Streitaxt schwang" (Wollschläger: 263), etc.

All of these renderings reduce Shakespeare to a butcher but do not call up the words of the play. One Dutch translation introduces the national note: "die de beslede Poolse slachtbijl zwaaide" (who wielded the Polish battleaxe, Bindervoet en Henkes: 224), so that the poleaxe itself becomes "Polish"; and is properly sledded. Other translations neglect the non-compliant sledge throughout. So a specific Shakespeare scene remains out of reach. A small loss, perhaps, but a strident oddity, a "sledded poleaxe", is smoothed away, and a nominal cross reference as well.

In a Cyclopiian list of a foreign delegation attending an imaginary execution, the members bear ludicrous names with stereotypical slurs; the one from Poland takes on the guise of "Pan Poleaxe Paddyrisky" (*U* 12.565): "Pan" is "Mr." in Polish, and there

was a Polish statesman named Paderewski, “Paddy” turns the figure into some sort of Irishman, but “Poleaxe”¹³ repeats Stephen’s quip in the library chapter, which now provides a gloss on the name in Joyce’s intricate network. Intricate thematic networks inevitably tend to disappear in translation. Stephen’s witticism does not make it into the Polish translation either. By equating “poleaxe” with “axe” (“topór”), Słomczyński stays within the context of butchery: in “Scylla and Charybdis”, “sledded poleaxe” is translated as “śliski topór” (144) or “slippery axe” whose polished handle is made less slippery with spittle, a crafty contextual solution, while “poleaxe” in “Lestrygonians” becomes “topór żeźnicki” (131; “butcher’s axe”). In the Polish *Hamlet*, Paszkowski translated “sledded Polacks” descriptively: Horatio remembers Hamlet’s father frown when “after a fierce battle on the ice he smashed Poles’ camps”.¹⁴ As noted above, Poleaxe is preserved in “Cyclops” as a part of Paderewski’s name (in the genitive), though Słomczyński’s play on Joyce’s “Paddy” (“risky”, at that), is turned into an overt and rather puzzling slur.¹⁵

¹³ In *Finnegans Wake* another “poleaxe” reappears in proximity with “Puddyrick” as though to continue the earlier peripheral theme: “the bannocks of Gort and Morya and Bri Head and **Puddyrick**, yore Loudship, and a starchboxsitting in the pit of his St Tomach’s — a strange wish for you, my friend, and it would **poleaxe** your sonson’s grandson utterly ...” (*FW* 53.30).

¹⁴ Polish *Hamlet*, p. 6 in the on-line PDF edition. Annotation of this line suggests that Polish scholars take it for granted that Shakespeare knew Poland to be the land of near-permanent snow. They see the “sledded Polacks” as a reference to Poles fighting on sleds and skis. The note acknowledges scholarly debates on the subject and adds that some translators render the “pole-axe” as “ferrule/fitted axe.” While the Polish annotation sheds sufficient light on the subject, I’d like to register my gratitude to Carla Marengo for corresponding with me on this subject.

¹⁵ If Słomczyński’s slur is prompted by Joyce’s “Paddy**risky**”, the wordplay more likely indicates Joyce’s awareness of the precariousness of Poland’s political situation and Paderewski’s risky status as a diplomat, as Poland’s Prime Minister, and as the Ambassador to the League of Nations. Joyce would have known Paderewski’s prominence as the world-renowned concert pianist; he could not have known that they would die in the same year.

Ghostly Echoes

How does one recognize a Shakespearean or for that matter any other impact? “Scylla and Charybdis” is particularly full of them. The first page already quotes a hesitating soul “taking arms against a sea of troubles”, choice words like “sinkapace”, “neatsleather”, “corantoed”, are lifted from Shakespeare, well known by now (and un-documented here). The first sentence, “Urbane, to comfort them, the quaker librarian purred”, begins with a word that is not Shakespearean, and the one notable purr in the plays, “Here is a purr of Fortune’s” (*All’s Well*, V.ii.19) hardly contributes anything of significance. The middle part, “to comfort them”, is unspectacular and fairly common, and yet it so happens that it occurs twice (in *Pericles* I. iv.11 and *Tempest* II.i.129), though not in any salient or memorable passage.

Technically, three words taken over *verbatim* might amount to a quotation, possibly due to mere chance, they hardly constitute a live intertextual link. But then you never know, the two plays where the phrase occurs — again it just so happens — are the ones that in conventional editions were listed first, *The Tempest*, and last, *Pericles*. Until some pertinent interpretation is found — which is not offered here — “to comfort them” can hardly be considered a *bona fide* allusion, unless a well argued case can be put forward. Chasing allusions is a happy but hazardous huntingground.

On the other hand, there may be relatively little verbal correspondence for a basic pattern to shine through. When Buck Mulligan calls Stephen “a lovely mummer ... Kinch, the loveliest mummer of them all” (*U* 1.97), he is echoing Mark Antony’s reiterated comment on Brutus: “This was the noblest Roman of them all” in *Julius Caesar* (V.v.68). The correspondence is borne out by the rhythm more than the trailing “of them all”. Roman history as well as an Elizabethan play are drawn into the context, and potential thematic relationships can be explored or invented. As though to reinforce the underlying ripple as a peripheral motif, Joyce adds another approximation to the Shakespearean line when, in “Oxen of the Sun”, Mr Dixon refers to “Farmer Nicholas” as “the bravest cattlebreeder of

them all” (*U* 14.583). Not being commented on in any annotation, it is likely to be ignored entirely.

It is for readers in the various languages to gauge whether any resonance has been attempted. The most likely instance of approximation is by Wollschläger (who was informed of the undercurrent): “der reizendste Kommödiant von allen” (10); yet few readers would connect this later on to “dem brävsten Viehzüchter von allen” (560). In no case is there an effort to imitate a cross reference. In French “le plus séduisant de tous les baladins” (Morel: 9), or “le plus charmant cabot de toute la bande” (Aubert: 12), differs from “le plus honnête éleveur de toute la chrétienté” (Morel: 393, Aubert: 576¹⁶). De Angelis offers separate rhythms: “il più meraviglioso dei mimi” and “il più balioso allevatore di bestiame” (De Angelis: 12, 541); Terrinoni “il più amabile di tutti i mimi” and then “il più audace allevatore di bestiame” (Terrinoni: 35, 393); Celati in turn “il più bel pagliaccio che ci sia” and “l’allevatore di bestiame più dabbene”(Celati: 8, 550).

Our observations are not meant to evaluate the existing translations according to their Shakespearean content. Shakespeare is only one, though a significant, component of a richly layered artifact like *Ulysses*. To compare them mainly under one single aspect among so many often conflicting considerations is highly unfair and does not do justice to the complexity of the task. As the examples demonstrate, each single issue could keep a translator, or a group of them in collaboration, occupied for a long time without any guarantee for an adequate solution. Just as English cannot quite match a pertinent ambiguity in French, as when an advertisement announces “*Hamlet*” as “*Pièce de Shakespeare*” (*U* 9.121), “*pièce*” is both a play and a piece. This plays into Stephen’s hands since in his view everything that Shakespeare wrote is also psychologically and inevitably a piece of himself.

¹⁶ The 2004 *Ulysses* used Morel’s translation of “Oxen of the Sun” unchanged.

It is a commonplace that translations inevitably fall short, *Ulysses* contains vitally more Shakespeare than its translations can ever devise, not alone in quantity, the number of echoes, but above all in the dynamic reverberations within an intricate network. We should never forget that earlier translators had significantly less annotation to consult than their successors. By now *Ulysses* is well charted and so translators are much better informed, although this of course also increases the complexity of the task and its challenges.

Chances are that this year, 2016, a Shakespeare centenary, much more Shakespeare background will come to light, more than any scholar, let alone translator, can handle. One point of the present probe is also to reveal how much we all still overlook Joyce's infinite variety. Translators, battling against heavy odds, deserve all the appreciation they can get. The inevitable shortcomings of their results are also portals of discovery.

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THE HAUNTING SPECTRES WITHIN CONSCIOUSNESS: MELANCHOLIA, MEMORY AND MNEMONIC ENTRAPMENT IN SHAKESPEARE AND JOYCE

Both Shakespeare and Joyce were interested in the psyche of their characters when they were haunted with the traces of the past. Shakespeare in *Hamlet* depicted the mind of Prince Hamlet, entrapped as well as paralyzed in action with the power of his father's spectre which can be evaluated as the presence of an absence in his life. The deaths of Shakespeare's own son, Hamnet, and his father, John Shakespeare, were nonetheless the most influential factors in the creation of the young Danish prince's dilemma. The melancholic mood caused by his mourning for the loss of his father and his inner conflict bring the prince into a state of inertia. Joyce in *Ulysses* also depicts the ghost of Stephen's mother haunting his daily life. The same is true for Bloom as he is also haunted by the spectre of Rudy, his deceased son. My paper will deal with the haunting spectres within the minds of the characters created by Shakespeare and Joyce, pointing to certain issues about melancholia, memory and the spiritual entrapment in their consciousness which lead them to inaction, inertia and estrangement as well as into an existential void. In her essay entitled "Beyond the Veil", Jeri Johnson states that "the ghost is the sign par excellence of absence, disturbance from the realm of the inessential" (Johnson 1989: 221). Jacques Derrida asserts in "Plato's Pharmacy" that the double-edged "pharmakon" has the capacity of both curing and poisoning the psyche (Derrida 1968: 97). The personal freedom of these protagonists is in danger of entrapment by the mnemonic power which causes them to be imprisoned within the past and to be unable to take steps into their future. In "Joyce's Anamorphic Mirror" Christine van Boheemen-Saaf claims that "Trauma is the curious condition of a split

and yet redoubled state of being: death-in-life” and adds that “the reader... stares in an anamorphic mirror which demonstratively inscribes the skull beneath the flesh.” (Van Boheemen-Saaf 1999: 194, 200). She suggests that Bloom, as he mourns for his irretrievable losses and attends the funeral in Dublin, is in a state of “death- in- life”, describing him as the son of a father who committed suicide and as the father of a young son, Rudy who appears to have died at approximately the same age of Shakespeare’s son, Hamnet. In *Spectres of the Self* Shane McCorristine states that ghosts are the vestiges and traces of departed phenomena which become perceivable to the dream organ in rare cases and mentions Schopenhauer’s approach to ghost-seeing as “retrospective second sight” (McCorristine 2010: 73).

Spectres are defined as “an unreal object of thought, a phantasm of the brain”, “a source of dread or terror, imagined as an apparition,” and “an image or phantom produced by reflection or other natural cause”, having no identifiable locus within the physical realm - no objective material presence (OED “spectre” def 1,3). In its incorporeality, the spectre testifies to the existence of something that is disturbingly both perceptible and incomprehensible. It functions as a mirror for the gazing subject, returning the gaze of its audience in an act of reflection. In 1569, Ludwig Lavater in his tract *Of Ghostes and Spirites Walking by Nyght*, suggests that “the outward eyes ...can easily darken and dazell the inwarde sight of the mynde” (Lavater 1596: 141) and points to the susceptible souls who suffer from melancholia or fear. The mysterious and ambiguous relationship between the Ghost and Prince Hamlet generates doubts about the Ghost’s identity. The Ghost could be either a devil or Hamlet’s father’s spirit. In *The Anatomy of Melancholie* Robert Burton states the belief that melancholic people are especially liable to “diabolical temptations and illusions” (Burton 1948: 200). According to Dodsworth, in some way, the Ghost could be regarded “as a manifestation to Hamlet of his own nature.” (Dodsworth 1985: 50). The Ghost’s majestic appearance in armour points to the code of honour and the idealization of the father image. Jacques Derrida in *Spectres of Marx* asserts that “the specter is a paradoxical incorporation, the becoming- body, a certain phenomenal and

carnal form of the spirit” and adds that “what distinguishes the specter or the revenant from the spirit, is doubtless a supernatural and paradoxical phenomenality, the furtive and ungraspable visibility of the invisible, or the tangible intangibility of a proper body without flesh” (Derrida 1994: 23, 26). Stuart Clark, pointing out the ghost’s identification as a visual phenomena, suggests that such hallucinations or visions could tell more about the inner state of the subject than about the external world and underlines the effect of mirroring which was strongly associated with the spectres in Renaissance Europe. He claims that all apparitions and spectres could be attributed to the natural effects of mirrors by which he meant another reflection which was that of the gazing subject himself (Clark 2003: 148).

As Derrida’s discussion of *Hamlet* suggests, certain contrasting experiences and inconsistencies concerning this “visible invisibility” occur. In *Hamlet*, Marcellus, Barnardo and Horatio all see the Ghost of Old Hamlet but they do not go mad or become obsessed by the spectre as Prince Hamlet does. The Ghost does not see them in the same way it sees Hamlet. In other words, it does not reflect back to them an interior disunity in the same way it reflects to Hamlet. For Hamlet, the Ghost’s spectrality grows into a full-scale corrosion of his ability to comprehend the world he lives in. As the Ghost’s visibility shifts to its onlookers, Shakespeare’s treatment of the apparition problematizes the nature of vision in such a way that it subverts the subject’s ability to comprehend the world through the gaze. Gertrude’s failure to see the Ghost points to another reality. Greenblatt construes the Ghost as one of Hamlet’s “memory traces” (Greenblatt 2001: 225). Scott Huelin regards the Ghost as “the product of Hamlet’s brain” and “yet not a hallucination” but “a manifest psychotic break”, pointing to the reciprocity between the image and the gazing subject in a process of reflection (Huelin 2005: 39). Most of these literary critics point to the state of melancholia and subjectivity in the characters involved in seeing the spectres within their minds. Their perception of the spectres reflects the conflict in their souls. In *Spectres of Marx* Derrida states that:

The specter, as its name indicates, is the frequency of a certain visibility. But the visibility of the invisible. And the visibility, by its essence, is not seen, which is why it remains *epekeina tes ousias*, beyond the phenomenon or beyond being. The specter is also, among other things, what one imagines, what one thinks one sees and which one projects – on an imaginary screen where there is nothing to see. [...] The perspective has to be reversed, once again: ghost or revenant, sensuous-non-sensuous, visible-invisible, the specter first of all sees us (Derrida 1994: 143).

In the closet scene where Gertrude does not see the Ghost, Hamlet tries “to remake his mother pure by divorcing her from her sexuality”, according to Janet Adelman (Adelman 1992: 32-33). Adelman points to the relocation of masculine identity in the presence of adulterous mother figure and states that “Gertrude plays out the role of missing Eve: her body is the garden in which her husband dies, her sexuality the poisonous weeds that kill him, and poison the world – and the self – for her son” (Adelman 1992: 30). When the absence of the father is combined with the presence of the engulfing mother, the fears relating to the primary mother-child bond are awakened. That is why Hamlet tries to remake his mother in the image of the Virgin Mother. Gertrude’s failure of memory, that is, her state of being in total oblivion as seen in her indiscriminating sexuality is juxtaposed with Hamlet’s insistence on keeping his father’s memory intact and idealized. Though Hamlet is pushed towards the idealization of his father’s memory, quite ironically, he becomes aware of his own distance from that idealization and of his likeness to Claudius towards the end.

Hamlet’s melancholia and inertia seem to be quite similar to Stephen’s and Bloom’s paralysis and estrangement. Morris Beja in his biography of Joyce asserts that “Joyce’s revolution in literature was in the presentation of psyche” (Beja 1992: 65). Joyce’s portrait of his characters reflects the psychic transformation process which Jung called “the individuation process” during which the stages of the integration of the personality could be seen in its encounter with the Shadow and the Anima. Jung’s relation with his patient, Sabina Spielrein caused him to find out that part unknown to himself within his psyche which he calls the Shadow, the dark side of one’s personal-

ity which consists of the primitive, the instinctive, the irrational, the negative and the hidden part with socially depreciated human emotions and sexual impulses, which reflects the seat of creativity in its capacity to psychological projection. The same process was also true for Joyce in his relationship with Nora Barnacle with whom Joyce was in love. Joyce learned that Nora was “dividing her body between Cosgrave and Joyce”. Joyce’s experience of doubt and jealousy led him to find out that hidden dark side in his psyche. As Jean Kimball states, “he discovered another personality that he had not known about before, and the ironic detachment that was his trusted weapon against inner pain vanished as he gave himself over to maudlin self-pity and wailing reproach” (Kimball 1997: 37). This experience where the writer encounters his Shadow provided the autobiographical base for Bloom’s sense of betrayal in *Ulysses* as well as Gabriel’s sense of betrayal and estrangement in “The Dead” and Richard Rowan’s similar sense of alienation from his wife in *Exiles*.

In “The Dead” Gretta remembers the death of Michael Furey who died for her at the age of seventeen while singing “The Lass of Aughrim” in the cold winter. She is reminded of his terrible death and profound love for her. Gabriel who watches his wife in admiration recognizes how her cheeks are reddened with emotion by the reminiscence of the past which causes jealousy and anger in him. He feels alienated from her. The spectre of the young man haunts the atmosphere of Christmas and the panorama of the snow seen from the window from which Gretta looks out along the shaft of light in silence and in deep sorrow. Joyce depicts Gabriel’s sense of estrangement and the haunting of the spectre of Michael Furey:

Tears filled Gabriel’s eyes. He had never felt like that himself towards any woman but he knew that such a feeling must be love. The tears gathered more thickly in his eyes and in the partial darkness he imagined he saw the form of a young man standing under a dripping tree (*D* 241).

In Shane McCorristine’s words:

Joyce's Gabriel Conroy memorably imagines a spectral presence, brought to life through a melody, as if "some impalpable and vindictive being was coming against him, gathering forces against him in his vague world". Gabriel's epiphany in "The Dead" is that the disenchantment of the world only cleared the air for the realization that he also "ghosts" the world through the reverberations of his own consciousness (McCorristine 220).

As Derrida mentions in *The Spectres of Marx*, referring to Feuerbach, all the "spectres" are representations which could be understood as being internal to consciousness, as thoughts in people's heads, being transferred from their objectality back into the subject, and being elevated from substance into self-consciousness as obsessions or fixed ideas (Derrida 233).

Yeats states that the poet creates the mask of his opposite (Qtd. in Kimball 1997: 11). Similarly, Kimball claims that Bloom and Stephen can be seen as "the dual mask of James Joyce" (Kimball 11). She refers to Gombrich's approach upon the classic rabbit-duck optical illusion and states that Joyce's Stephen Dedalus in *The Portrait* has become a split personality in *Ulysses*. Both Bloom and Stephen are evaluated as the embodiment of Joyce's symbolic statement about the divided self of the autobiographical artist-hero of *Ulysses*. In *Odyssey of the Psyche*, Kimball regards Joyce's characters as personifications of Jungian patterns: The Ego for Stephen, the Persona for Mulligan, the Shadow for Bloom, the Anima for Molly and the Self for the ever-present artist in the future (Kimball 16). The Anima is a dynamic factor throughout *Ulysses* in the psychic development of the male artist. The mother figure is evaluated by Jung as the first incarnation of the Anima archetype. According to Jung, in every male child the qualities of the mother-imago derive from the collective archetype of the Anima. Jung identifies four female figures as Sophia standing for wisdom, Virgin Mary standing for motherhood and maidenhood, Eve symbolizing the good wife figure and Helen of Troy corresponding to the figures of whoredom and witchcraft. The separation from childhood and the mother imago was of great significance in the individuation process of a young man.

In *Ulysses*, the two Anima figures parallel Jung's personifications in a male's developing relationship with a woman. The first stage Jung personifies is equated with the mother. The second is dominated by sexual Eros. In *Ulysses*, though the mother and the enchantress figures are outside the action, the female reality seems to be split within Stephen's consciousness. The loss of May Joyce was a psychic disaster for Joyce. With his mother's death, Joyce entered into the interval of loose and melancholic living as reflected in Stephen of *Ulysses*. After ten months of his mother's death, Joyce found a woman figure in Nora Barnacle who loved him almost unreservedly as his mother did. In *Ulysses* Stephen's mother is dead but she appears only in Stephen's mind as "an insubstantial image" and an obsessively haunting spectre within his consciousness (Kimball 1997: 83). Her spectre is revealed as follows:

Silently, in a dream, she had come to him after her death, her wasted body within its loose brown graveclothes giving off an odour of wax and rosewood, her breath, that had bent upon him, mute, reproachful, a faint odour of wetted ashes. [...] Her glazing eyes, staring out of death, to shake and bend my soul. On me alone. [...] Ghostly light on the tortured face. [...] Her eyes on me to strike me down. [...] No, mother! Let me be and let me live (*U* 1. 102-105; 273-279).

Stephen's cry shows his desire for freedom and separation from the influence of the haunting spectre of the mother.

In "Circe", the phantom of Bloom's mother, Ellen Bloom, also appears in Bloom's hallucinations. Bloom shouts out "Mamma!" in agony while he bestows the parcels in his pockets. (*U* 15. 281). In the same episode where the images and hallucinations within the subconscious mind come to the fore, the spectre of Stephen's mother also appears in Stephen's consciousness and orders him to repent whereas Stephen resists her plea by uttering Lucifer's famous words: "Non Serviam!". May Dedalus's spectre is seen in a torn bridal veil with a green noseless face, accompanied with a choir of virgins, then her spectre is transformed into a threatening image in the figure of a crab with malignant red eyes trying to grin and grasp its claws upon Ste-

phen's heart. The crab represents the mnemonic representation of the mother within the dreamer's psyche. The crab with its attitude of walking backwards, at the same time, connects the dreamer's overpowering infantile craving for love. Stephen, following his collapse outside the brothel, lies down in a certain position, curling his body. This position of a child in the womb of the mother could be said to represent Stephen's rebirth in a new dimension, freed from his boundaries. Within this surrealistic image of the crab Joyce displays Jung's vision of "the terrible mother" which is equated with the figure of the death-bringing and devouring mother. Joyce transforms the figure of the nourishing and life-giving mother into that of a destroying and death-bringing one. As Kimball states, "the mother thus, because of his own anxiety about his own failure, becomes "terrible" for him, "a spectre of anxiety, a nightmare," indeed, "the symbol of death" (Kimball 1997: 90).

In the "Scylla and Charybdis" episode Stephen introduces an argument about Shakespeare by setting out a proposition that Shakespeare identified himself with the ghost of Hamlet's father rather than Hamlet. In the famous episode in the library:

– What is a ghost? Stephen said with tingling energy. One who has faded into impalpability through death, through absence, through change of manners. Elizabethan London lay as far from Stratford as corrupt Paris lies from virgin Dublin. Who is the ghost from *limbo patrum*, returning to the world that has forgotten him? Who is King Hamlet?

Is it possible that that player Shakespeare, a ghost by absence, and in the vesture of buried Denmark, a ghost by death, speaking his own words to his own son's name [Hamnet] (*U* 9 147-151; 174-176).

Not only the spectre of Hamnet but also the spectre of Shakespeare himself comes to the fore. In "Circe", Stephen and Bloom's gaze catch the reflected image of Shakespeare's face in the mirror just like a spectre haunting them. At the end of the episode, Bloom in his anxiety is led to see the ghost of Rudy appearing as "a fairy boy of eleven", "in his Eton suit with glass shoes" (*U* 13.4949). In its spectral appearance, Rudy's face reminds him of his poor mother.

As a conclusion, spectres in the works of both Shakespeare and Joyce exercise a powerful influence upon the psyches of their protagonists causing them to encounter the dark side of their natures, their Shadows which are mostly hidden even from themselves. Their sense of melancholia and their state of being paralyzed in their actions and emotions are the symptoms of their haunted psyches by the spectres. In the works of both Shakespeare and Joyce, the spectres within consciousness often disturb the contact with the external world and throw the characters into a certain kind of melancholia and inertia. As they suffer from the mnemonic traces of their past traumas, they are left to suffer alone, alienated within their subjective worlds and hallucinatory perceptions which trouble the inner balance of their psyches and consequently bring about disruption and confusion between appearance and reality. They feel themselves thrown into an existential void where they question the meaning of their lives.

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“THE MIRROR UP TO NATURE”: REFLEXIVITY
AND SELF-REFLEXIVITY IN *ULYSSES* AND *HAMLET*

This essay explores the notions of metafictionality in Joyce’s *Ulysses* and metatheatricality in Shakespeare’s *Hamlet* through their point of convergence in the famous mirror scene in “Circe”, where Joyce makes Shakespeare’s ghost appear on the stage of his dramatic, visionary chapter through the well-known *Hamlet* quote “the mirror up to nature” (*U* 15.3820), and thus alludes to the mimetic function of drama in a play that is notoriously and overtly metadramatic. The specificity of the terms metafictionality and metatheatricality can be subsumed under the more general – and no less controversial – notion of metatextuality, denoting the self-reflexivity of a literary text that foregrounds its own representational status through an overt display of its artifice and method of construction. The concept, however, is much-debated. The word metafiction actually did not come into use until 1970, when it was first introduced in essays by Robert Scholes and William Gass. In his article entitled “Metafiction”, Scholes discusses four basic fictional forms (romance, novel, myth and allegory) and establishes four corresponding critical approaches (formal, behavioural, structural and philosophical); metafiction, he then concludes, “assimilates all the perspectives of criticism into the fictional process itself” (1970: 160). Other scholars have focused their attention on the complex nexus between fiction and reality which is usually foregrounded in metafictional works. Robert Alter conceives of the self-conscious novel as one that “systematically flaunts its own condition of artifice and that by doing so probes into the problematic relation-

ship between real-seeming artifice and reality” (1975: x). Analogously, Patricia Waugh defines metafiction as “fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality” (1984: 2). She also illustrates the contentious nature of such a notion, primarily associated with modernist and postmodernist fiction but probably older than the genre itself, by mentioning the various guises under which it has appeared in critical discourse – “the introverted novel’, ‘the anti-novel’, ‘irrealism’, ‘surfiction’, ‘the self-begetting novel’, ‘fabulation” (13-14) – which nevertheless designate almost the same concept: a narrative text that acknowledges itself as text, and not as a mere copy of reality. Accordingly, Linda Hutcheon (1980) has famously labelled such metafictional narratives as “narcissistic”, since they are fundamentally self-referential and autorepresentational in mirroring their own process of construction.

While Hutcheon as well as other narrative theorists have, since the 1970s, focused their attention on metafiction as texts conscious of their own narrative processes and/or highlighting the limits and the powers of language, the word metatheatre was coined nearly a decade earlier by Lionel Abel in his groundbreaking book *Metatheatre: A New View of Dramatic Form* (1963). Here he interprets metatheatre as a distinct genre. With his emphasis on the fictiveness of plot and character, which he describes as “the playwright’s invention” (59), Abel foregrounds the illusion of theatrical reality created by a dramatic performance. In his opinion, all instances of metatheatre are “pieces about life seen as already theatricalized”, and the metatheatrical heroes are different from other dramatic characters in that they are “aware of their own theatricality” (60). Metatheatre is thus an appropriate label for plays that demonstrate a self-conscious and self-reflexive impulse by carrying out – together with theatrical representation – an exploration of the nature of the theatre itself, thereby drawing our attention to the dialectics between drama and life. The concept applies to any strategy through which playwrights lay bare their awareness of their own formal and conceptual devising and whereby dramatic composition or performance refers back to itself. In sum,

both metafictionality and metatheatricity can be considered as tendencies of narrative and dramatic texts to disrupt mimetic illusion through self-exposing devices, which free the text from being a mere copy of reality and require an active role, on the part of the reader/audience, in the disclosure of meaning.

In *Ulysses*, for instance, the manifold occurrences of mirrors and reflected images can be seen as one of the many ways in which the text self-consciously hints at the central issues of mimesis, narrative representation and self-representation, or the relationship between fiction and reality. The highly experimental “new realism” that Joyce pursued reflects what he perceived to be the fundamentally chaotic, transient, fragmentary nature of both inner and outer reality through the adoption of forms and structures which are discontinuous, erratic, deliberately ambiguous, but at the same time rigidly structured, often in order to demonstrate that fiction is constituted primarily by writing itself, which “produces”, rather than copies, reality. By showing a certain degree of self-reflexivity, *Ulysses* displays the author’s ability to create a microcosm that is entirely made of language. Obviously, Joyce never dispensed with realistic detail or narrativity, but rather problematized them and foregrounded the constructedness of fiction as well as the compositional process itself, in order to question the idea that stories would simply recount events that are ontologically prior to the act of narration. In *Ulysses* not only does the form/content distinction often become redundant, but this seems to occur precisely because such kinds of self-elucidation imply that what is brought into play in fiction is not only the object of representation, but also the means of representation. To put it differently, form is considered not merely as an instrument for handling the content but, in a sense, as the content itself. Thus the novel is conceived as a separate world of words, as a highly self-reflexive epistemological framework in which it is possible to investigate the relationship between consciousness and reality, text and world, by paying particular attention to such fundamental issues as style, structural organisation and formal experimentation. However, it is important to underline that the metafictionality of *Ulysses* is not a separate phenomenon, but one that is complementary

to the novel's representational aspect, indicating a concern with meaning-making systems. In other words, reducing the book exclusively to being a "tale about telling" would make it unjustly self-contained and narcissistic, a quality which seems to fit more appropriately to fiction labelled as the "introverted novel" or the "self-begetting novel" referred to by Waugh, or to some postmodernist works analysed by Hutcheon. Reformulating the traditional notion of the novel as *mimesis*, Joyce conceived fictional writing as a highly self-conscious, detailed analysis of both the inner and the outer worlds, thus revealing "the ontological status of all literary fiction: its quasi-referentiality, its indeterminacy, its existence as words and world" (Waugh 1984: 101).

Metafiction, therefore, seems to be a proper term for modernist fiction in general and Joyce's in particular, especially because its ambiguous ontological status is a major issue:

Metafictional writers [...] are self-consciously anxious to assert that, although literary fiction is only a verbal reality, it constructs through language an imaginative world that has, within its own terms, full referential status as an alternative to the world in which we live. [...] Metafiction lays bare the linguistic basis of the "alternative worlds" constructed in literary fictions (100).

As mentioned before, perhaps one of the most subtle ways in which *Ulysses* manifests its own fictive process and self-conscious construction is through Joyce's use of reflected images and formal devices displaying the overall artificiality of the novel as genre. Seen in this context, the mirror as a reflecting object *par excellence* is also a recurring element of the plot which metaphorically points to a textual facet of *Ulysses*, functioning as a symbol of the act of representation, and ultimately of literature itself. The mirror is actually one of the first images in the book, and it is connected by Stephen, though bitterly and ironically, with artistic representation:

He [Buck Mulligan] swept the mirror a half circle in the air to flash the tidings abroad in sunlight now radiant on the sea. [...]
—Look at yourself, he said, you dreadful bard!

Stephen bent forward and peered at the mirror held out to him, cleft by a crooked crack. Hair on end. As he and others see me. Who chose this face for me? This dogsbody to rid of vermin. It asks me too.

—I pinched it out of the skivvy's room, Buck Mulligan said. It does her all right. The aunt always keeps plainlooking servants for Malachi. Lead him not into temptation. And her name is Ursula.

Laughing again, he brought the mirror away from Stephen's peering eyes.

—The rage of Caliban at not seeing his face in a mirror, he said. If Wilde were only alive to see you!

Drawing back and pointing, Stephen said with bitterness:

—It is a symbol of Irish art. The cracked lookingglass of a servant (*U* 1.130-46).

The several occurrences of the word “mirror” in this short extract relate the concept of reflection to literary creation. The term “bard”, for instance, is one of the many more or less explicit allusions to Shakespeare, and particularly to *Hamlet*, permeating the novel ever since its first episode, where Stephen's behaviour and attire recall Prince Hamlet's pensive mood, as well as his insistence on dressing in black to mourn his father's death. Furthermore, as Don Gifford (1988: 16) notes, “as he and others see me” is an intertextual reference to Robert Burns, whereas “the rage of Caliban at not seeing his face in a mirror” is directly paraphrased from the preface to Wilde's *The Picture of Dorian Gray*, dealing with realism and romanticism in art, and their attitude towards representational issues. In both instances, therefore, the idea of the specularity of vision is related to artistic creation. Even more interestingly, the phrase “the cracked lookingglass of a servant” merges a quotation from Wilde's *The Decay of Lying* – precisely from a passage concerning art as a mirror, and the relationship between art and life – with the theme of Irish nationalism. Besides establishing an explicit connection with art, however, this line also implies an important aspect of mirrors for our purposes, which is their capacity for producing distorted and twisted reflections of the world. Such doubleness becomes more apparent if we consider both the effect of a mirror (producing a reflection which is in fact a left-right reversal of the orig-

inal) and its composition, or the process by which a recognisable reflection is actually obtained (that is, applying a reflective coating on the surface of some transparent medium). As Vicki Mahaffey remarks, “a mirror, then, can be seen as something that facilitates a recognition of the identity of opposites as well as their difference through a medium that is both transparent and opaque” (1988: 109). In his *Fabulation and Metafiction*, Robert Scholes goes as far as considering the altering nature of all mirrors, within or outside a work of fiction: “mirrors [...] are superbly iconic in their reflections of reality, but patently artificial in at least three respects. They reduce three dimensions to a plane surface of two, they double distance and reduce size [...], and, most significantly, they reverse right and left” (1979: 12). Exactly as one of the major operations that *Ulysses* performs is “simultaneously to create a fiction and to make a statement about the creation of that fiction” (Waugh 1984: 6), mirrors in *Ulysses-as-mirror* both reflect reality as it is – they provide an image in the same way as fiction produces an image of reality – and the act of literary creation itself.

Another instance of real and metaphoric mirrors in *Ulysses* highlights their symbolic function within the text. This occurs in “Oxen of the Sun”, and precisely with the line “he is young Leopold. There, as in a retrospective arrangement, a mirror within a mirror (hey, presto!), he beholdeth himself” (*U* 14.1043-5). Here the mirror is clearly a metaphor for memory in its first occurrence, and for the book as a whole in its second occurrence. The phrase “retrospective arrangement” appears several times in the novel, mainly through Bloom’s interior monologue. On the one hand it may be said to refer to the property of mirrors to reflect what is behind the spectator, something which Joyce reproduces in this episode with the evolution of English prose style and, more generally, in the increasingly self-centred second half of the book. In this extract, in particular, what is behind Bloom is precisely his own past, to which he is brought back by his mnemonic faculties, as if he were in front of a magical mirror reflecting not his actual features but his younger self. On the other hand, the phrase is also evocative of a second aspect of mirrors, and of representation as a mirror, for “retrospective arrangement” can also be

rendered as “reflective construction” and points to the fundamental role of memory as a creative strategy at work in *Ulysses*, a book which is representational and auto-representational at the same time. We can therefore perceive the symbolic multivalence of the notion of a “mirror within a mirror”, since the incorporation of a mirror image – both real and symbolical – within a reflexive and self-reflexive novel like *Ulysses* is indeed, metaphorically, the insertion of a microcosm within a macrocosm such that one reflects the other.

In *Ulysses*, mimetic or representational aims are always in a complex interplay with metafictional concerns. Thus narrative can be seen as both transparent (that is, representing the reality of facts and events through highly-detailed third-person narration, and reproducing mental processes by means of the interior monologue) and opaque or self-reflexive, especially in the second half of the book, where plot and characterization are obscured by pastiche and formal experimentation, and the novel turns on itself. The gradual shift from the so-called initial style, employed in the first episodes of *Ulysses*, to the ostentatious parodic styles of the later chapters shows not only that the author’s concern transferred mainly from plot and character to language and technique, but also that the whole novel came to be more and more about its own creation. As Hart reminds us, “at this stage the book ceases to be a rational reflection of the structure of any single reality and becomes the open-ended body of words to which in any case it was always tending and which *Finnegans Wake* celebrates” (1993: 433). Thus *Ulysses* acquired its peculiar self-reflexivity because, by the time its central episodes were composed, it had begun to provide enough material to become self-sustaining and self-perpetuating; in other words, the material it had amassed was not only plot, characters, quotations or details of the Dublin setting, but also its own language, as repetitions, motifs and internal cross-references abound.

Vicki Mahaffey aptly remarks that Joyce’s novel employs reflective devices at every level, and that “‘Circe’ itself is the most extended and complicated mirror in *Ulysses*”. This episode is specular in many respects:

In “Circe”, Joyce instructs his phantom players to hold a real mirror up to Bloom and Stephen, a stylistic mirror up to the first part of *Ulysses*, and a symbolic mirror up to nature, art, and the reader. Throughout “Circe”, the material object and its illusory image are presented as interdependent, and interchangeable, as Joyce shows by using stylistic techniques that imitate the properties of a mirror (1988: 107).

Seen in this light, then, the chapter is significant not only because it metaphorically functions as a “distorting mirror” (Ferrer 1984: 129) reflecting elements from previous episodes according to bizarre inversions and transformations, but also because of the real presence of mirrors – actually mirrors within a mirror, the paradigmatic image of reflexivity and the symbol of the act of representation itself – showing deformed pictures of the beholder. A first instance occurs at the very beginning of “Circe”. While entering Nighttown, Bloom passes a shopwindow which multiplies his own image, altering it in different ways. The glass becomes a tripartite mirror whose three surfaces – concave, level and convex – supplement Bloom’s silhouette with imaginary traits of historical figures and of some of the identities he has assumed in the course of the novel:

On the farther side under the railway bridge Bloom appears, flushed, panting, cramming bread and chocolate into a sidepocket. From Gillen’s hairdresser’s window a composite portrait shows him gallant Nelson’s image. A concave mirror at the side presents to him lovelorn longlost lugubru Booloohoom. Grave Gladstone sees him level, Bloom for Bloom. He passes, struck by the stare of truculent Wellington but in the convex mirror grin unstruck the bonham eyes and fatchuck cheekchops of Jollypoldy the rixdix doldy (U 15.141-9).

Later in the chapter we witness a mirror showing not the image, as one would expect, of Stephen and Bloom jointly looking into it, but that of Shakespeare as a spectral presence constantly haunting Joyce’s life and works. Thomas Cartelli interestingly refers to this incident as part of “a series of earlier encounters in “Circe”, which echo and bring to climax his earlier transactions with Shakespeare” (2008: 29). In this

major moment of the Nighttown episode, Stephen and Bloom gaze into Bella Cohen's mirror and see the Bard as cuckold:

LYNCH: (*points*) The mirror up to nature. (*he laughs*) Hu hu hu hu hu!
(*Stephen and Bloom gaze in the mirror. The face of William Shakespeare, beardless, appears there, rigid in facial paralysis, crowned by the reflection of the reindeer antlered hatrack in the hall.*)

SHAKESPEARE: (*in dignified ventriloquy*) 'Tis the loud laugh bespeaks the vacant mind. (*to Bloom*) Thou thoughtest as how thou wastest invisible. Gaze. (*he crows with a black capon's laugh*) Iagogo! How my Oldfellow chokit his Thursdaymornun. Iagogogo!

BLOOM: (*smiles yellowly at the three whores*) When will I hear the joke?

ZOE: Before you're twice married and once a widower.

[...]

SHAKESPEARE: (*with paralytic rage*) Weda seca whokilla farst (*U* 15.3819-53).

The passage can be easily interpreted as typical Circean fantasy, dream play or expressionist reverie, where the real and the imaginary, past and present coexist, and where spectral presences and revenants haunt the minds of the living. However, it also highlights, again, the reflecting and distorting power of mirrors. While ordinary laws of optics seem at first to be violated – the two characters gaze in the mirror and see someone else, instead of their own faces – the image is only apparently altered or misleading. On the one hand, the identification of Shakespeare with Stephen can be legitimated considering that the young Dedalus, an ambitious poet in the making, has also acted as a Shakespeare scholar in the “Scylla and Charybdis” episode, where he has expounded his Hamlet theory. The connection is reinforced by the fact that the line activating the fantasy is a well-known quotation from *Hamlet*, and that Stephen has kept on identifying himself with the protagonist of the tragedy throughout the whole novel. This starts from “Telemachus” – where Stephen is dressed in mourning black and plays Hamlet to Buck Mulligan/Claudius, referred to as “usurper” (*U* 1.744) – and it culminates in “Proteus”, with his meanderings along Sandymount strand, wearing what he calls his “Hamlet hat” (*U* 3.390)

and imagining himself “in sable silvered, hearing Elsinore’s tempting flood” (*U* 3.281). On the other hand, the identification of Shakespeare with Bloom is mediated by the intertextual echoes from *Othello* (“How my Oldfellow chokit his Thursdaymornun. Iagogogo!”), clearly recognisable despite the “linguistic pastiche that anticipates the lingua franca of *Finnegans Wake*” (Pelaschiar 2015: 39). Moreover, as it is appropriate to the theme of the tragedy, the association is based on their common condition of betrayed husbands, deprived of masculine vigour. As noted before, the appearance of a mirror within a chapter acting as mirror to the whole novel establishes a connection between optical reflection and literary creation: while the text of *Ulysses* reflects the ordinary life of two ordinary characters, it also reflects other literary discourses that have been created on that reality. To quote Pelaschiar again, “it is the idea of his wife’s adultery that makes it possible for Bloom to see in Bella Cohen’s mirror a William Shakespeare (with horns) who talks to him about Iago, Othello, and Desdemona” (50). Furthermore, the intertextual reference to *Hamlet* occurring at the beginning of this excerpt, also pervading the whole novel, is particularly relevant to the purpose of this study in so far as it is a deliberate allusion to a famous statement of mimesis in art in what is probably the most theatrically self-conscious of all Shakespeare’s plays.

Throughout *Ulysses*, Joyce engages in an intermittent dialogue with the Bard, which takes as one of its recurring themes the nature of art as defined by Hamlet. In the young Prince’s famous advice to the players, Shakespeare advocates an aesthetic conception first outlined in the tenth book of Plato’s *Republic*, as well as in Aristotle’s *Poetics*:

HAMLET: Speak the speech I pray you as I pronounced it to you, trippingly on the tongue; but if you mouth it as many of our players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand thus, but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. [...] Pray you avoid it.

I PLAYER: I warrant your honour.

HAMLET: Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature. For anything so o'erdone is from the purpose of playing, whose end both at the first and now, was and is, to hold as 'twere the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure (*Hamlet* III, ii, 1-20).

In these famous lines, Hamlet gives voice to the mimetic view of dramatic art as a mirror to life which was typical of the Renaissance; at the same time, he shows an acute awareness not only of the art of performing, as his instructions to the acting company demonstrate, but also of the mechanisms of dramatic illusion. Theatrical metaphors such as “speak the speech”, “players” and “spoke my lines”, as many others in this tragedy, disrupt such illusion and draw the attention of the reader/audience to the fact that the character Hamlet is actually an actor playing the part of a character, who in turn plays the part of an actor. In other words, they express the depth of a theatrical world which focuses on itself, and define the relationship of that world with the reality outside the play, represented by the audience. Besides creating different roles for himself (the actor, the madman, the revenger), Hamlet also instructs other characters how to act, in the manner of a director; furthermore, he interprets the role of a playwright by setting up a play-within-the-play entitled *The Murder of Gonzago*, which is clearly an illusion (fiction) aimed at unveiling the truth (reality):

HAMLET: [...] I'll have these players
Play something like the murder of my father
Before mine uncle. [...] The play's the thing
Wherein I'll catch the conscience of the king (*Hamlet* II, ii, 547-58).

It is easy to recognise that Prince Hamlet mirrors Shakespeare himself, exactly as the play-within-the-play doubles the play enclosing it, thus highlighting both the reflexivity and the self-reflexivity of drama. In metatheatre, characters manifest their awareness of being on stage; they are self-conscious about their role as characters and their status as actors playing characters. Furthermore, language is self-centred and

words are skilfully manipulated to point to other words more than to external referents, thus altering the purported mimetic relation between drama and life.

In *Hamlet*, a play featuring different levels of embedded representation (the reality of the play-within-the-play, the reality of the play proper and the reality of the playhouse audience), the problematic nature of the relationship between reality and appearance is of fundamental importance and written deep into its idiom, as the numerous references to the seeming vs. being dichotomy clearly manifest. To quote a revealing example, in the famous scene in which Queen Gertrude admonishes her son – who continues to wear mourning long after the rest of the court has ceased to do so – by saying “Good Hamlet cast thy nighted colour off” (I, ii, 68), the young Prince rightly answers that his grief is not mere appearance but a genuine feeling, which thus cannot be taken off at will like a costume. Quite the contrary, the “crafty madness” (III, i, 8) he feigns soon afterwards, when he decides to “put an antic disposition on” (I, v, 172) in order to unveil the truth about the regicide, is a deceptive facade he deliberately assumes. In Hamlet’s reply to the Queen, images of clothing, as well as the ideas of seeming, assuming (“forms”, “shapes”) and putting on, combine with the metatheatrical expression “actions that a man might play” to show that drama is actually an illusion which purports to mirror reality:

HAMLET: Seems madam? nay it is, I know not seems.
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly. These indeed seem,
For they are actions that a man might play,
But I have that within which passes show –
These but the trappings and the suits of woe (I, ii, 76-86).

In his analysis of Shakespeare's use of language in *Hamlet*, Maynard Mack points out that the ambiguity of the term "shape" is such that it applies to the real world as well as that of appearances, as it may refer to the form under which we are used to apprehending something, to a disguise and also, within the conventions of Elizabethan drama, to an actor's role or costume. Furthermore, he notes that "the most pervasive of Shakespeare's image patterns in this play, however, is the pattern evolved around the three words, show, act, play" (2010: 131). The centrality of the term "play", epitomising all the elements in *Hamlet* that pertain to the art of the theatre, is particularly evident from the fact that all the major characters in the tragedy are players in some sense¹, starting from the most obvious one (they are actors performing a role, and not real-life figures) to reach the complexity of the play-within-the-play, where they act both as protagonists of Shakespeare's tragedy and, at the same time, as audience of the inset play *The Murder of Gonzago*. Here the bodily presence of a group of touring players draws our attention to the whole business of the theatre and dissolves the traditional barrier between drama and life, the fictive and the real.

Starting with some comments on the contemporary fashion of assigning female parts to boy actors, and going on with the reception of an acting company, an improvised performance, a dumb-show and a play-within-the-play, the core of *Hamlet* foregrounds drama as one of its major subjects and explores the very nature of dramatic art. In this regard, Mack argues that

¹ In *Hamlet*, cunning and deliberate role-playing is pervasive among the characters. By means of such metatheatrical devices, the tragedy explores the nature of acting, the dichotomy appearance/reality and the theatricality of life. Role-playing thus becomes a chief thematic concern not only in the theatrical reality of the play-within-the-play, where the roles of actors and spectators are reversed, but also in the everyday life of the Danish court. On the self-reflexivity of this play and of Shakespearean drama in general, see Forker 1963, Calderwood 1971, Shapiro 1981, Fly 1986, Wilson 1989, Hubert 1991, Lanham 2004.

On the stage before us is a play of false appearances in which an actor called the player-king is playing. But there is also on the stage, Claudius, another player-king, who is a spectator of this player. And there is on the stage, besides, a prince who is a spectator of both these player-kings and who plays with great intensity a player's role himself. And around these kings and that prince is a group of courtly spectators – Gertrude, Rosen-crantz, Guildenstern, Polonius, and the rest – and they, as we have come to know, are players too. And lastly there are ourselves, an audience watching all these audiences who are also players (132).

Similarly, the word “act”, which Mack takes to be “the play’s radical metaphor” (131), can be used, once again, both literally and meta-phorically, having the sense of “deed” but also of “pretence”, espe-cially when it refers to what is performed by actors onstage and thus to theatrical illusion. As the clown says in the famous graveyard scene, “if I drown myself wittingly, it argues an act, and an act hath three branches – it is to act, to do, to perform” (V, i, 9-10). Even more inter-estingly, an act may also be a pretence that is actually a mirror up to reality, like the play-within-the-play, or the tragedy of *Hamlet* enclosing it. As a matter of fact, we should not forget that the liminality be-tween truth and fiction, reality and appearance is of paramount impor-tance in this tragedy, where the fictionality of the play-within-the-play is aimed at revealing the truth (which is actually theatrical illusion) about the events that took place at the court of Denmark. Thus metat-hatre acts metaphorically as a mirror exposing reality behind appear-ances, exactly as, in Hamlet’s harsh words to his mother, a real mirror should unmask her wicked nature:

HAMLET: Come, come and sit you down, you shall not budge.
You go not till I set you up a glass
Where you may see the inmost part of you (III, iv, 18-20).

It seems evident, therefore, that the use of theatrical imagery and the self-reflexive device of the play-within-the-play are clear manifestations of Shakespeare’s metatheatrical concerns, since they create a *mise en abyme*, or a doubling of the act of representation, functioning as a mirror or microcosm for the whole play and high-

lighting its self-conscious aspect. *Hamlet* brings to the fore the subject of theatre and theatrical performance in its dramatic action; as in *Ulysses*, therefore, what claims to be a truthful representation of reality, “the mirror up to nature”, then markedly points to the artificiality of representation that refers back to itself. In the works here at issue this is achieved, among other strategies, through a diffuse reference to real and metaphoric mirrors as transparent and opaque mediums, as reflective and distorting devices at the same time. Thus, both Joyce and Shakespeare employ self-reflexive strategies at every level, and seem to be aware that displaying the artifice of representation does not necessarily constitute a separation from the real; on the contrary, disrupting mimetic illusion through self-exposing devices is actually a way to focus on representation itself, as it allows a critical exploration through the technical manipulation of the very form that purports to represent reality.

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HAMLET... SHAKESPEARE. BRANDES... JOYCE

James Joyce had a lifelong admiration for Georg Brandes (1842-1927), who was a towering literary figure in Europe in the first decades of the twentieth century. Being the most prominent and dominating force behind the Scandinavian Modern Breakthrough, he was extremely modern-minded, orientating himself cosmopolitically towards Europe in his showdown with provincialism, petit bourgeois morality, repressive religion, and conservatism. The affinity between the two is furthermore accentuated by their shared intense preoccupation with Henrik Ibsen, whom Brandes wrote about in the book *Ibsen og Bjørnson* (translated into English in 1899 as *Ibsen and Björnson*), and which Joyce supposedly read. Like Joyce, Brandes was unable to feel at ease in the closed and bigoted atmosphere at home, and for Brandes this 'homelessness' was further nourished by the fact that he was a Jew living in chauvinistic and nationalistic Denmark. Brandes's Jewishness was another trait that inspired Joyce's interest, and which contributed strongly to his fascination and curiosity (cf. *JJII* 230). Hoping to have his works reviewed by Brandes, Joyce several times sent him complimentary copies. Whether Brandes ever received them remains uncertain. However, it remains indisputable that Brandes's monumental Shakespeare study, which was translated into English and published in 1898, was an important inspiration for Joyce. He had a copy of it in his own library, he quoted from it in his lectures on *Hamlet* in 1912-13, but most importantly, he would draw on it as one of the major sources for the development of Stephen's Shakespeare theory in "Scylla and Charybdis" in *Ulysses*. Here the most decisive point of the theory proves to have been heavily inspired by Brandes.

Joyce's Fascination with Brandes

Joyce's fascination with as well as usage of Brandes is well-known and well documented.¹ As mentioned above, Joyce on several occasions sought to draw the Dane's attention to his works by sending him free copies. The interest in Brandes dates back as early as 1905. In a letter to his brother Stanislaus, Joyce writes about the German books he is reading, his study of Danish and Ibsen, and about the novel he is writing under the title *Stephen Hero*. He writes: "I think that by the time my novel is finished I shall be a good German and Danish scholar and, if Brandes is alive, I shall send it to him" (*L* I 83). Thirteen years later he writes a letter to his publisher Harriet Shaw Weaver, naming the persons who shall receive free copies of the newly published *A Portrait of the Artist as a young Man*. Among them, we stumble upon the name of Georg Brandes:

A friend of mine here has promised to bring the book under the notice of Mr Brandes. Should you decide to send him a copy his address is:

Prof. George Brandes
Strandboulevard 27
Copenhagen

I shall follow it up with a letter. I need scarcely say that I should deem it a great honour if Mr Brandes took any interest in the book. (*LI* 116)

Later on 26 October, Joyce writes Weaver again: "I had a letter from Mr Brandes saying that he would be very interested to read it but had not received the copy sent" (*LI*, 120). And to be on the safe side, Joyce requests four further copies of his book. So on the first of December he writes: "If the four copies of the book arrive I shall send one to Mr Brandes" (*LI*, 122). Whether this copy ever arrived at its destination is not known but in any case Brandes never reviewed or mentioned the book. Nonetheless, what we do have is evidence of a direct connection between the Irish author and the Danish critic.

¹ For Joyce's relation to Brandes, I have made good use of Gianfranco Corsini's article, "Joyce cerca Brandes".

Four years later, Joyce wrote to Harriet Weaver once again – this time in connection with the publication of *Ulysses*. Having listed several other receivers of free copies of the book he repeats the request of having one sent to Brandes: “I am not sure whether a copy was sent to Dr Brandes. I shall ask” (*LI*, 195). It is therefore safe to say that Joyce had a great intellectual admiration for Brandes. But he was also fascinated by Brandes’s Jewishness, and the question of Jewishness increasingly provoked Joyce’s curiosity, as he started to realize how his own place in Europe was as ambivalent as theirs. Two books in particular preoccupied him, namely Theodor Hertzl’s *Der Judenstat* (1896) and Guglielmo Ferrero’s *La giovane Europa* (1898). Georg Brandes had had an intense correspondence with Hertzl concerning the question of Zionism and the creation of a Jewish state while Hertzl’s pamphlet is mentioned in *Ulysses* in connection with the discussions of Jewishness and antisemitism. In addition, Brandes had had a controversy with Ferrero concerning an interview with Brandes which Ferrero had printed in *La giovane Europa*. Joyce might have known about this interview because – when he mentions Ferrero’s book to his brother – he notes in a throwaway remark: “By the way, Brandes is a Jew” (*LI*, 190). And in continuation hereof, Gianfranco Corsini claims that Brandes must have been one of the Jewish inspirations for Leopold Bloom: “In sum, all this seems to refer to this search for models for the protagonist of *Ulysses* that would have made Joyce chose the Jew Leopold and to put him at the center of the discussions of Jewishness and antisemitism in the novel. Was Brandes indirectly also one of these models?” (Corsini 2003: 33).

Joyce was captivated by Brandes’s Jewishness, as he perceived the Jews to be modern versions of the wandering and homeless Ulysses (and for Joyce Ulysses was actually also an archetypal Jew).² And this homelessness was also felt by Joyce in his own opposition to the vehement nationalism, chauvinism, moral bigotry, antisemitism, and

² In his reading of Victor Bérard’s *Les Phéniciens et l’Odysee* (1902), Joyce became acquainted with the idea that Ulysses has a ‘Semitic’ (i.e. ‘Jewish’) background.

xenophobia of his home country. Among other things, it was also the showdown with narrow conservatism that gave rise to Joyce's admiration for, not only Ibsen, but the whole Scandinavian literary movement at the close of the nineteenth century, i.e., the so-called Modern Breakthrough. Brandes, as the movement's critical spokesman, energetically argued for a break with conservatism, religion, and national and cultural self-sufficiency in favor of a turning toward the greater and freer currents in the cultural and intellectual scene of Europe.

As mentioned above, Brandes's study *Ibsen and Björnson* was published in English in 1899, and Joyce most likely read it when studying Ibsen: "Joyce would certainly have read the copy in the National Library when he was preparing his paper "Drama and Life" (Curran 1986: 117). In Brandes's study on Ibsen, Joyce would read how the Norwegian (like Brandes and himself) alarmed and angered his countrymen with his modernity and disrespect toward nationalistic, conservative, and romantic idylls. In other words, the ideas in Brandes's study of Ibsen complied entirely with Joyce's own.

Although we cannot know with certainty that Joyce actually knew about Brandes's study of Ibsen and Björnson, we certainly do know that he was familiar with his study of Shakespeare. He had a copy of the book in his Trieste library (cf. Gillespie 1986: 57), and, in addition, we know that he used this work in the lecture series that he gave on Shakespeare in Minerva Hall in Trieste in 1912-13. We do not have the manuscripts for the lectures, but from newspaper reports we do know that Joyce quoted Brandes during them (cf. Ellmann 1977: 51). They are, for example, mentioned in *Il Piccolo* (11.2.1913), where the reviewer has the following to say about Joyce's closing lecture: "Yesterday evening, feeling the need to finish the series off with a critical summary, Joyce read (translated into English) Voltaire's attack on Hamlet and then Georg Brandes's praise of the same work. [...] Joyce was thanked by his audience, who gave him warm and

prolonged round of applause” (cited in McCourt 2000: 192).³ Clearly, Joyce showed great appreciation of Brandes’s book on Shakespeare, as he quoted it in his lectures to underscore his own high opinion of *Hamlet*. Joyce did not only make use of Brandes’s book in his lectures in Trieste. He also relied heavily on it when he wrote “Scylla and Charibdis”, where it proves to be crucial to the shaping of Stephen’s grandiose theory about Shakespeare.

Brandes’s Study behind Stephen’s Shakespeare Theory

The main part of the ninth chapter in *Ulysses*, ‘Scylla and Charibdis’, is dedicated to Stephen Dedalus’s lecture on Shakespeare – and on *Hamlet* in particular.⁴ Stephen draws on various biographical sources. These include Georg Brandes’s *William Shakespeare: A Critical Study* (translated and published in English 1898), Frank Harris’s *The Man Shakespeare and His Tragic Life-Story* (published 1909), and Sidney Lee’s *A Life of William Shakespeare* (published 1898). The critics tend to agree in pointing out Brandes as the most decisive source among these three studies, since his book is the only one that appears in Joyce library in Trieste: “The major source for this chapter is Georg Brandes, whose early championship of Ibsen and the fact that his study of Shakespeare was partially translated by William Archer made it an obviously important book for Joyce” (McCabe 1982: 114).⁵

³ *Il Piccolo*, 11 February 1913. The entire original review is published in McCourt 2005: 260-261, and reads as follows: “Iersera, sentendo il bisogno di chiudere un’opera simile con una manifestazione sintetica critica, ci lesse, (tradotta in inglese) l’aggressione patita da l’Amleto dal Voltaire e poi, subito, l’inno dedicato alla stessa opera da Giorgio Brandes. [...] Il Joyce fu rimeritato dal suo pubblico ierisera, in chiusa da un cordiale prolungato applauso”.

⁴ For a general discussion of Joyce’s relationship with Shakespeare as well as Stephen’s theory on the English poet, I refer to my article ‘On the spectral Presence of the Predecessor in James Joyce’ (*Orbis Litterarum* 2005, Vol. 60. No. 3) as well as my book *The Ethics of Love: An Essay on James Joyce* (University of Southern Denmark 2013, 180-191).

⁵ Cf. in addition Richard Ellmann 1977, 103. The most comprehensive material on Joyce’s usage of Brandes’s Shakespeare study is up until now William M. Schutte 1971.

It is furthermore exclusively Brandes's authority, which Stephen invokes in the chapter: "Mr Brandes accepts it, Stephen said" (*U* 9. 396). The material from Brandes's study, which Stephen uses for his lecture, is extensive and, among other things, includes the historical and cultural atmosphere surrounding the staging of the plays and Brandes's discussion of *Pericles*. Stephen repeats the parallels that Brandes identifies between Shakespeare's life and work – that is to say, between Hamnet Shakespeare and Hamlet, between his granddaughters and the girls in the last plays, between his business concerns and his creation of the character Shylock, and finally between his own father's death and the death of Hamlet's father. Moreover, William M. Schutte has documented how there is a great many phrases and lines which Stephen takes more or less directly from Brandes.⁶

Brandes's book is an overwhelming and impressive work, which partly is rooted in Shakespeare's (scarce) biography, partly in cultural and literary history. Brandes suggests, for example, that Arthur in *King John* is a portrait of Shakespeare's recently deceased son Hamnet and that *Hamlet* is based on the death of Shakespeare's father.⁷ Brandes finds that parallels like these are crucial to the understanding of Shakespeare's work, and he rarely overlooks any biographical correspondences. Nevertheless, Brandes is not an outright reductionist in his biographical approach, which he supplements with great textual sensitivity guided by an enlightening evocation of the literary and philosophical sounding board of the Renaissance.

Nonetheless, Brandes's study presupposes a total coherence between life and work. A presupposition that Stephen follows. In this manner, Brandes (like Frank Harris, but unlike Sidney Lee) assumes that there exists a coherent and transparent identity between Shakespeare and Hamlet:

It contains many good cross-references and ascribes Brandes's study key importance among the sources for Stephen's lecture on Shakespeare.

⁶ Cf. Schutte 1971: 158-62, 165-69 & 170-72.

⁷ Cf. Brandes 1911: 140-42, 425 & 341. I use the copy, which Joyce possessed, namely the 1911 reprint.

It cost Shakespeare no effort to transform himself into Hamlet. On the contrary, in giving expression to Hamlet's spiritual life he was enabled quite naturally to pour forth all that during the recent years had filled his heart and seethed in his brain. He could let this creation drink his inmost heart's blood; he could transfer to it the throbbing of his own pulses. Behind its forehead he could hide his melancholy; on its tongue he could lay his wit; its eyes he could cause to glow and lighten with flashes of his own spirit. (Brandes 1911: 362)

Stephen is entirely in line with Brandes on this point, thus enabling him to read *Hamlet* as a biographical and psychological drama supporting his own poetics. Brandes's study helps Stephen to painstakingly censure away any evidence of the poet's humanity and pleasure of good comradeship, thus presenting us with a Shakespeare who is mentally and emotionally cut off from any human fellowship. In other words, with the help of Brandes, he portrays a Shakespeare in the likeness of himself, and he uses Brandes's description of Ann Hathaway *ad hoc* to excuse his own behaviour towards his mother. Finally, he uses Brandes to suggest that it was Shakespeare who was cut off from his surroundings, and who merely took part in them as a bitter observer, who wrote the greatest masterpieces in English drama, comparing the poet with himself.

Stephen identifies strongly with the young melancholic prince Hamlet: In Shakespeare's tragedy, he sees a staging of his own private psychodrama, in which the father (Simon Dedalus) plays the role of the dead father, in which the mother (May Dedalus) plays the role of the morally corrupted Gertrude, and in which he himself plays Hamlet (*filis*) and Hamlet (*père*) respectively, since he too feels fatherless, melancholic, and bitter about the corrupted nature (the mother, woman, death, and sexuality). In addition, he intensely identifies with a Shakespeare who, according to Stephen, is cut off, disappointed, and mentally exiled, and whose isolation is symbolically depicted in the poet playing Hamlet's father situated in the hereafter from where he merely presents himself as an unreal ghost from an unredeemed limbo. Consequently, Stephen's relation to Shakespeare – which in particular means his relation to *Hamlet* – proves to be very private; and the ammunition for

these biographical arguments is collected from Brandes, who without reservation equates Hamlet and Shakespeare's bitter experiences: "He had lived through all of Hamlet's experience – all" (362).

Stephen's lecture on Shakespeare takes its point of departure from the allegation that Ann Hathaway destroyed Shakespeare's belief in himself from the start, since the woman, eight years his senior, usurped the male role, seducing the eighteen-year old man in the cornfield. The idea about Shakespeare's sexual trauma originates in Brandes, who explains how Ann Hathaway "*captured* her boy husband of eighteen" (672; my emphasis). In so doing she castrated her lover psychologically, according to Stephen, and the result was that he suffered from mental impotence throughout his life, that he loathed the world and his surroundings, and finally that he was unable to commit himself to anyone. He was unable to recognize himself in his wife (whom he had to marry under compulsion, having impregnated her with the daughter, Susan – later, they had the twins, Judith and Hamnet, in 1585). According to Brandes and Stephen, he was likewise unable to recognize himself in the homoerotic, amorous longings, or in the fleeting relations with the girls of easy virtue, and he was finally unable to have a meaningful relationship with the 'Dark Lady' from the *Sonnets*.

The world surrounding Shakespeare trampled everything good and noble underfoot – as we can see here, where Brandes's concept of 'aristocratic radicalism' seems to overtake the analysis of Shakespeare: "How often had not Shakespeare himself seen worthlessness strike greatness down and usurp its place!" (362). Women had disappointed him and left him with a bitter resentment as well as an intense disgust with their sex and their very life:

Through what experiences had he not come! How often, in the year that had just passed, must he have exclaimed, like Hamlet in his first soliloquy, 'Frailty, thy name is woman!' and how much cause had he had to say, 'Let her not walk i' the sun: conception is a blessing; but not as your daughter may conceive.' So far had it gone with him that, finding everything 'weary, stale, flat, and unprofitable,' he thought it monstrous that such an existence should be handed on from generation to generation, and

that ever new hordes of miserable creatures should come into existence: 'Get thee to a nunnery! Why wouldst thou be a breeder of sinners?' (364)

Taking his cue from Brandes, Stephen concludes: "Man delights him not nor woman neither" (*U* 9. 1030). Now, Stephen informs us that Hathaway's seduction of the young poet traumatised Shakespeare to such a degree that he perceived love and sexuality as lethal or – in the words from Iago in *Othello* – as "the beast with two backs" (*U* 9. 469): "But it was the original sin that darkened his understanding, weakened his will and left in him a strong inclination to evil. [...] An original sin and, like original sin, committed by another in whose sin he too has sinned" (*U* 9. 1006-9). What Eve was to Adam, Ann Hathaway was to Shakespeare: *Womb of sin*. Woman's dark sexuality corrupted Adam's and Shakespeare's freedom, unity, and autonomy. They were both alienated and exiled from themselves because of women.

The meeting with Ann Hathaway, Stephen claims, was fatal for the young Shakespeare, who from then on was radically split, which brought about a feeling of mental exile towards himself and towards others. This is what Stephen sees illustrated in the drama:

The note of banishment, banishment from the heart, banishment from home, sounds uninterruptedly from *The Two Gentlemen of Verona* onward till Prospero [...] It doubles itself in the middle of his life, reflects itself in another, repeats itself, protasis, epitasis, catastasis, catastrophe. It repeats itself again when he is near the grave, when his married daughter Susan, chip of the old block, is accused of adultery. (*U* 9. 999-1006)

Exile is just another word for the young Shakespeare's unwanted and untimely marriage into which he was forced on account of Hathaway's pregnancy, thus installing him into a lifelong *mésalliance*. Brandes writes: "So far as we can gather, it was the bride's family that hurried on the marriage, while the bridegroom's held back, and perhaps even opposed it. This haste is the less surprising when we find that the first child, a daughter named Susanna, was born in May 1583, only five months and three weeks after the wedding" (Brandes 1911: 10). Family life meant exile and alienation pure and simple, and

Shakespeare left Stratford – most likely after the birth of the twins (10) – to seek his happiness as an actor and playwright in London away from home. He thus chose to leave his family in Stratford who he rarely visited and who he, according to Brandes, rarely missed: “Whether he left any great happiness behind him we cannot tell; but it is scarcely probable [...] Everything, indeed, points in the opposite direction” (12).

Further on, Stephen argues that Shakespeare’s artistic disposition originates in his violent psychological wound (caused by Ann Hathaway), since his art served as a substitute for the loss of his vitality and self-confidence. Stephen reasons: “He was himself a lord of language and had made himself a coistrel gentleman and he had written *Romeo and Juliet*. Why? Belief in himself has been untimely killed. He was overborne in a cornfield first (a ryefield, I should say) and he will never be a victor in his own eyes after nor play victoriously the game of laugh and lie down” (U 9. 454-58). Shakespeare’s artistic genius proceeds from his private defeat, which results in the fabrication of a supplementary artistic world in which he defies his personal fall, creating an alternative or supplementary artistic image of himself, which is the reason why “loss is his gain” (U 9. 476). Here, Stephen is in line with Georg Brandes who claims that Shakespeare’s emotional downfall was vanquished through the creation of the tragedy: “He had suffered many a humiliation; but the revenge which was denied him in real life he could now take incognito through Hamlet’s bitter and scathing invectives” (Brandes 1911: 363).

Stephen is now – with the guidance of Brandes – able to claim that the poet’s timely impotence secures his artistic omnipotence, and that the fall, the banishment, and the exile are necessary premises for Shakespeare’s artistic genius: “There can be no reconciliation, Stephen said, if there has not been a sundering” (U 9. 397-98). The artist must primarily separate his self from himself in order to achieve artistic supremacy. He must divide, alienate, and exile himself in order to mirror himself and to be reconciled with his own image: the artist must consequently have a “self exiled in upon his own ego” (FW 184), as it says in *Finnegans Wake*. The artist, claims Stephen, erects and

dissolves his own image simultaneously: “so does the artist weave and unweave his image” (U 9. 376).

Taking his point of departure from Brandes, Stephen stresses the importance of absence and negativity for the determination of the artistic personality and for art in general. The artist and his art are consequently brought into being by the division, the separation, and the burial of his timely self. It was because of his father’s death, claims Stephen, that Shakespeare was able to create his great masterpiece, *Hamlet*: “He wrote the play in the months that followed his father’s death” (U 9. 829). The connection is also preempted by Brandes, who notes how the tragedy was created in the wake of the death of Shakespeare’s father:

The Stratford register of burials for 1601 contains this line –
Septemb. 8. Mr. Johannes Shakespeare.

He lost his father, his earliest friend and guardian [...] the fundamental relation between son and father preoccupied his thoughts, and he fell to brooding over filial love and filial reverence.

In the same year Hamlet began to take shape in Shakespeare’s imagination. (Brandes 1911: 341)

According to Stephen, this enabled Shakespeare to free himself from his temporal source of existence, which he replaced through his art. Shakespeare succeeded in becoming his own father, to be his own son’s grandfather, through his art, in which he created and begot himself by himself. This is illustrated, claims Stephen, by the anecdote according to which the spectre’s role (Hamlet’s father) was played by Shakespeare himself: “The player is Shakespeare” (U 9. 166). This detail is yet again to be found in Brandes, who asserts: “We know that he played the ghost in *Hamlet*” (Brandes 1911: 107). In continuation of this bit of information, Stephen claims that Shakespeare in this manner usurped the dignity of the father through his art: “through the ghost of the unquiet father the image of the unliving son looks forth” (U 9. 380-1). In the tragedy, which in Brandes’s words deal with

Shakespeare's relationship with his father, the poet himself plays the father, whereby he no longer is his father's son, but his father's father.

Furthermore, in continuation of Georg Brandes, Stephen sees a parallel between Shakespeare's loss of his only son, Hamnet Shakespeare (who died in 1596 at the age of 11), and the tragedy's fictive figure, prince Hamlet, whom he asserts is Shakespeare's spiritual son and substitute for the dead, physical son:

To a son he speaks, the son of his soul, the prince, young Hamlet and the son of his body, Hamnet Shakespeare, who has died in Stratford that his namesake may live forever.

Is it possible that that player Shakespeare, a ghost by absence, and in the vesture of buried Denmark, a ghost by death, speaking his own words to his own son's name (had Hamnet Shakespeare lived he would have been prince Hamlet's twin), is it possible, I want to know, or preferable that he did not draw or foresee the logical conclusion of those premises: you are the dispossessed: I am the murdered father: your mother is the guilty queen, Ann Shakespeare, born Hathaway? (*U* 9. 171-80)

The parallel between the biological and the artistic son is again anticipated by Brandes, who accentuates the resemblance of the names: "In 1585 twins were born, a girl, Judith, and a boy, Hamnet (the name is also written Hamlet)" (Brandes 1911: 10). Not only the homonymy is crucial for Brandes (and Stephen), for – in addition to the obvious painfulness of the loss itself of the son – Shakespeare has also lost the worldly immortality of his name:

In the Parish Register of Stratford-on-Avon for 1496, under the heading of burials, we find this entry, in a clear and elegant handwriting: –

'August 11, Hamnet filius William Shakespeare.'

Shakespeare's only son was born on the 2nd of February 1585; he was thus only eleven when he died. / We cannot doubt that this loss was a grievous one to a man of Shakespeare's deep feeling; doubly grievous, it would seem, because it was his constant ambition to restore the fallen fortunes of his family, and he was now left without an heir to his name (140).

In order to give life to the spiritual and artistic son, Hamlet, the physical son, Hamnet, had to die; Shakespeare's temporal self had to die in order to give life to his artistic self; and finally, in order to be emancipated as his own artistic father, Shakespeare's biological father had to die too.

This is the short version of Stephen Dedalus's theory on Shakespeare, and it is indisputable that the Danish critic Georg Brandes inspired it.

Conclusion

Joyce admired Brandes and was clearly influenced by him. He appreciated the Dane's broad European perspective, which undauntedly questioned provincialism, nationalism, moralism, xenophobia, and religion. As a consequence, he repeatedly endeavored to bring his writing into contact with him (by sending him free copies of *A Portrait of the Artist as a young Man* and *Ulysses*). Brandes's Jewishness furthermore strongly contributed to intensify Joyce's interest and sympathy, since he increasingly mirrored himself in the cultural and national isolation of the Jews – their 'homelessness' – as well as in their subsequent cosmopolitanism. The intellectual convergence was also emphasized by their common pleasure in Ibsen, whom Brandes wrote about in his *Ibsen and Björnson* (1899). A work that presumably was well-known to Joyce. Moreover, Joyce had a copy of Brandes's 1898 Shakespeare study, *William Shakespeare: A Critical Study*, which he frequently quoted in his lectures on *Hamlet* in Trieste in 1918-19. This study plays a crucial role for the shaping of the ninth chapter in *Ulysses*. The author does not only use factual information from Brandes's book on Shakespeare, he also incorporates several of Brandes's literary interpretations that come to play a critical role in the most decisive aspects of Stephen's Shakespeare theory, where the compensatory dimension of art is key.

I will therefore conclude that not only was Brandes probably the Dane with whom Joyce felt most closely affiliated intellectually, he

was probably also the Dane who would leave the most distinct fingerprint on Joyce's masterpiece from 1922.

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PARONOMASTIC FILIATION, VERTICAL
INTERTEXTUALITY AND THE FAMILY REUNION
OF BLOOM'S AND STEPHEN'S SHAKESPEAREAN
GHOSTS IN THE "CIRCE" PSYCHODRAMA

The argument proposed here is that Stephen and Bloom become more firmly connected – intertextually – along Shakespearean lines, by reference to the ghost scene in *Hamlet*, at the very end of “Circe” (*U* 15.4955-67). To explain the intertextual formations and their outcome, it is important to interpret “Circe” as a psychodrama, an alternative psychoanalytical healing method (or show) in which individual characters’ latent thoughts are dramatized on stage. There are similar instances of dramatization drawn upon in psychodrama and in the fictional scenario of “Circe”, which strengthen the connection between Bloom, as the father, and Stephen, as the son; and there is an organic grafting of the vertical intertextuality with the ghost scene in *Hamlet* onto the Homeric montage or continuum provided, for *Ulysses* as a whole, by horizontal intertextuality. The process is explained by André Topia in “The Matrix and the Echo: Intertextuality in *Ulysses*”, as “[t]he linear horizontal order becom[ing] secondary to a vertical order, which is a relation between the code and its actualization”, with the code being the “matrix and its offspring [...] resembl[ing] it more or less faithfully” (Topia 1984: 107). With the Shakespearean “code” in the background, the two male characters’ filial/paternal relationship is made good in the actualization of the Hamlet ghost with more than one difference that will be explained in paronomastic terms.

The rhetorical figure of paronomasia, which creates partial parallelisms/repetitions, associations, or even derivational changes – as in “the king of kings” (a superlative genitive), or in “There never was field so fieldishly green as this” or “dust doing its dust dance in the morning light” (Henry Miller’s and Tom Robbins’s word-level paronomastic formations, respectively), becomes the critical tool for analyzing the vertical intertextuality with *Hamlet* in “Circe”.¹ The actualization of *Hamlet* in “Circe” is forked and paronomastic – it effects the redistribution of the sovereignty and unsettling attributes (or semes) with which the dead Danish King haunts his son Hamlet. The sovereignty attributes are conveyed to Rudy, the son, haunting Bloom, the father, at the end of the episode, and they have a bearing upon the attributes that unsettle the Danish Prince’s mind as conveyed to Stephen, who is a son both horrified and infuriated by his mother’s apparition. The Shakespearian actualization is complete only when the consummation of the psychodrama set in Dublin’s red light district is reached in the last scene of “Circe”.

Silent, thoughtful, alert [Mr Bloom] stands on guard, his fingers at his lips in the attitude of a secret master. Against the dark wall a figure appears slowly, a fairy boy of eleven, a changeling, kidnapped, dressed in an Eton suit with glass shoes and a little bronze helmet, holding a book in his hand. He reads from right to left inaudibly, smiling, kissing the page.)

BLOOM

(wonderstruck, calls inaudibly) Rudy!

RUDY

(gazes, unseeing, into Bloom’s open eyes and goes on reading, kissing, smiling. He has a delicate mauve face. On his suit he has diamond and ruby buttons. In his free left hand he holds a slim ivory cane with a violet bowknot. A white lambkin peeps out of his waistcoat pocket) (U 15.4955-67).

¹ The lexical paronomasia quotations come from a linguistic study by Ioana Feodorov, a study which also drew my attention to the power of this grammatical device to intensify the feature/word which is repeated with variations. See Justice 1984: 282 quoted in Feodorov 2003: 158.

In addition to being the masonic secret master (leader of “the fourth degree... Ancient and Accepted Scottish Rite of Freemasonry”, as Gifford and Seidman show in their note to *U 15.4956*, Bloom also acts as the versed psychodrama director, responsible for casting the actors that impersonate the patients’ latent thoughts. “[S]ilent, thoughtful, alert” – he is the expert who stands “on guard” to usher in the key figure of the show: Rudy’s ghost. It is about to enter and enact the more desirable continuation to the confrontation of decisive forces in a patient’s psyche. With psychodrama, healing consists in giving a happier ending on stage to conflicts in the patient’s psyche. The patient’s problematic thoughts are turned into roles on an exterior stage; here both the patient and his/her thoughts embodied in characters are acting – as we read in the explanations about this method devised by Doctor Jacob Levy Moreno and his healing case studies. This healing method was developed and put into circulation by Moreno in Vienna during the First World War and perfected in America in the 30s and 40s.² Before emigrating to America in the late 1920s, Moreno, an Austro-Hungarian refugee who came from Transylvania to Vienna, studied medicine and, as a student, set up support and therapeutic groups, working with underprivileged groups and refugees. It is possible that Joyce, living in Trieste until 1915 and again for a time in 1920, would have been aware of his work with prostitutes and it is not impossible that the Irish writer’s own experiment with prostitutes in a psychoanalytical context might have roots in this knowledge. Chronologically, it should not be forgotten that he drafted “Circe” in Trieste in 1920, and then in Paris (as shown by Luca Crispi’s genetic Joyce studies chronology).

Looking at things in a psychoanalytical light, then, in both Stephen’s and Bloom’s lives the filial and paternal link, respectively, is what hurts them most. Slightly earlier in “Circe”, his mother’s revenant is seen tormenting Stephen and it is obvious what his wish to defeat her has led to. Stephen’s highfalutin battle-cry *Nothing!* should

² See Jonathan Fox, ed. *J.L. Moreno, Scrieri fundamentale*, Bucharest: Trei, 2009.

have cast him as a Wagnerian life-saving victor, but instead all he only managed to do was to smash the chandelier in the brothel causing a life-threatening brawl. Interpreting the last scene of “Circe” as part of a psychodramatic scenario, we are invited to follow, on the intertextual vertical axis, a more successful healing scenario than the horizontally intertextual one, which here casts Stephen as the *Götterdämmerung* Siegfried; the vertical intertextuality with *Hamlet* activates, at the crucial moment on the psychodramatic stage, the forces which can stem the destructive tide of tormenting memories in the two characters’ lives.

This is how things happen in what is the Joycean equivalent of the ghost scene in *Hamlet* which is actualized with paronomastic differences. In the local/vertical intertext, the ghost of the dead King divides its attributes between the apparitions haunting Joyce’s two male protagonists: Stephen’s conflict with his mother’s ghost connects with Bloom’s fulfilling encounter with the ghost of his son; Stephen’s torment is appeased at the end of “Circe” and is engulfed in, and reconciled by, Bloom’s reverence for his own dead son. The psychodrama scenario comes full circle with the patient and expert director of the show playing the *Hamlet* and Bloomsday semes freely against each other – paronomastically. Stephen’s anger at his mother’s revenant is defeated at the intertextual game by Bloom’s wonderstruck revelation with his son at its heart. At its Bloomsday end, the vertical grafting of intertextual semes causes the parallelism with a difference usually associated to paronomasia to intensify the merger of the boy’s ghost appearing to the father, rather than viceversa, as in *Hamlet*; and the mother’s ghost, rather than the father’s, appearing to the son. This has several consequences. In addition to making good the father-son parallelism established by the horizontal intertextuality (or the *montage*, as Topia calls it) with the *Odyssey*, which allows the father to cater for his son’s needs, the paronomastic and intertextually vertical articulation frees the characters. It liberates them, in accordance with the psychodrama’s healing scenario, from the oppressive, dark forces in the mind, allowing them to move on; in the *Nostos*, they will head towards a more disinterested friendly interaction. The fulfilling moment

– no more, no less than that – of their fair, equidistant friendship will occur in *Ithaca*, with the whole cosmos participating, “under the heaventrete of stars hung with humid nightblue fruit” (*U* 17.1039), to their parting after they have communed. They are now each free to head for the open ended continuation of their lives: perhaps Bloom gravitating towards Molly, more decisively after the gratifying re-encounter with their dead son and with Stephen as a surrogate scion,³ and Stephen, towards his fulfillment as an artist whose self-defeating anger and revolt have been healed.

The effect of the vertically intertextual projection seen from the perspective of *Hamlet* is firstly to deflect the hesitations of the tragic prince when Stephen’s unhinged mind becomes enveloped, soothed in the balancing love energies emitted by Bloom in his surrogate son’s direction – after the felicitous encounter with the second decisive ghost of the scene in the vision with Rudy at its centre. Also, because intertextual paronomasia once started will work in several directions, Bloom himself is cast in the scene at the end of “*Circe*” as a mere hand-me-down, by no means a tragic protagonist, since Rudy’s ghost refuses to address him when it “gazes, unseeing, into Bloom’s open eyes and goes on reading” (*U* 15. 4964), just as the ghost of the Danish King had done in the first encounters with Bernardo, Marcellus, Francisco or Horatio. Similarly, the paronomastic parallelism of the *Circean* line (*U* 15.4957) with the ghost scenes in *Hamlet* (Scene I, the end of Scene II, and the core of Scene IV in Act I) is striking: as “a fairy boy of eleven”, Rudy has been as intensely challenged, being “a changeling and kidnapped” (with his child status annihilated), just as King Hamlet was “cuckolded, dethroned and dead”, to quote Maud Ellmann’s description of Shakespeare’s substantial ghost (Ellmann 2004: 84).

³ The scene of Rudy’s apparition gratified Mr Bloom the Jew by confronting him with his son like a Rabbi, reading the Torah from right to left. Rudy is a noble apparition by Anglo-Irish standards, also, being dressed in the Eton suit. It is fair to say that this makes Mr Bloom’s hallucination come closer to a Catholic vision than to a *bona fide* spectre.

On the other hand, and more importantly for our demonstration, against the background of the *Hamlet* scene, Rudy embodies the sovereignty attributes of the Shakespearean ghost in his first occurrence and the stage directions which give a context to his father's awe: he comes "dressed in an Eton suit with glass shoes and a little bronze helmet" (he is majestic both as a public school scion and because he looks like the dead King Hamlet's apparition with the beaver of his little helmet up, and appears, just as King Hamlet's ghost appeared to his son, in the full armour of modern glory); in the second occurrence, he is richly resplendent because "[o]n his suit he has diamond and ruby buttons"; moreover, as a token of sovereignty, "[i]n his free left hand he holds a slim ivory cane with a violet bowknot" – and what else can this be if not a sceptre? Since Rudy is carrying his ivory cane in hand, is he not, rather, like Stephen wielding his ashplant like a token of power (carrying it so often in the novel as a rudiment of his anti-colonial but frustrated, and consequently also self-deprecating, Irish sovereignty, also representing a completely unjustified token, as yet, of Stephen's literary creativity and supremacy)? Should it not also be connected, then, in the paronomastic intertext, with Stephen's ashplant when brandished masterfully as a sword for silencing the ghost of his mother and of his own Catholic past in smashing the chandelier which works, at this point, as the light of the world (and of Catholic faith) that Stephen is rising in anger against? If such questions are affirmatively answered, then Stephen's desirable sovereignty attributes are fulfilled in being transferred to Rudy, just as, paronomastically, Bloom's wonderstruck encounter with the ghost fulfills his keenest wishes; it can appease Stephen's anger at his own kinship ghost, the ghost of his mother.

Anger wrapped in appeasing wonder becomes an instance of the paronomastic transfer of ghostly features to the living characters' fictional lives; it verifies André Topia's statement about the organic outcome of the vertical intertextuality graft. The vertical intertext, Topia explains, is one in which "the quotation becomes a graft which [...] takes root in its new environment and weaves organic connections within it" –because the graft is "inserted not without significant alter-

ations taking place within both the fragment and the new environment” (Topia 1984: 105). As part of the psychodrama scenario, the dénouement with the paronomastic and intertextually paired ghosts mediates the resolution of a conflict first explained by Freud in *Totem and Tabu*, as the conflict between “compromise formations [i.e. ghosts] which embody both reverence and horror towards the dead” (in Maud Ellmann’s transcription 2004: 86). The end of “Circe” may well represent the resolution phase of a process which, according to Freud’s *Totem and Taboo*, projects the horror of death and the dead, transforming it into veneration when enough time has elapsed. By 1904, Bloom’s bereavement over his son’s death has become settled into the reverence phase, one in which the dead who haunt the living come to befriend and console, rather than to torment, as demons. By the same token, Stephen finds himself still in the latter situation and the earlier mourning phase, one in which, according to Freud, the realm of the living is desperately trying to delimit itself from the realm of the dead, perceiving the dead as tormentors. Bloom’s veneration for his dead can help reconcile (or contain) Stephen’s horror. It is not only Bloom and Stephen themselves who are brought together in the plot, but also their last and decisive ghosts, the ghost of Bloom’s son Rudy being as important for him as the ghost of his mother is to Stephen. The older man’s reverence for his long dead son can envelop and engulf the younger man’s horror towards his tormenting dead mother’s ghost. This is in keeping with their paronomastic intertextual relation and is dictated by the happy ending of psychodrama with its healing dénouement. The vertical intertextual grafting effected in “Circe” causes the torment of love’s bitter mystery (otherwise a horizontally intertextual montage with Yeats’s “Who Goes with Fergus?” and, for Stephen, an intratextual and conscious identification) which connects Stephen to his mother, to the Catholic Church, and to Ireland to borrow the radiance paronomastically communicated by Rudy’s sovereign ghost to Bloom. Because the momentum of radiance (also possibly harking back to the *claritas* theorized in *A Portrait of the Artist as a Young Man*) comes at the end of “Circe”, it dwells in the minds of readers as a kind of consummation.

Bloom's and Stephen's interrelatedness as psychodrama characters whose hallucinations bear upon each other completes the interpretation in isolation of Stephen's more conspicuous and insistently analyzed encounter with his mother's revenant (as addressed by Ferrer 1984: 131-6); it also completes Maud Ellmann's insistence solely on the ghost of the mother appearing to Stephen. I have only found suggestions encouraging my own articulation of ghosts and of meanings with intensification effects in "Circe" in the 1983 edition of Richard Ellmann's *James Joyce* (with corrections, following the 1982 one). In his twenty-second chapter, "The Backgrounds of *Ulysses*" (*JJII* 357-79), the statements about "Circe" addressed the need "to relate Bloom and Stephen on the unconscious level", and find a solution to "[this] deeper problem", "central to [Joyce's] book", and "to justify the father-son theme" (368). The justification required by Ellmann is provided when focusing on the way "Circe" ends. The scene that was analysed here as the consummation/dénouement of the therapeutic psychodrama performs the mutual healing of the family traumas, which had kept the two male characters associated in the reader's mind. What matters is that the two apparitions relate the separate family histories of the protagonists over the crown of their heads: vertically or subliminally, in the intertext.

In addition, the fifteenth episode's dénouement also looks forward and advances the plot towards the *Nostos*. The interaction between the characters' ghosts boosts the Bloomsday plot in so far as it gives impetus (it doubles and intensifies) the characters' encounter in order to tread the boards together for a while, throughout "Eumaeus" and "Ithaca". And it is important to mention that the presence of props also acts as an argument for the assimilation to psychodrama of the fifteenth episode of *Ulysses*. The lamps, bells, soap, gulls, the time piece, the quoits of the bed, the kisses, the chimes (which announce Leopold Bloom is the Mayor of Dublin), the moth, the doorhandle, the fan, the yews, the waterfall, the halcyon days, the hours, the boots, the gasjet, etc. – all of whom are personified and talk to the hallucinating protagonist on an equal footing with the character – project Bloom's life story in action on an equal footing with the ghosts and the charac-

ters. Recalling that Bloom's leading role is also supported by the intratextual reality of his being soberer, more in control than Stephen at this time on the Bloomsday, we stress that this role is in keeping with an important feature of the psychodrama staging: the patients' illusions and hallucinations are understood as not being in conflict with reality; they are brought forth and allowed to interact on an equal footing with realities re-enacted and are also given, in fact, full existential status as characters. Doctor Moreno's explanations about the process are, interestingly, drawn from Shakespeare. In *Who Shall Survive?* (1934), he states that "[i]n the logic of psychodrama, the ghost of Hamlet's father is as real and as much entitled to full existence as Hamlet himself. Illusions and hallucinations become embodied and acquire an equal status to the patients' normal sense perceptions" (Moreno 1934: 48). The props, the ghosts and the characters end up having the same on-stage status in the hallucination scenes. From the interaction of the dramatized hallucinations and realities connected in action on stage, the latent dynamic gets to be controlled in a more satisfactory way in the theatrically concentrated time and space which reduplicate alike reality and its ghosts. Joyce's dramatic texture in "Circe" practices precisely this embodied and healing equation of hallucinations with the "real" fictional characters in the intratext. Besides intervening as enacted attributes of the main character(s), however, as in psychodrama, props are intratextual reminders of the plot incidents and curtain-raisers to mark the would-be "sub-acts" of the entire Bloomsday: first Bloom's, then Stephen's, and finally – but pertinently – again, Bloom's, plus, by reverberation, through vertical intertextuality, both Stephen's and Bloom's together.

It is possible to sum up and play further, paronomastically and analytically, with the vertical intertextuality at the end of "Circe" and its aftermath. The whole point of prolonging the paronomastic game is to illumine the intertextual organic matrix created by Joyce; from it, echoes irradiate in several directions and simultaneously. It is only possible to sight a few of the meanings which irradiate from the intertext, and perhaps in an insufficiently orderly way. We have proposed that the scene at the end of "Circe", interpreted as psychodrama,

gives substance to the filial/paternal relationship that unites Stephen to Bloom and viceversa, because the rhetorical figure of paronomasia and its playful intensification effects fuse, in the vertical intertext, Joyce's Shakespeare with his Homer. In addition, paronomastically, there is articulation and crossing-over of objective and subjective intratextual genitives. In the souls that Stephen and Bloom miss, the former's mother and the latter's son, respectively, an *objective genitive* interplay obtains; in Stephen's and Bloom's correspondingly related because traumatized, bereaved souls, there is a *subjective genitive* formation. The result is mixing and rearranging (shuffling or swapping) of the traumatic factors in the semiosis constitutive for the characters' life stories: genders, ages and ghosts' functions are shuffled by a typically Joycean *legerdemain* in the nighttown healing scenario by comparison to the prototypical ghost scenes in *Hamlet*. As regards gender swapping, the ghost that confronts Stephen as a Joycean Prince Hamlet in "Circe" is that of his mother, rather than of his father, and the ghost's function is, as already seen, to inspire in the son only anger, fear and revolt, rather than reverence. Also, by swapping ages, Rudy appears as a ghostly son, rather than a ghostly father and he appears to the living father wrapped in glory and inspiring reverence. The clarification – and *claritas!* – of the characters' essential connection is due to the quadrille with ghosts at the end of "Circe" which reduplicates the *Hamlet* ghost that overdetermines in a literary way the essential life stories of the two characters regarded in pairs. Also, because it repeats with a difference the filiation and paternal seme, it builds up a paronomastic family reunion by intensification.

One further justification of the psychodrama-paronomasia-intertextuality connection signalled here – which remains to be further developed – is that it provides bridges. Some of them span, as already seen, either the distances of Joyce's intratext – so as to connect various parts or episodes of *Ulysses*, or to reflect on, and develop, the posterity of Joyce's earlier concepts, such as *claritas*/radiance, theorized earlier, in *A Portrait*): this happens when following the connection with the radiance of Rudy's glass shoes and apparition as communicated through Bloom, as a father, to Stephen, as a son. Other 'bridges'

are ways of covering the distances inherent in quite different brands of filiation. Framed within the intertext with *Hamlet*, the two decisive apparitions inscribe at the end of “Circe” the two aspects of ghostly materializations rooted firstly in fear, then in reverence. They embody and connect the idea and its avatars – “relating them on the subconscious level” and making them akin (*JJ* 368, 369). This points to the fact that although Stephen and Bloom are not alike, they are akin. Because, at the end of “Circe”, intertextual and intratextual energies converge in the last episode of a psychodrama session, the affinities of the two men’s interesting minds, more or less keenly observed by readers in the previous fourteen chapters, are made actual, clear and, of course, radiant, or simply conspicuous.

Speaking of radiance and its opposite, darkness, the interpretation of the chandelier as a symbol of religious commitment further connects to Maud Ellmann’s study which builds on André Topia’s discussion of the forms taken (in “Lotus Eaters” and “Cyclops” – in the 1984 article on *Ulyssean* intertextuality). Maud Ellmann’s observations, at the end of “The Ghosts of *Ulysses*”, about Stephen “dispatching the castrating figure of his mother to the darkness” in the “Circe” scene (Maud Ellmann 2004: 11) continue Topia’s earlier analysis. And the smashing of the chandelier by an infuriated Stephen dramatizes his symbolic wish to put an end to the deceitful light supposed to screen people, in an over-simplifying manner, from the darkness of hell.

Lastly, the conjugation of psychodrama with intertextuality and paronomasia makes the end of “Circe” appear as a kind of magic mirror showing together some essential meanings of the novel. On the one hand, it connects, intratextually, the scenes of Stephen’s bereavement after his mother’s loss signalled earlier, in intertextual terms, by Mulligan’s reference to Yeats’s poem “Who Goes with Fergus?”; “[L]ove’s bitter mystery” is brought to a head in “Circe”, when the traumatic pressure is exerted on Stephen by the misunderstanding with his mother that oppresses him while he misses her. On the other hand, Bloom’s intratext is consolidated now, after his lost son pops up often in the stream of his bereaved father’s associations while wandering. What

we read at the end of “Circe” is the consummation (i.e., performative fulfillment), in the intratext, of the wish expressed as a regret earlier, at the end of “Hades”. Thinking about Simon Dedalus’s anger at his son’s friend and at his own son, Bloom bitterly comments: “...Noisy self-willed man. Full of his son. He is right. Something to hand on. If little Rudy had lived, see him grow up. Hear his voice in the house. Walking beside Molly in an Eton suit. My son. Me in his eyes” (*U* 6.76-8). At last, Rudy materializes to his father as a resplendent public school boy (as seen in *U* 15.4955-67) to replace, by virtue of the vertical intertextuality, the palpable, horrifying revenant, of Stephen’s mother, stifling him with her nauseatingly concrete presence, as Daniel Ferrer has shown (Ferrer 1984:133-6). When Stephen asks his mother to speak “the word known to all men” and she gives him pragmatic, Polonius-like mementos instead, nagging him, she is insufficiently significant, like the spectre of religion. To continue Ferrer’s argument about archaic stories defeated in “Circe” (138-40), Stephen hitting the chandelier is the hero-terminator of his mother’s religion, the terminator of the tormentor. But through the encounter with Bloom, ghostly love can become performatively validated for Stephen, too. “The word known to all men” is provided for Stephen not by his mother’s wraith but by the paternal figure of Bloom, because the latter has been seen/read/witnessed/surprised uttering the word previously in the “Cyclops” episode.

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SHAKESPEAREAN SOUNDINGS AND *ULYSSES'S*
IMMUNOLOGICAL-MUSICOLOGICAL INTERFACE

“Music hath charms. Shakespeare said. Quotations every day in the year” (*U* 11.904-5), Leopold Bloom thinks, just after he addresses his letter to Martha Clifford in “Sirens”. As Don Gifford and Robert Seidman recognize, Bloom misquotes Shakespeare; the quotation “Music hath charms” actually appears in William Congreve’s *The Mourning Bride* (1697): “Music hath charms to soothe the savage breast,/ To soften rocks, and bend the knotted oak” (I.i.4-5; Gifford and Seidman 1988: 305). However, another possibility remains – that Bloom’s thoughts have mixed up this Congreve quotation with Duke Vincentio’s statement (in Shakespeare’s *Measure for Measure*) that “music oft hath such a charm/ To make bad good and good provoke to harm” (IV.i.14-15).

David Lindley uses Duke Vincentio’s statement to support an argument that Shakespeare’s treatment of music “engages profoundly with his culture’s understanding of [music’s] significance and power”, specifically as an instrument of “manipulation and control” (Lindley 2013: 31, 32). As Lindley points out, one conventional critical viewpoint regarding music in Shakespeare’s *The Tempest* emphasizes that the play’s music works to “image and enact” “ideals of harmony and concord”, and thereby employs “the standard Renaissance theory that earthly music reflected the celestial harmony of the spheres, and by that analogy was empowered to affect and influence humankind” (47). Ferdinand’s response to Ariel’s song (in I.ii of *The Tempest*) indeed supports such a reading; as Ferdinand states:

This music crept by me upon the waters
Allaying both their fury and my passion
With its sweet air (1.ii.391-3).

However, as Lindley points out, although Ferdinand's statement seems to constitute a "straightforward example of neoplatonic theory in action", we know that Ariel's song "has been designed by Prospero to lure [Ferdinand] towards Miranda, and to detach Ferdinand from his father [Alonso], and therefore functions as means of human rather than divine control" (32). When Ariel continues to sing his oft-quoted "Full fathom five" song, the song tells a lie which serves Prospero's purposes. Though Ariel is invisible to Ferdinand, Ariel appears as a "nymph of the sea", as a Siren-like figure. As Lindley emphasizes, *The Tempest's* treatment of music thus "stress[es] the essentially rhetorical nature of music and dramatis[es] the way in which it is used to manipulate and control" (32).

Regarding music in Joyce's *Ulysses* (and especially in "Sirens"), it would be tempting to build an entire argument around a similar thought, or to argue that "music hath charms", and to bring in Jacques Attali's well known account of modern music in *Noise: The Political Economy of Music* (1977). Josh Epstein recently has argued that "Joyce's interest in sound overlaps conceptually with that of Jacques Attali" (Epstein 2014: 153); Epstein reads *Ulysses* as an "unleashing of noise", which works "to amplify the noises immanent in music and thereby to reveal music as a material, ideologically loaded artefact" (152). For Attali, music acts as an instrument of manipulation and control, in that it codes and channels communal sounds into the consolidation of a totality:

More than colors and forms, it is sounds and their arrangements that fashion societies [...] Everywhere codes analyze, mark, restrain, train, repress, and channel the primitive sounds of language, of the body, of the relations to self and others. All music, any organization of sounds is then a tool for the creation or consolidation of a community, of a totality [...] (Attali 1997: 6).

However, if music (as a form of composition) organizes noise and therefore needs it, as Attali suggests, there is also a sense in which noise needs music, as the classification of sound (as either noise or music) depends on the framework of musical codes which distinguish noise from music. As a means of re-considering *Ulysses*'s writing of the noise-music distinction, this essay will re-examine the text's writings of decomposition and contagious transfer, which encode a limited, engineered absorption of the noises of the text's evoked soundscapes (noises which include tram sounds, farts, contagious coughs, and rasping gramophone static). Moreover, this essay will make use of insights drawn from the science of immunology (to which *Ulysses* alludes, in the "Circe" episode), in order to demonstrate how this engineered absorption contributes to the text's writing of an immunological-musicological interface. A brief discussion of *Ulysses*'s allusion to Shakespeare's writing of soundscapes of decomposition (in *The Tempest*) will provide a means of foregrounding discussion of the noise-music distinction.

Critics such as Michael Neill and Bruce R. Smith have recognized that the soundscape of Shakespeare's *The Tempest* deliberately blurs the simple opposition between music and noise, between concord and discord. On one hand, in *The Tempest*, "there is a musical tempo to be discovered even in the most distempered noise" (Neill 2008: 55). For example, as Bruce R. Smith has demonstrated, the cursing guttural of Caliban's speech resolves into "mellifluous verse" (Smith 1999: 338), as Caliban's song "No more dams I'll make for fish" (II.ii.177) contains complexly coded patterns which anticipate those of American jazz, with "multiple rhythmic patterns, the syncopation of beats felt in silence, [and] accents falling in unexpected places" (Smith 1999: 338). On the other hand, "music itself in *The Tempest* can sometimes threaten to disintegrate into mere clamor" (Neill 2008: 55). Michael Neill highlights the "chorus of harsh animal noises" (55) which accompany Ariel's song in Act I, scene ii, in the echoing "Bow wow, bow wow" (I.ii.383) of barking dogs and "cock-a-diddle-dow" (I.ii.386) of crowing cocks. As Neill argues, the disintegration of "musical order" into "acoustic confusion" "seem[s] to

suggest that the reforming power of art, by some entropic principle, is in constant danger of reverting to the disorder of fallen nature” (56). To add to Neill’s argument, Ariel’s “Full fathom five” itself depicts a process of entropic disintegration and decomposition in its allusion to the decay of a corpse (and also sings of its harmonious transformation, of “sea-change/ Into something rich and strange”):

Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
(I.ii.396-401)

The “Proteus” episode of Joyce’s *Ulysses* absorbs Ariel’s song, in its description of Stephen’s thoughts of the corpse, as Stephen walks along Sandymount strand:

Five fathoms out there. Full fathom five thy father lies. At one, he said.
Found drowned. [...]

Bag of corpsegas sopping in foul brine [...] God becomes man becomes fish becomes barnacle goose becomes featherbed mountain. Dead breaths I living breathe, tread dead dust, devour a urinous offal from all dead [...]

A seachange this, brown eyes saltblue (*U* 3.470, 476-482).

For the purposes of this short essay, I would like to draw attention to the prosody and versification of “Proteus”. Earlier in the episode, the text emphasizes that stable grounding for the self is lost, amidst a landscape and seascape of decomposition and dissolution: “Unwholesome sandflats waited to suck his treading soles, breathing upward sewage breath, a pocket of seaweed smouldered in seafire under a midden of man’s ashes. He coasted them, walking warily” (*U* 3.150-52). As Vincent Cheng recognizes, at “moment[s] of pain or trauma” (or of dissolution of the self), Stephen “seeks solace” in words and in

poetry, and in this fashion, turns the seascape into “shimmering words and lines with musical stresses” (Cheng 2009: 392). The text’s depiction of decomposition makes use of accentual alliterative versification, through its forming of paired stresses, such as the pairing of “midden” and “man’s” with “seaweed” and “smouldered”. The alliterative, iambic oscillation of stressed and unstressed syllables in “Full fathom five thy father lies” (*U* 3.470) – which recalls the oscillation of the “wayawayawayawayaway” of “cataractic planets” (*U* 3.402) – thus modulates a repetition of *th* sounds into the accentual alliterative versification of the line “Dead breaths I living breathe, tread dead dust, devour a urinous offal from all dead”. Through assonance, “dead dust” pairs with “breaths” and “breathe”. Such versification of intertwined, paired stresses points back to Stephen’s thoughts in “Telemachus”: “[...] the twining stresses, two by two. A hand plucking the harpstrings, merging their twining chords” (*U* 1.245-246). This versification structures the writing of Stephen’s sounding out of his own “individuating rhythm”,¹ which projects itself onto the surrounding landscape and seascape. It thereby brings about a rhetorical “sea-change” (*The Tempest* I.ii.400) of its own, in that it generates a binding tension amidst the decomposition of the seascape – a decomposition which manifests itself in the breakdown of language, in the onomatopoeia of the “fourworded wavespeech” (*U* 3.456) of “seesoo, hrss, rsseeiss, oos” (*U* 3.457). As Maud Ellmann argues, “speech [in *Ulysses*] is fashioned out of an acoustic substrate” of noise, as sounds “threaten to overwhelm the sense of words, dissolving meaning in a swell of wavespeech” (Ellmann 2006: 77). As Ellmann rightly recognizes, the distinctions between music and noise, voice and noise, language and non-language are unstable in *Ulysses*. In quoting Shakespeare’s *The Tempest* (a text in which such distinctions are likewise unstable), Stephen’s soundings of words work rhetorically, in that

¹ In his early sketch “A Portrait of the Artist” (1904), Joyce writes of the imperative to “liberate from the personalised lumps of matter that which is their individuating rhythm, the first or formal relation of their parts” (*PSW* 211).

they use rhythm, prosody, and versification to sound out the binding tension of “individuating rhythm”, amidst decomposition.

Regarding the greater text of *Ulysses*, we need to take Ellmann’s argument further, and address the text’s management of its engagement with what Ellmann refers to as “the sounds that threaten to overwhelm the sense of words, dissolving meaning in a swell of wavespeech” (Ellmann 2006: 77). As we have seen, one mode of Joycean interpretation stresses that Joyce’s writing of sound works to manifest the noises which are immanent within the harmonies of music, and thereby highlights the “ideological and rhetorical operations of music”, through “reveal[ing] music as an ideologically loaded artifact” (Epstein 2014: 151-2). In a somewhat related critical argument, Andrew Gibson analyzes the writing of noise *Ulysses* (particularly in “Sirens”) as a “host of clashing sounds”, which “insists on cacophony, on radical discord”, in opposition to the “unreal harmony” imagined by certain strains of Anglo-Irish revivalist thought, which sought “some ultimate reconciliation” between the English language and the musicality of an essential Irish spirit (Gibson 2002: 106-107). The wider implications of Gibson’s argument (regarding Revivalist cultural nationalism) are beyond the scope of this essay, but both Gibson’s and Epstein’s arguments apply a well-established critical viewpoint – one which, in the words of Daniel C. Melnick, characterizes *Ulysses*’s writing of noise as “destabilizing” and “discordant”, as participating in “the use of a series of experimental, destabilizing strategies, which, under the guise of musicalization, assume and achieve the effect of dissonance” (Melnick 1994: 8). As these critics rightly recognize, *Ulysses*’s depiction of dissonance indeed does contribute to such a strategy of destabilization, which works to “amplify the noises immanent in music”, and thereby reveals how the consolidation and organization of “musical or rhetorical sound” may work to “dilute” noise (Epstein 2014: 152, 153). In discussing *Ulysses*’s language of dissonance, Gibson alludes to Shakespeare’s *The Tempest*, and writes that “Caliban casts out Ariel” (Gibson 2002: 200). However, as we have seen (in Bruce R. Smith’s argument, quoted above), Caliban’s language itself is complexly coded; *Ulysses*’s writing of noise follows

a higher level logic of its own. More precisely, it demonstrates an immuno-logic; as the remainder of this discussion will show, we might re-interpret *Ulysses*'s writing of noise and dissonance, through tracing the manner in which *Ulysses*'s writing of noise functions immunologically.

A brief theoretical discussion is necessary here. As Peter Sloterdijk points out, the development of immunology in late nineteenth century biology (in the work of Ilya Metchnikoff and bacteriologist Robert Koch's student Paul Ehrlich) would make it clear that "immune *dispositifs* [or apparatuses] are what enable systems to become systems, life forms to become life forms, and cultures to become cultures in the first place" (Sloterdijk 2013: 8). As Sloterdijk continues: "It is only by the virtue of their immunitary qualities that [systems] ascend to the level of self-organizing unities, preserving and actually reproducing themselves with constant reference to a potentially and actually invasive and irritating environment" (8). Following Sloterdijk, Steven Connor writes: "Immunology was the [late nineteenth century] biological discovery that would make it clear henceforth that all cohesive systems, whether an individual organism, a subjectivity, a society or a language are in fact immune systems, which defend against external threats by internalizing them" (Connor 2015b: 5). As Connor argues, a system constitutes "an island of simplification amid the greater disorder or unpredictability that surrounds it"; however, the simpler a system is, the more unstable it is, because it is more "at risk from erosion" (Connor 2015a: 9). Limited exposure to external threats breeds internal resistance to such threats, and such resistance adds to the strength and complexity of the immune system. As Connor emphasizes: "A system that gains in complexity is at once less defended against the disorder that threatens it, and more defended, since the menace of the unpredictable has now been included within it, made part of its structure of predictability" (Connor 2015a: 9-10).

Through encoding noise using patterned sequences of signs and letters, the text of *Ulysses* adds complexity to itself, and thereby writes an engineered, immunological absorption of the noise of the very soundscapes which the text depicts. In order to explicate this immuno-

logical writing of noise, Derek Attridge's influential account of Joyce's onomatopoeia provides a useful starting point, as it demonstrates that Joyce's writing of noise is complexly coded. Attridge emphasizes that *Ulysses*'s writing of onomatopoeia disproves both the complementary assumptions that onomatopoeia "involves an unusually *direct* or *unmediated* link between language and its referent", and that onomatopoeia "involves an unusually *precise* representation in language of the physical world" (Attridge 1988: 137; Attridge's italics). For example, the tram noise of "tram kran kran kran" (*U* 11.1290) and "Kraaaaaa" (*U* 11.1291) in "Sirens" makes use of the cold, hard Germanic and Northern European *k*, as opposed to the warm, soft Gothic and Mediterranean *c*, in order to stress the harsher, mechanical sound of the tram (Attridge 1988: 140-141). As Attridge's argument suggests, *Ulysses*'s complex writing and coding of onomatopoeia serves to implicate its status as a *text*, for if *Ulysses* were "broadcast as a radio serial", the contrast between the soft, Caesarian *c* and the hard, Germanic, Kaiserian *k* "would be wasted on even the most attentive listener" (142). As Attridge goes on to point out, a further contrast (which depends on the status of *Ulysses* as printed text) "lies in the visual appearance of the letters themselves, between the sharp angularity of *k* and the smooth curve of *c*, again making the former more suitable [...] for the depiction of a harsh sound" (142). Attridge gives a number of further examples, including the "undifferentiated extension of 'Kraaaaaa' [*U* 11.1291], with a run of letters all the same height", and the graphic oscillation of the "Ppprrpffrrppffff" (*U* 11.1293) of Bloom's onomatopoeic fart, in which "graphic shapes not only differ from one another but protrude above and below the line", and thereby suggest an "up-and-down" fluctuation of *piano* and *forte*, as in a musical score (142). In writing noise in a manner that implicates its own self-referentiality, *Ulysses* thus engineers its engagement with (and limited incorporation of) what Maud Ellmann refers to as "the sounds that threaten to overwhelm the sense of words, dissolving meaning in a swell of wavespeech" (77). In doing so, the language of the text manifests the workings of its own immune *dispositif*; as Sloterdijk emphasizes, "immune *dispositifs*" inform the

intensified self-referentiality of all structured systems, including texts and other systems of signs (8-9).

In Joyce's onomatopoeic writing of noise, Matthew Wraith identifies an "exposure" of words to "accident and contingency, the injection of the purely circumstantial into the formal and intended sound of speech", where the word is transformed "in accordance with the world, the sum of contingencies and stray phenomena with which the environment is saturated" (Wraith 2011: 111). What Wraith articulates as an "exposure" to "accident and contingency" is more precisely a sort of carefully managed, engineered exposure, in which the "injection" of the circumstantial is often complexly coded, through particular permutations of signs and letters, as in the writing of the tram noise in "Sirens", or in the writing of seemingly nonsensical wavespeech. The "hrss" of Stephen's "fourworded wavespeech" (*U* 3.456-457) constitutes the word "horses" with the vowels *o* and *e* subtracted, taken from the "rearing horses" (*U* 3.458) of the waves, just as the "Rtststr!" (*U* 6.970) of the rattling rat (in "Hades") is simply a permutation of the letters of the word "rats", with the vowel *a* dropped out. As Gifford and Seidman recognize, the foamy, monosyllabic wavespeech of AE's Mananaun MacLir in "Circe" – "(with a voice of waves) Aum! Hek! Wal! Ak! Lub! Mor! Ma!" (*U* 15.2268) – appears to be a complexly coded ordering of AE's monosyllabic "roots of human speech", drawn from AE's *The Candle of Vision* (1918) (Gifford and Seidman 1988: 491). MacLir's "Hek!" also recurs and modulates, within Virag's "foaming" and "epileptic" (*U* 15.2598) seizure of "Hik! Hek! Hak! Hok! Huk! Kok! Kuk!" (*U* 15.2603). Such a coded injection of noise contributes to the text's writing of an engineered exposure to accident and contingency, to the "the sum of contingencies and stray phenomena with which the environment is saturated" (Wraith 2011: 111). In other words, it functions as a form of vaccination, or as immunological inoculation; the "Circe" episode itself alludes to the science of immunology, inoculations, and vaccinations. For example, the text alludes to the work of Ilya Metchnikoff, the pioneer of immunology, who injected various species of anthropoid apes with syphilis, in an attempt to produce an attenuated form of the virus, and thereby

develop a vaccine²; Lynch alludes to Metchnikoff's work: "And to such delights has Metchnikoff inoculated anthropoid apes" (*U* 15.2590). Moreover, one of Joyce's "Circe" notesheets (in the British Library) alludes to Louis Pasteur's late nineteenth century work in developing a vaccine for rabies: "vaccination: hair of the dog that might bite you" (Herring 1972: 288). "Circe" of course contains an allusion to the "*whitefleshflower of vaccination*" (*U* 15.431-432), as well as an allusion to the foaming "rabid scumspittle" (*U* 15.694) of a bulldog. But more significantly, Joyce's formulation of vaccination as "hair of the dog that *might* bite you" points to a sense of limited, controlled, engineered exposure to the accidental and the contingent, and thereby implicates the immuno-logic at work in the text's writing of noise. Such immuno-logic thus characterizes the dynamic of engineered exposure which we have observed, in the text's writing of a limited absorption of foaming wavespeech – of what Joyce would refer to as "parasitic noise" (Rose 1978: VI.C.7), in his *Finnegans Wake* notebooks.

An account of *Ulysses*'s writing of contagious soundscape will serve to further explicate the text's immunological writing of a limited exposure to the noisy and the contingent. Martin Bock has shown that *Ulysses* alludes to multiple diseases, including consumption (tuberculosis) and syphilis, and depicts the passage of contagion especially in "Wandering Rocks" (Bock 2007: 33-39). Noisy soundscape and contagious atmosphere are often one and the same in *Ulysses*; in the acoustic ecology which *Ulysses* evokes, the passage of contagion is compounded with the passage of noise, as in the depiction of Mr. Deasy's rattling cough: "A coughball of laughter leaped from his throat dragging after it a rattling chain of phlegm" (*U* 2.443-44). Moreover, in the greater text of *Ulysses*, such "rattling" noise not only traces out the passage of actual contagion, but also constitutes a cer-

² In *The New Hygiene: Three Lectures on the Prevention of Infectious Diseases* (1906), Metchnikoff wrote of these experiments, with a "mode of prevention by means of vaccines, strictly speaking—i.e., by means of attenuated virus, or by products of the virus" (Metchnikoff 1906: 87).

tain strain or strain-*ing* of categorized noise, which propagates contagiously throughout the day, from its very first occurrence, in Stephen's thoughts of his mother's death-rattle: "Her hoarse loud breath rattling in horror" (*U* 1.275-276). The rattle especially recurs throughout "Hades", in the "rattle of pebbles" (*U* 6.970) produced by the "obese grey rat" (*U* 6.972), and in the rattling of the vehicle of the funeral procession: "The wheels rattled rolling over the cobbled causeway and the crazy glasses shook rattling in the doorframes" (*U* 6.30-32). In "Wandering Rocks", when Bloom purchases *The Sweets of Sin*, the contagious rattling or shaking of the air carries the suggestion of communicable disease, as Bloom "master[s] his troubled breath" (*U* 10.638), amidst the shopman's coughing: "Phlegmy coughs shook the air of the bookshop, bulging out the dingy curtains. The shopman's uncombed grey head came out and his unshaven reddened face, coughing" (*U* 10.632-634). This writing of the cough serves to transfer agency from the coughing bookseller to the coughs themselves, as the coughs agitate the air, and thereby give form to a variation of the rattling which propagates throughout the greater text, as in Mr. Deasy's "coughball of laughter", which "*leaped* from his throat *dragging* after it a rattling chain of phlegm" (*U* 2.443-45; my emphasis).

The cough thus acts as the "form-giving cause" (Gifford and Seidman 206) of that which Stephen refers to as the Aristotelian "first entelechy, the structural rhythm" (*U* 15.106-107). However, as Aristotle stresses, the cough itself is a mere "striking of the inbreathed air", which is without "soul" or "a certain imagination"; as Aristotle's *De Anima* states, "rather it is with this air that the animal strikes the air in the windpipe against the windpipe itself" (Aristotle 1993: 33). As Connor points out, because Aristotle's use of the word "soul" or *anima* "clearly seems to mean [...] something like the capacity or intent to mean", the "unensouled sound" of the cough is "accident rather than intent", as it is "sound as such, bare of imagination or semantic purpose" (Connor 2014: 8). The writing of the cough (as form-giving cause) therefore gives structure to a writing of accidental, contingent sound.

To extend Buck Mulligan's injection motif (as in "you have the cursed Jesuit strain in you, only it's injected the wrong way" [U 1.208]), the text of *Ulysses* inoculates itself with certain *strains* of contingent noise, especially the propagating rattle, which realizes contagious form in the consumptive cough. Particularly in "Circe", the cough acts as a gesturing forth of accidental, contingent sound – the static which interferes with signal – as "*choking breathcoughs*" (U 15.2183) resound, amidst the static of the gramophone playing "The Holy City", as "*the disc rasps gratingly against the needle*" (U 15.2211-2212). While the "*gramophone blears over coughs*" (U 15.2169), Elijah's voice forms itself out of the coughing and blaring: "*Over the passing drift and choking breathcoughs, Elijah's voice, harsh as a corncrake's, jars on high*" (U 15.2182-2183). Moreover, as that which emanates out of a noisy strain of vibration, Elijah's sermon itself highlights vibration: "Are you all in this vibration? [...] It restores. It vibrates. I know and I am some vibrator" (U 15.2199-2204). As Steven Connor points out, "Circe" here depicts a dynamic of "ventriloquy", as the material object of the rasping gramophone articulates itself through (or "ventriloquizes") the voicing of the speaking subject of Elijah (Connor 1994: 120-121). Yet it should be added that such a dynamic of "ventriloquy" implicitly presupposes that the voicing (or sounding out) of a material object is in phase with (or in a patterned alignment with) the voicing of a speaking subject. The phasing (or modulation) of the gramophone's rasping into Elijah's voicing involves a smoothing out of noisy vibrations into the redundancy of Elijah's thumping, from which emanates a vocalized vibration; Elijah repeatedly thumps as his voice emanates out of the noise of the rasping stylus: "*He thumps the parapet*" (U 15.2187-88). This thumping of course recalls the consistent "thumping" (U 7.76) of the printing machines in "Aeolus". Moreover, Elijah's gramphonic vocalization implicates its own high degree of redundancy, through its repeated questioning of "You got me?" (U 15.2201), "have you got that?" (U 15.2105-2106), and "Got me?" (U 15.2106). Yet the voicing of Elijah's "Jeru..." (U 15.2209) ultimately is drowned out by the noise of

“The Gramophone”, as its noise moves out of phase with Elijah’s vocalization:

THE GRAMOPHONE

(drowning [Elijah’s] voice) Whorusalaminyourhighhohhhh... (the disc rasps grating against the needle)

THE THREE WHORES

(covering their ears, squawk) Ahhkkk! (U 15.2210-2214)

As the interference of gramophone static modulates and intensifies, its rasping vibration deflects, so that it moves out of phase (and out of patterned alignment) with the voicing of Elijah, which previously has emanated from the gramophone’s rasping vibration. Yet the onomatopoeia of this interference in turn patterns itself, as “Whorusalaminyourhighhohhhh” constitutes a scrambled distortion of the lyrics of the chorus of “The Holy City” (which includes the word of “Jerusalem”, and also the lines of “Hosanna in the highest!/Hosanna to your King!”). The distortion of the word “Jerusalem” (as “Whorusalam”, of “Whorusalaminyourhighhohhhh”) thereby codes itself into a partial alignment with the voicing of “The Three Whores”, as the permutation of letters in “Whorus” blends the words “whores” and “chorus”, and thus points to the choral squawk of “Ahhkkk!” from “The Three Whores”. Such writing of the phasing (or modulation) of vibration into and out of tune with songs and voices thereby commingles song and voice with forms of noisy, contingent interference, such as static, rasping, squawking, and coughing. Through engineering and coding modulations of such interference (so that it moves into and out of patterned alignment with the writing of various voicings), *Ulysses* further writes its own immunological absorption of (and vaccination with) strains of contingent sound.

The “Circe” episode’s above reference to acoustic vibration recalls Bloom’s thoughts in “Sirens”, which acknowledge that musical harmonies form from tones which vibrate at certain intervals: “Numbers it is. All music when you come to think. Two multiplied by two

divided by half is twice one. Vibrations: chords those are” (*U* 11.830-831). Bloom’s thoughts then draw a distinction between music and noise: “sea, wind, leaves, thunder, waters, cows lowing, the cattlemarket, cocks, hens don’t crow, snakes hissss. There’s music everywhere. Ruttledge’s door: ee creaking. No, that’s noise” (*U* 11.963-965). In alluding to this distinction between music and noise, Bloom acknowledges that there are strains of vibration which do not harmonize with a given chord. Moreover, the tonalities of the chords (of the “*strain* of dewy morn” [*U* 11.325; my emphasis]) may vibrate in tension with the “air” which carries them: “Quavering the chords strayed from the air, found it again, lost chord and lost and found it, faltering” (*U* 11.407-408). The acoustic tuning of gramophone static in “Circe” (which modulates the blaring of “The Holy City” into the voicing of Elijah’s sermon and back out of it, into the squawking of the gramophone) likewise becomes a matter of *straining* the noisy tonality of the song, so that it moves in and out of tension with the air which carries it. Tuning constitutes a strained tensioning of tone; as the *OED* indicates, the word “tone” derives in part from the Greek *τόνος* or *tónos*, which carries the connotation of “stretching” or “tensioning”. As Valérie Bénéjam notes, the German word for tone, *klang*, is “interestingly close to some of Joyce’s favorite onomatopoeic verbs for acoustic rendition” (Bénéjam 2011: 68n20), such as clanging, as in “It clanged. Clock clacked” (*U* 11.382-383), or in the “afterclang of Cowley’s chords” (*U* 11.767).

As Susan Brown has pointed out, the inside cover of Joyce’s “Sirens” copybook (now catalogued as “Partial draft: ‘Sirens’” [II.ii.3] in “The Joyce Papers 2002”, in the National Library of Ireland) contains Joyce’s list, written in Italian, of eight components of a musical fugue (Brown 2007).³ As part of his list of fugal elements, Joyce

³ Brown has argued that this list is Joyce’s Italian translation of the eight fugal elements from Ralph Vaughan Williams’s “FUGUE” entry, from the 1906 second edition of *Grove’s Dictionary of Music and Musicians*; however, in response to Brown, Michelle Witen finds it more likely that Joyce’s “knowledge of music and his awareness of the conversation surrounding fugal forms was sufficient to have informed the eight terms” of

writes “*tela contrappuntistica*”, which translates into English as “contrapuntal web”, as the Italian word *tela* derives from the Latin *tela* (which, as a combination of *texo* and *-ela*, signifies web). Moreover, in medical terminology, *tela* refers to a tissue or membrane; as early as 1813, surgeon John James Watt’s *Medical Dictionary* defines “*tela*” as “the cellular membrane” (Watt 1813). Through its suggestion of both web and membrane, Joyce’s phrase “*tela contrappuntistica*” provides an apt means of describing the constitutive tensioning (or straining) which the text’s writing of noise serves to implement. The “*tela contrappuntistica*” effectively works to encode the inscription (and immunological absorption) of certain strains of noise, such as that of the contagious “rattling”, which propagates systematically throughout the narrative (as we have observed above). It thereby acts as a membrane that filters noise into certain strain-ings of sound, which move into and out of tension with each other, as in the evocation of Elijah’s sermon in “Circe”. As these strain-ings of sound (such as the rasping gramophone static, the blaring of “The Holy City”, and the voicing of Elijah) move into and out of tension with each other, the “*tela contrappuntistica*” weaves and un-weaves itself; in other words, it constitutes itself as a tensile web.

The contrapuntal membrane thereby acts as an immunological-musicological interface; through its workings, this interface folds the “acoustic substrate” of noise (which threatens to “overwhelm the sense of words” [Ellmann 2006: 77]) back into the tensioning of its harmonic web. As Andreas Fischer has argued, Joyce’s writing of musical counterpoint works to “cut up the various parallel continua of sound [...] into short fragments and to splice them together as one continuum” (Fischer 2014: 252). Yet such splicing requires that these “parallel continua of sound” be brought into and out of tension with

the list (Witen 2010). For further discussion of “Sirens” and fugal structure (including a summary of past critical accounts), see also Witen (2012: 151-172). The digitized version of the “Sirens” copybook is available online at: <http://catalogue.nli.ie/Record/vtls000357790/HierarchyTree#page/1/mode/lup>. Accessed 9 August 2016.

each other. The coding of sounds thus acts as a means of tuning the inscription of acoustic vibration, in that it puts certain strain-ings of contingent sounds into tension. For example, in “Penelope”, Molly’s monologue continually brings the “frseeeeeeeefronnnng” (*U* 18.596) noise of the train into tension with the vocal line of “Loves old sweeeetsonnnng” (*U* 18.598). The modulation of the train noise (evoked through the vowel shift, from *e* to *o*) infiltrates the “weeping tone” of the song: “Frseeeeeeeeeeeeeeeeeeeefrong that train again weeping tone once in the dear deaead days beyondre call” (*U* 18.874). The word “dead” here quavers in tension with the sound of the train, as “deaead” modulates with a slight oscillation of “*ea*” sound, which partly recalls the “wavyavyeavyheavyeavyevyevyhair” (*U* 11.809) of “Sirens”. The final time that Molly’s monologue alludes to the train, the extended *e* combines the noise of the train, the voicing of the song, and the sound of Molly’s fart: “a bit on my side piano quietly sweeeee theres that train far away pianissimo eeeee one more tsong” (*U* 18.908-909). As Attridge notes, the *t* of “sweet” is postponed, “so that it becomes the first sound in ‘tsong’, to maximize the musical potential of the vowel” (Attridge 2009: 472). To add to Attridge’s thought, the postponement of the plosive *t* also allows the word “tsong” (and its vowel shift, from *e* to *o*) to form more distinctly, in slight tension with a running channel of harmonizing “*eeeeee*” sound, which is inflected with the sound of the fricative *s* (as in “*sweeeee*”). Though the “*ee creaking*” (*U* 11.965) of the door is noise for Bloom, the extended *e* of its coding works to group together (and thereby harmonize) a number of other sounds in the greater text, including Molly’s wind, “Love’s Old Sweet Song”, the train, and also the piping of Bloom’s wind: “Pwee! A wee little wind piped eeee. In Bloom’s little wee” (*U* 11.1203). The writing of a specific sound as either noise or music thereby depends upon the framework of codes which inscribes its tonality, so that it moves into or out of tension with the inscribed tonalities of other sounds. Such writing of noise goes one step further than past critical analyses have suggested. While *Ulysses* does “amplify the noises immanent in music” (Epstein 2014: 152), it also works to write frames of auscultation in which sounds are gathered together and pat-

terned, in which immanent noises advance and recede. Rather than merely “insisting on cacophony, on radical discord” (Gibson 2002: 106) – and emphasizing noise against the harmonic “consolidation” of a “totality” (Attali 1997: 6) – *Ulysses*’s immunological-musicological interface writes the straining of contiguous sounds, within an evoked acoustic ecology, so that strains of noise move into and out of tension with each other. Because these strains of sound continually modulate, as they move into and out of tension (as in Molly’s monologue above), a harmonic totality never fully consolidates, as the contrapuntal web perpetually weaves and un-weaves.

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“CITYFUL PASSING AWAY”: *GIACOMO JOYCE*
AND TRIESTE

Where? (U17.2331)

The final question posed in “Ithaca” in Joyce’s *Ulysses* is answered only by the emptiness of the remainder of the page in both the 1986 Gabler text and the 1960 Bodley Head text (Joyce 1992: 871). Since “Ithaca” announces the closure of Leopold Bloom’s day, the ending of the episode creates for the reader an opportunity for retrospection. In the episode, the final interrogation about a location, suspended in an expanse of blank space, instigates the reader to recapitulate the enigmatic relations that many of Joyce’s characters have had with Dublin and with other geographical locations. For example, in *Dubliners*, characters like the first person narrator in “An Encounter” or Little Chandler in “A Little Cloud” seek various avenues to escape the dreariness of their home, but find themselves trapped within “dear, dirty Dublin” (*D* 75). *A Portrait of the Artist as a Young Man* ends with Stephen Dedalus’s proclamation of his determination to exile himself from the provincial atmosphere of Dublin and to move to the cosmopolitan and culturally enriching environment of continental Europe. *Ulysses* recounts the tale of Leopold Bloom, the wandering Jew, who is repeatedly excluded from mainstream of Dublin society by various characters, like the Citizen, who, in his eagerness to proclaim Bloom as an outcast, questions his national identity (*U* 12.1430-33). Consequently, Bloom is forced to imaginatively search for an abode in Ceylon, Greece, Spain (*U* 17.1979-90) or the utopian Bloomusalem (*U* 15.1541-44). Thus, many of Joyce’s characters, de-

spite being physically located in the Hibernian metropolis, nurture a constant aspiration to be elsewhere; therefore, it becomes difficult to answer the question of *where* exactly that they are (psychologically) located.

When Joyce's works are juxtaposed with his biography, it becomes apparent that his lived experiences constitute a major part of his works. This led Hélène Cixous to state that, "to Joyce life and art are consubstantial" (Cixous 1972: xii). Therefore, when we take into account that Joyce wrote and/or revised his major works in a state of voluntary exile, it can be inferred that his vision of exile played a role in the process of composition and revision of his works. According to Edward Said:

[f]or an exile, habits of life, expression or activity in the new environment inevitably occur against the memory of these things in another environment. Thus both the new and old environments are vivid, actual, occurring together contrapuntally. (Said 2001: 186)

While residing in the three cities that appear in the epigraphs to his major works – Trieste, Zurich, or Paris – and while working on *Dubliners*, *A Portrait*, and *Ulysses* and *Finnegans Wake*, Joyce's retrospection about his abandoned homeland, and about Dublin in particular, was combined with contemplation of his newly adopted homes. It consequently facilitated the assimilation of details from Trieste, Zurich, and Paris into the fictional fabric of Dublin. Thus Dublin, the locale of the major works of Joyce, is denied a monolithic existence and is conceived of as a polymorphic entity, because Joyce believed, as he had admitted to Arthur Power, that, "I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world" (*JJII* 505).

One of the points to begin the analysis of how Joyce accommodates other cities within Dublin is his depiction of Trieste in *Giacomo Joyce*, his only significant fictional prose work based in Trieste. When Joyce articulates the urban texture of Trieste in *Giacomo Joyce*, he turns it almost into a palimpsest. In the epigraph to her novel *Palimpsest* (1926), HD (Hilda Doolittle) defines a palimpsest as "a parch-

ment from which one writing has been erased to make room for another” (McHale and Stevenson 2006: 69). Similarly, in *Giacomo Joyce*, in tandem with the undulations of Giacomo’s romantic experiences, Joyce simultaneously writes Trieste into the text, removes it, and then writes it anew. The aim of the essay is to read how Joyce both inserts Trieste and also erases it from *Giacomo Joyce* and thus, transforms the text of the city into a unique palimpsest.

Joyce had declared his situation to be that of a “voluntary exile”, for the first time, right before his departure for Trieste from Pola (*SL* 56). In Joyce’s opinion, the contemporary cultural, political, and religious environment of Ireland was incompatible with and stifling for his aesthetic disposition. He felt that a great ideological abyss separated him from his homeland (Gorman 1941: 214-15). On the eve of his departure from Ireland, he wrote to Nora Barnacle of his discontent regarding the current social situation of Ireland:

My mind rejects the whole present social order and Christianity- home, the recognised virtues, classes of life, and religious doctrines. How could I like the idea of home? [...] Now I make open war upon it by what I write and say and do. (*SL* 26)

Consequently, he underwent a self-imposed exile from Ireland and came to continental Europe to experience the modernity, urbanism, and artistic freedom which he had ideally envisioned. In October 1904, Joyce, accompanied by Nora, left Ireland. After following a circuitous and in most parts unforeseen itinerary through London, Paris, Zurich, and Pola he arrived in Trieste in March 1905 and remained there for the next ten years of his life¹. When the First World War began, Trieste was plunged into a tumultuous situation as the city was ravaged by frequent confrontations between pro-Austrian and irredentist mobs. When most of his friends left Trieste, Joyce was left with little choice but to leave as well. On 27 June 1915, Joyce and Nora,

¹ Joyce’s Triestine decade was only briefly interrupted by his deeply unsatisfactory seven month séjour in Rome in 1906-07. McCourt 2000: 78-85.

accompanied by their two children, Giorgio and Lucia, “reluctantly left the city that had been their home for over ten years” (*JIII* 247). In 1919, Joyce was to briefly return to Trieste after the conclusion of the First World War. However, in July 1920, Joyce left Trieste definitively bound for Paris, having found none of the vivacity which had characterized the Adriatic city during his earlier stay there.

When Joyce had first arrived in Trieste, it was one of the most important port-cities of the Austro-Hungarian Empire and was home to multiple ethnic, religious, cultural, and linguistic communities (McCourt 2009: 229). At this time, cultural and intellectual activities were also thriving in the city. Interestingly, Trieste’s most prominent Modernist period coincided with Joyce’s long sojourn in the city. In 1909, Filippo Tommaso Marinetti termed Trieste as one of the three capitals of Futurism along with Paris and Milan (156). During his decade-long residence in Trieste, Joyce would revise *Dubliners*, write “The Dead”, revise *Stephen Hero* into *A Portrait of the Artist as a Young Man*, and begin writing *Ulysses* (246). *Giacomo Joyce* occupies a liminal position between *A Portrait of the Artist as a Young Man* and *Ulysses*, as it is thought to have been written sometime between 1911 and 1914 (196) and was posthumously published in 1968 (by Richard Ellmann). The manuscript comprises eight large sheets, on both sides of which the text has been inscribed in a “careful calligraphic hand” (Ellmann 1968: xi) frequently interrupted by uneven gaps of blank spaces. The text, which does not conform to a particular generic category, recounts Giacomo’s unrequited love affair, in Trieste, with one of his female students. Although the text focuses on Giacomo’s amorous adventure (or misadventure), the urban fabric of Trieste is an implicit, but important, presence in the text.

In *Giacomo Joyce*, Joyce weaves in various details pertaining to Trieste, in order to construct the text of the city. He mentions street-names, such as the “via San Michele” (*GJ* 6), which conspicuously situate the text in Trieste. Moreover, his references to “Ralli’s house” (*GJ* 14) and to his own exposition on Shakespeare (*GJ* 10) further underline the precise Triestine setting. Ralli hailed from a pro-Austrian Greek family, considered to be an eminent member of the social élite

of Trieste (McCourt 2000: 57-58). The exposition on Shakespeare specifically refers to the *Hamlet* lectures that Joyce had delivered at the Università del Popolo between November 1912 and February 1913 (*JJII* 345). However, not all the images in *Giacomo Joyce* can be so readily identified as representing Trieste. In the text, Giacomo is ever-reluctant to indulge his amorous inclinations towards his female student. His hesitation is augmented by the towering presence of the student's father who, Giacomo presumes, will not encourage his advances. Consequently, Giacomo compares the father of his student to the figure of the tyrannical Turk: "Papa and the girls sliding downhill, astride of a toboggan: The Grand Turk and his harem." (*GJ* 4) This evokes an association with the Orient, which happens to be appropriate for a Triestine context. When Joyce was residing in Trieste, the city was considered to be the Austrian empire's gateway to the East—"la porta d'oriente" (McCourt 2000, 42). The phrase also echoes, I would conjecture, the "Turk's harem" from the Irish tune "Kafoozelum", which Joyce was certainly familiar with, as he had previously referred to it in *A Portrait* (Bowen 1974: 320). The Irish song recounts the doomed love affair, from ancient days, between Kafoozelum, the fairest maiden of Jerusalem, and Sam. Kafoozelum's father, the Turk, "a horrid beast within the East" did not approve of this romance and condemned to death both Kafoozelum and Sam². Since the song is set in the East, its evocation in a Triestine narrative re-emphasizes the connection of Trieste with the Orient.

The allusion to "Kafoozelum" in *Giacomo Joyce* is especially significant also because both the works narrate unsuccessful love affairs. Although Giacomo's love for his student was unilateral and lacked physical intimacy, unlike the relationship between Kafoozelum and Sam, yet the song anticipates Giacomo's sense of loss. The relationship between Kafoozelum, "daughter of the Baba", and Sam, "de-

² Darina Gallagher and Sinead Murphy, *Songs of Joyce: A Selection of Songs from the Life and Works of James Joyce*, © 2013, recorded by Ray Duffy at the Glens Centre, Manorhamilton, Compact Disc.

scended of Methusalum”³, was decried especially because they had committed the sin of falling in love outside of their own respective communities. Giacomo’s condition is also somewhat similar because his socio-economic position as a “maestro inglese” (*GJ* 5) is not congruent with that of his student, who belongs to a prominent Triestine Jewish family (McCourt 2000: 204). A love affair was unthinkable between a privileged Triestine Jew and an impoverished non-believing Catholic English teacher of Irish origin, even in cosmopolitan and tolerant Trieste (Armand and Wallace 2006: 235). The reference to “Kafoozelum”, thus, also implicitly denotes the restrictive social hierarchy of Trieste. By alluding to “Kafoozelum”, Joyce highlights certain key features of Trieste. He thus succinctly writes into the text of *Giacomo Joyce* Trieste’s association with the Orient and the social structure of the city.

Being in a state of exile is inexorably accompanied by the experience of a constant consternation. According to Edward Said:

Exile is never the state of being satisfied, placid or secure... It is nomadic, decentred, contrapuntal, but no sooner does one get accustomed to it than its unsettling force erupts anew. (Said 2001: 186)

When Joyce is building the text of Trieste in *Giacomo Joyce* by illustrating distinctive facts about the city, he is also plagued by a sense of instability, induced by his condition of an exile. When he is trying to develop the textual fabric of his current city of domicile, instead of being able to concentrate solely on the present, he is compelled to cast a retrospective glance towards his erstwhile homeland. He is reminded of his nocturnal promenades in Dublin, which he juxtaposes with Giacomo’s perambulations in Trieste:

A gentle creature. At midnight, after music, all the way up the via San Michele, these words were spoken softly. Easy now, Jamesy! Did you never walk the streets of Dublin at night sobbing another name? (*GJ* 6)

³ Ibid.

The sense of agitation, however, does not recede even when Joyce goes back to Ireland. Between July 1909 and September 1912, when Joyce thrice visited his native country, he no longer felt entirely at home and looked longingly towards Trieste, his “second country” (McCourt 2000: 137). But even when he was in Trieste, his sense of instability was accentuated by the city’s dual heritage as an imperial Austro-Hungarian Middle-European city and also as an Italian city. The population of Trieste accommodated a variety of nationalities including Austrian, Czech, Arab, Hungarian, Armenian, Greek, French, and English. The acoustic space of the city was animated by the Triestino dialect and also by Italian, Slavonic dialects, English, and other continental languages (230). Unlike Dublin, Trieste was a tolerant and multi-religious city where the Valdesan Protestant, the Serb Orthodox, the Greek Orthodox, the Anglican, the Lutheran, the Armenian Mechitarist, the Jewish, as well as a large Roman Catholic population lived in harmony (232). In such a polyphonic social atmosphere, various national and ethnic identities converged with one another and it was impossible to categorize every inhabitant into specific cultural, racial, religious, or linguistic communities. In *Giacomo Joyce*, Joyce very wittily expresses the amalgamation of national identities, experienced by the inhabitants of Trieste, by commenting: They love their country when they are quite sure which country it is. (*GJ* 9) The statement is congruent with the experience of being Irish as well. The roots of the Irish could be found in many places, such as Scandinavia, Normandy, Spain, England and so on (Kiberd 1996: 337). Joyce wrote that the proclamation of an unadulterated racial nationality for “the race now living in Ireland” was nothing but “a convenient fiction” (*CW* 166). Consequently, Joyce as an “Italianized Irishman” (McCourt 2000: 197) in Trieste occupied an indefinite position among various socio-cultural configurations, and did not fully belong to any one of them. When illustrating Joyce’s social position in Trieste, Joseph Valente comments that:

The double valence of *Giacomo Joyce* bears the imprint of Joyce’s borderline cultural status, his occupation of a no man’s land between a ma-

jority, aggressively imperialistic culture, whose language he spoke, literature he read, and liberal individualistic ethos he affected, and a minority, aggressively irredentist culture he called his own, and also between positions of relative empowerment and disempowerment with regard to European culture in general, as defined by a complex of gender and class determinations. (Valente 1995:70)

Thus, in *Giacomo Joyce*, as Joyce designs the cosmopolitan texture of Trieste, he also reveals through this comment his own ambivalent social position in the city.

Although the comment was equally applicable for all the citizens of Trieste, it was specifically addressed, in the text, to the Trieste Jewish community. Joyce was familiar with the Jews in Dublin, but it was in Trieste, where he acquired extensive knowledge about the culture of the Jews and Judaism. According to Ira B. Nadel, having been exiled from their homeland, the Jews found an abode in their sacred texts. Whenever they consulted their sacred texts, it marked for them a moment of return:

The condition of uprootedness and dispersal for Jews meant that only texts – the Torah, Talmud, Midrash – could remain permanent and portable sanctuaries. Existence for Jews was scribal so long as their attention to the accuracy, transmission and understanding of text insured their existence and continuity. (Nadel 1989: 5)

Similarly to the Jews, the only place where Joyce seeks a permanent abode is the “space” of the book (Cixous 1972: 17). The primacy of writing is noted in *Giacomo Joyce*: What then? Write it, damn you, write it! What else are you good for? (*GJ* 16)

Joyce is replacing the instability of his homeland by constructing in *Giacomo Joyce* a stable textual image of the city. According to McCourt, “Joyce was a city man,” (McCourt 2000: 12) and he had an affinity for urban modernity formed by his experiences in disparate urban locations. The image of the city, thus conjured, is an expression of Joyce’s modern urban consciousness. As Joyce’s sense of urbanism is formed by multiple urban centres, when it finds expression in *Giacomo Joyce*, it occasionally elides details particularly concerning Tri-

este and avoids being provincial. When Joyce portrays the nighttown of Trieste, he does not emphatically locate it in Trieste or embellish it with any special Triestine feature. On the contrary he appends certain topographical details, such as the presence of the river, which are incongruous with Trieste: “The city sleeps. Under the arches in the dark streets near the river the whores” eyes spy out for fornicators”. (*GJ* 3)

The urbanscape thus invoked becomes distant from that of Trieste. The anonymity, conferred in this way upon the text by the omission of local details, enables it to be transported to any urban location. The description of the sex-workers in Trieste in *Giacomo Joyce* could well have been an illustration of Stephen’s sexual pursuits in the nighttown of Dublin as seen in *A Portrait*. In *Giacomo Joyce*, Joyce at first inscribes the essence of urban modernity, which is not circumscribed by any one geographical location. This text is characterized by such malleability that it can be rewritten as the text of any other city. Therefore, despite the emphatic Triestine context in *Giacomo Joyce*, the texts of “a ricefield near Vercelli” (*GJ* 2), “Padua far beyond the sea” (*GJ* 3), and “faint odours of morning Paris” (*GJ* 10) have been coalesced with that of Trieste. *Giacomo Joyce* thus emerges as not just the text of Trieste, but as the text of the early twentieth century modern urbanscape, encompassing a multiplicity of urban locations.

A closer inspection of some specific images in *Giacomo Joyce* reveals how the text containing the essence of urban modernity has been written over by particular details from Trieste, and again subsequently revised elsewhere as the text of some other city, thus, transforming the text into a palimpsest. In *Giacomo Joyce*, one of the two instances where Trieste is explicitly mentioned by name occurs in the following passage:

Trieste is waking rawly: raw sunlight over its huddled browntiled roofs, testudoform; a multitude of prostrate bugs await a national deliverance. **Belluomo rises from the bed of his wife’s lover’s wife: the busy housewife is astir, sloe-eyed, a saucer of acetic acid in her hand.** . . . Pure air and silence on the upland road: and hoofs. A girl on horseback. Hedda! Hedda Gabler! (*GJ* 8, emphasis mine)

In this excerpt, Joyce infuses the scene of dawn with exquisite Triestine flavours. However, a revised version of this scene is found in “Proteus” in *Ulysses*, where the locale has been shifted to Paris:

Paris rawly waking, crude sunlight on her lemon streets. Moist pith of farls of bread, the froggreen wormwood, her matin incense, court the air. **Belluomo rises from the bed of his wife’s lover’s wife, the kerchiefed housewife is astir, a saucer of acetic acid in her hand.** In Rodot’s Yvonne and Madeleine newmake their tumbled beauties, shattering with gold teeth *chausons* of pastry, their mouths yellowed with the *pus* of *flan breton*. Faces of Paris men go by, their wellpleased pleasers, curled *conquistadores*. (U 3.209-215) [Similar expressions used in both the texts have been highlighted in bold.]

In the excerpt from “Proteus” the tranquillity of the Triestine dawn has been replaced by Parisian women eating pastries and Parisian “lady-killers” (Killeen 2004: 36) passing them by. Although the resemblance between the two passages is evident, it is not immediately clear which passage was written first. In 1912/13, Joyce assembled the notes, which he used in *Giacomo Joyce* (Owen 1983: 26) and prepared the fair copy of the text in July or August 1914 (84). It was also in early 1914 that Joyce started conceptualising *Ulysses* as a novel (5), and in the time span mentioned in the epigraph of *Ulysses*, Joyce marked 1914 as the year when he began the novel:

Trieste-Zurich-Paris
1914-1921. (U18.1610-11)

In a letter dated 16 June 1915, Joyce announced to his brother, Stanislaus, that he had finished the first part, the “Telemachiad”, of his new novel, *Ulysses* (SL 209). If the Paris passage of “Proteus” was written for this initial draft of the “Telemachiad”, then it might be said that Joyce had composed the Triestine scene and the Parisian scene almost at the same time. This claim could be further strengthened by the fact that *Ulysses* is explicitly mentioned in *Giacomo Joyce*: “Gogarty came yesterday to be introduced. *Ulysses* is the reason”. (GJ 15) According to Michael Groden this is “Joyce’s first explicit reference to *Ulysses*” (Groden 1978: xxv). It indicates that while composing *Giacomo*

Joyce, Joyce was either writing or at least contemplating *Ulysses* and hence, he composed the Parisian scene in “Proteus” either simultaneously with *Giacomo Joyce* or shortly thereafter. But one is prevented from making the said assertion with absolute certainty because due to a lack of concrete evidence even if Luca Crispi has brilliantly designed the paper trail for the extant drafts, fair copy, and typescripts of “Proteus”, which evinces the chronological development of the episode (Crispi 2013).

<u>Kind of Manuscript</u>	<u>Manuscript</u>	<u>Active Dates</u>
Earlier Proto-draft	NLI MS 36,639/07/A	Mid-Late October 1917: Locarno
Later Draft	Buffalo MS V.A.3	Autumn 1917: Zurich
Fair copy for Typescript	Rosenbach Manuscript	December 1917: Zurich
Typescript for the <i>Little Review</i>	Buffalo MS V.B.2	January 1918: Zurich
The <i>Little Review</i> V.1: May 1918, pp. 31-45		
Typescript for <i>Ulysses</i>	Buffalo MS V.B.2	April-June 1921: Paris

According to the above-mentioned table the earliest surviving “Proteus” draft is the National Library of Ireland (NLI) MS 36,639/07/A. An initial form of the Parisian scene in “Proteus” is present as the final text fragment in this document. Luca Crispi states that Joyce had compiled the draft after mid-October 1917 in Locarno. That the Paris-scene was conceived no later than 1917 can be inferred from this draft. But this document does not support the additional inference that the Parisian scene in “Proteus” was written after *Giacomo Joyce*, i.e., after 1914. According to Crispi the “Subject Notebook” is the only known note source for the NLI earlier proto-draft of “Proteus.” Joyce began compiling the “Subject Notebook” no earlier than mid-October 1917. Crispi posits that notes from the “Subject Notebook” can be found on pages [1r], [3r], and [5r] of the NLI “Proteus” draft

(Crispi 2011). But the Paris fragment appears on page [9r] of the NLI “Proteus” draft.⁴ Therefore it could be conjectured that Joyce might have referred to some other note source/sources to construct the Parisian scene in the NLI proto-draft. The inference could be further supported by the fact that the “Subject Notebook” is a “second-order” notebook and it is likely that there were other notes repositories (currently unknown/missing) which Joyce consulted during the composition of the NLI “Proteus” draft which predates the “Subject Notebook” (Crispi 2011). Thus there is a possibility that Joyce might have written the Parisian scene as a part of one of the earlier note sources and then copied it later into the NLI “Proteus” draft. Since the enigma of the non-surviving *avant-textes* persists, one is unable to determine how early Joyce might have originally composed the Parisian scene found on the NLI “Proteus” draft. Sam Slote traces the origin of the Parisian scene in the NLI “Proteus” draft to a much earlier text. While discussing the manuscript Slote unambiguously states that the Parisian scene of the draft is a reworking, in part, of Joyce’s Paris epiphany/epiphany 33 (Slote 2005). In case of the NLI “Proteus” draft Joyce had copied much of its contents from previously written sources, instead of directly composing it for the first time in this document (Crispi 2011). Therefore, it might be surmised again that Joyce had drafted the Parisian scene much earlier and had only transferred it to/reworked it for the NLI “Proteus” draft in 1917. Thus the possibility that, the Parisian scene of the NLI “Proteus” draft was composed before *Giacomo Joyce*, cannot be unanimously discarded.

All the extant evidence points towards three possibilities. Firstly, Joyce wrote *Giacomo Joyce* before he wrote the Parisian scene of the NLI “Proteus” draft. Secondly, Joyce wrote *Giacomo Joyce* after he wrote the Parisian scene. And thirdly, Joyce wrote both the texts approximately at the same time. As Joyce is known to have regularly returned to his early notes repositories and is also known to have made

⁴ NLI MS 36,639/07/A, p. [5], accessed November 7, 2015, <http://www.nli.ie/blog/index.php/2012/06/15/joyce-manuscripts-online-beta-but-beautiful/>.

significant emendations and additions, at various stages, to his texts (Slote 2005), it cannot be ascertained which one of the three hypotheses is more viable.

The fragmentary nature of the NLI “Proteus” draft is somewhat incongruous with the finally published, almost uninterrupted, stream of consciousness of Stephen in “Proteus” (Ferrer 2001: 58). However, in the subsequent surviving draft of the episode, Buffalo MS V.A.3, the text has been designed in a form that is largely consistent with the published version, excepting a few notable aberrations (Slote 2005). Since certain blocks of texts (*U* 3.1-29, *U* 3.120-208) appear on MS V.A.3 for the first time, it is highly probable that one or more drafts intervened between the NLI draft and the Buffalo MS (Crispi 2011). Although the NLI “Proteus” draft contains the text of only about one-third of the final episode (Slote 2005), the sixteen sections of the manuscript correspond to various parts of the final text of “Proteus” (Ferrer 2001: 58). It is evident from Daniel Ferrer’s tabulation that the order of these text-fragments was reconfigured while they were being assimilated into the episode. Ferrer opines that the epiphanic structure of the text fragments of the NLI “Proteus” draft reflects “a deliberate aesthetic choice” which Joyce later discarded for a more continuous narrative. Although Joyce had rejected the idea of the epiphanies as substantial artistic achievements in themselves, *Giacomo Joyce* and the NLI “Proteus” draft, suggests Ferrer, represent a “counterexample or temporary regression” (55) for Joyce’s aesthetic choices. Sam Slote and Luca Crispi suggest a different possibility. According to them it is a prevalent characteristic of Joyce’s creative process, of which the NLI “Proteus” draft is not an exception, to gather text fragments in early *Ulysses* manuscripts (“Cyclops” draft Buffalo MS V.A.8., “Circe” draft Buffalo MS V.A.19) (Slote 2005) and later fuse them into a cohesive narrative (Crispi 2011). The resemblance, however, in the epiphanic and fragmentary structures of the NLI “Proteus” draft and *Giacomo Joyce* is undeniable when the two texts are juxtaposed (Attridge 2004: 184):

Trieste is **waking rawly**: raw sunlight over its **huddled browntiled roofs, testudoform**; a multitude of prostrate bugs await a national deliverance. **Belluomo rises from the bed of his wife's lover's wife: the busy housewife is astir**, sloe-eyed, **a saucer of acetic acid in her hand.....**Pure air and silence on the upland road: and hoofs. A girl on horseback. Hedda! Hedda Gabler! (*GJ* 8)

<Paris waking> Paris is **waking rawly**, crude **sunlight** on ^<its **figbrown** > hey^ **roofs; huddled testudoform**. <^her matin incense > Moist pith of ^<twists >fards^ of bread, the froggreen wormwood, her matin incense, <rise> court the air. **Belluomo rises from the bed of his wife's lover's wife: the kerchiefed housewife is astir, a saucer of acetic acid in her hand**. ^In Cordelier's^ Yvonne ^and ^^<Esther>Madeleine^^ ^belated ^<renews > refresh^ <her> their ^<haggard > tumbled^ ^<beauty > beauties^, shattering with gold teeth ^<fabrics > chaussons^ of pastry ^their mouths yellowed with the pus of flan bréton.^ ^<Conquistadorly the curled men pass, all neat and new. Parisians> Faces of Paris men go by, wellpleased pleasers, their curled conquistadores.^5

[Similar expressions in both the texts have been highlighted in boldface. Intra-document and inter-document changes have been marked by the symbols used in Hans Walter Gabler's *Ulysses: A Critical and Synoptic Edition*.]

With reference to Joyce's definition of the epiphany in *Stephen Hero*, Sam Slote states that:

The epiphany thus has a twofold aspect: on the one hand it is an *experience* of a 'sudden spiritual manifestation' out of a relatively quotidian or mundane event, and on the other hand it is the artistic *reproduction* of that experience. (Slote 2005)

Slote extends his argument to posit that in an epiphany it is required to revisit the experience in order to achieve its artistic reproduction; thus, an epiphany is "a mode of artistic re-vision" (Slote 2005). When the epiphanic structures of *Giacomo Joyce* and of the NLI earlier proto-draft of "Proteus" are analysed, it appears that Gia-

⁵ James Joyce, NLI MS 36,639/07/A, p.[9r].

como's promenades in Trieste and Stephen's imagined perambulations in Paris, conceived while he actually takes a walk down Sandymount Strand, could be compared to that of a Baudelarian *flâneur*. According to Walter Benjamin the *flâneur* finds his home in the streets of the modern metropolis (Benjamin 2006: 68). John McCourt points out that Giacomo's socio-economic condition as a "maestro inglese" (*GJ* 5) is rather precarious. Moreover, as an "Italianized Irishman" (McCourt 2000: 197) in Trieste Giacomo/Jim occupies an indefinite position among various socio-cultural configurations, and does not fully belong to any one of them. The streets of Trieste provide Giacomo with the perfect space to accommodate his tenuous identity which almost approaches the borders of anonymity. Stephen also is left with little choice but to wander the streets of Dublin as he, in the terms of Bernard Benstock, "willingly and even contemptuously" (Hart and Hayman 1974: 12) chooses exile for himself when he resolves not to return to Martello Tower and home also he cannot go (*U* 1.740). Enda Duffy suggests that Joyce deploys the *flâneur* figures of Giacomo and Stephen to "explore the possibilities and suffer the shocks" of urban modernity (Boscagli and Duffy 2011: 18) in Trieste and Dublin-Paris respectively. Joyce then revises the intangible urban experience of the *flâneur* into a linguistic text in *Giacomo Joyce* and "Proteus". At the primary level, the text produced in this process is an expression of the *flâneur*'s modern urban consciousness, which is not specific to any one geographical location. Since the urban condition of both Trieste and Paris are conducive to the peregrinations of the *flâneur*, Joyce occasionally employs a similar vocabulary, to articulate as text, the *flâneur*'s encounters with urban modernity in these two locations. When Joyce uses the same epithet, "rawly", to describe how both Trieste and Paris come out of nightly slumber, the text that is thus generated is an articulation of early-twentieth century European urban modernity. At the next level, when Joyce superimposes on this text specific Triestine connotations, the general European city-text gets written over by the specialized text of Trieste. In *Giacomo Joyce*, the image of "a multitude of prostrate bugs" awaiting "a national deliverance" (*GJ* 8) evokes, according to McCourt, a subtle reference to

the Triestine irredentist aspiration to reclaim their Italian heritage by breaking away from the Austrian empire and becoming a part of unified Italy. By situating the text in the socio-political context of Trieste, Joyce merges the text of urban modernity with the specific urban texture of Trieste. However, the layer of the text embodying Trieste is not permanent. It is removed in *Ulysses* and the primary level of the text embodying European urban modernity is laid bare, so that it can be overwritten again with the text of some other city, like Paris. The process of removal and superimposition is not instantaneous; rather, it takes place stage by stage, as it is made evident when the texts of *Giacomo Joyce* and of the NLI “Proteus” draft are juxtaposed. In the NLI draft, the images of the city “waking rawly” and that of the testudo-form, and also the figures of Belluomo and the housewife have been retained from *Giacomo Joyce*. But many of the other images have been changed. The “browntiled roofs” of Trieste have been replaced first by “figbrown” and then by “hey” roofs. The image of the “prostrate bugs” have been entirely omitted, since it connotes a particularly Triestine context. Among other changes, “the pure silence of the upland road” in *Giacomo Joyce*, has been substituted by “[f]aces of Paris men.”

Further alterations are made to the passage in the next surviving manuscript Buffalo MS V.A.3:

Paris [is waking rawly] rawly waking¹, crude sunlight on [hey roofs] her lemon streets¹ [huddled testudoform.]. Moist pith of farls of bread, [the] froggreen wormwood, her matin incense, court the air. Belluomo rises from the bed of his wife’s lover’s wife: the kerchiefed housewife is astir, a saucer of acetic acid in her hand. In [Cowelier’s]^<Polidor’s> Rodot’s^¹ Yvonne and Madeleine, belated [refresh] newmake¹ their tumbled beauties, shattering with gold teeth chaussons of pastry, their mouths yellowed with the pus of flan bréton. Faces of [the¹ Paris men go by, their wellpleased pleasers, [their] curled conquistadores.”

(Facsimile of the Buffalo MS V.A.3. in *JJA* 12.246; inter-document changes between NLI MS 36,639/07/A and MS V.A.3 have been marked)

In this version, the Triestine “browntiled roofs” have been replaced by Parisian “lemon streets” and the text has been further populated by a

multitude of images from Paris and it has been entirely transformed into a text of that city. Luca Crispi states that the Buffalo MS V.A.3 is very close to the *Little Review* text (Crispi 2011). The passage assumes the following form in the May 1918 issue of the *Little Review*:

Paris rawly waking, crude sunlight on her lemon streets. Moist pith of farls of bread, 「the」 froggreen wormwood, her matin incense, court the air. Belluomo rises from the bed of his wife's lover's wife, the kerchiefed housewife is astir, a saucer of acetic acid in her hand. In Rodot's Yvonne and Madeleine 「[,belated,] newmake」 there tumbled beauties, shattering with gold teeth *chaussons* of pastry, their mouths yellowed with the *pus* of *flan bréton*. Faces of Paris men go by, their 「[wellpleased] well pleased」 pelasers, curled *conquistadores*. (Gaipa, Latham, and Scholes 2015: 42; inter-document changes between Buffalo MS V.A.3 and the *Little Review* text have been marked)

According to Hans Walter Gabler's *Critical and Synoptic Edition*, the passage remains largely unmodified in all the subsequent editions of *Ulysses* (U-G 86). Therefore, the *Little Review* version may be regarded as the final form for this passage. A study of the gradual development of the passage with a chronological consultation of the manuscripts of "Proteus" reveals that the Parisian texture has been gradually constructed only after partially erasing from the text the urban fabric of Trieste. Thus, the textual trace of Trieste remains as an underlying presence to the Parisian scene in "Proteus", and turns it into a palimpsest.

In the 1922 text of *Ulysses*, the final question from "Ithaca" is answered by an oversized full stop:

Where?

•

(Joyce 1993: 689)

Austin Briggs notes that from the facsimile of the Rosenbach Manuscript, it is apparent that Joyce had unambiguously instructed the

printer that, “La réponse à la dernière demande est un point” (Briggs 1996: 125). However, due to some subsequent editorial decisions, the “point” was later omitted both from the Bodley Head text⁶ and some of the later editions of the Gabler text (*U* 17.2331). The dot under question has been variously interpreted as the “roc’s auk’s egg” (*U* 17.2328-29), as the womb (Hart and Hayman 1974: 404), and even as celestial bodies. According to Briggs, the dot declares the importance of the text:

“Where?” the final question of the episode queries, and the text replies self-reflexively: ““Right here, on this page, under your nose.” (Briggs 1996:136)

The dot, thus, proclaims that the space of the text is where everything is situated and the text itself is the answer to the enigmatic “Where?”. The Seven Eccles Street that Bloom returns to, or the Dublin onto which Bloom’s “Odyssean wanderings” (Owen 1983: 16) have been charted have an existence extrinsic to the text of the novel. Yet, within the text of *Ulysses*, Joyce writes them anew. The Dublin that Joyce writes in *Ulysses* does not have a monolithic textual presence. It is created out of the amalgamation of the urban textures of multiple cities that Joyce had experienced. *Giacomo Joyce* marks the inception of this process. In this text, Joyce begins to construct the text of the urban metropolis, which he would further develop and rewrite as the text of Dublin in *Ulysses*. Moreover, in *Giacomo Joyce*, Joyce also weaves the text of Trieste, which is embedded upon the text of the modern cityscape. The text of Trieste, that Joyce builds for *Giacomo Joyce*, eventually functions as one of the underlying urban fabrics of the Dublin in *Ulysses*, and indicates that, in *Ulysses*, the textual presence of Dublin is “neither first nor last nor only nor alone” (*U* 17.2130).

⁶ Joyce, *Ulysses* (London: Penguin Books, 1992), 871.

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Why Not *Chamber Music*? What Punctuation in Joyce's Poetry Can Tell Us About His Style¹

Introduction

Why not *Chamber Music*? A glance at publication titles and symposia programs reveals that Joyce's poetry is not on the scholarly radar, nor has it ever been. Although the reception of Joyce's works has varied, his poetry has never been a focal point. With the collective gaze currently focused on *Ulysses* and *Finnegans Wake*, Joyce's poetry occupies a marginal position at best. Why? And what can an examination of Joyce's first published volume tell us? This article answers these questions by focusing on Joyce's revisions to *Chamber Music* for the 1923 Egoist edition in order to show how the techniques used in his earliest published work and subsequent revisions can help illuminate the elusive phenomenon called Joycean style. Joyce composed the poems between 1901 and 1904, roughly the same time that he was writing the "Epiphanies," and the volume came out in 1907 with Revival publisher Elkin Mathews, who altered Joyce's punctuation in accordance with grammatical conventions. *Chamber Music* went through several editions,² but Joyce did not revise the book until the

¹ With thanks to Peter Nicholls and Björn Quiring for their feedback, and especially to Ronan Crowley for his generous help in preparing this article. Images courtesy of The James Joyce Collection, 1900-1959, The Poetry Collection of the University Libraries, University at Buffalo, The State University of New York, with thanks to James Maynard and Michael Basinski for their assistance.

² The Cornhill Company of Boston issued an unauthorized edition that preceded B. W. Huebsch's authorized first American edition of September 20, 1918. In 1927 Jonathan Cape issued a version nearly identical to the 1923 Egoist edition. (Cape took over the Egoist's books after the Egoist Press suspended publication in 1924).

1923 Egoist edition, with almost all (34 out of 40) changes made to the punctuation, whereby he reversed Mathews's grammatical edits, reverted to his original manuscript punctuation, or otherwise changed the punctuation. By comparing minute, almost invisible, changes between editions, this article draws attention to wildly different aspects of the page: it analyzes the effects of punctuation on meter, rhythm, style, and interpretation in order to demonstrate the interdependence of punctuation and style and to show the relevance of *Chamber Music* for the evolution of Joyce's style, while also accounting for the volume's critical neglect.

1. Chamber Music and the Poetic Tradition: Thematic, Imagistic, and Metrical Resonances

Poetic influence may be ascertained in three ways: theme, vocabulary/imagery, and meter (Van Mierlo 2010: 52). Instead of borrowing directly from any single predecessor, Joyce characteristically draws upon multiple poetic traditions, authors, and themes when composing *Chamber Music*. Following the early reviews of *Chamber Music*, most critics have emphasized the volume's Elizabethan, Symbolist, or Yeatsian overtones. In a 22 June 1907 *Nation* review, Arthur Symons compared the poems to Elizabethan and Jacobean lyric, while just a few days earlier on 1 June in the *Freeman's Journal Review*, Thomas Kettle described the poems as "clear, delicate, distinguished playing with harps, with wood birds, with Paul Verlaine" (quoted in Deming 1970: 37). Undeniably, Joyce used Elizabethan and Symbolist conventions, such as prevalent nature imagery and the use of a speaker dramatizing himself through his addresses to a beloved. The volume also draws upon the Elizabethan sonnet tradition through references to interiority, dwelling, and courtly love, seen most evidently in the way that the speaker dramatizes his love by using the other as a way to reach self-understanding, a Petrarchan convention that reached its pinnacle with the Elizabethans.

Despite Joyce's protestations that "It is not a book of love-verses at all" (*LII* 219), *Chamber Music* draws upon vocabulary in

keeping with a volume of love songs. The frequent references to “dew,” “wind,” and “hair” echo the symbolist and pre-Raphaelite poetry of Verlaine and Rossetti, while references to “Goldenhair” or “yellowhair” allude more directly to Yeats, alongside other Yeatsian reverberations, such as Poem X’s “Bright cap and streamers” echoing Yeats’s poem “The Cap and the Bells,” or Poem XXXVI’s “I hear an army charging up on the land” echoing Yeats’s line “I hear the Shadowy Horses, their long manes/ a-shake,” among others (see e.g. Wawrzycka 2015: 103–18; Campbell 2012: 51–77).

While the volume’s thematic and verbal resonances draw upon a variety of conventions, as well as more pointed Yeats allusions, Joyce’s stanzas and meter most clearly resemble those of Yeats in *The Wind Among the Reeds* (1899), published by Elkin Mathews just two years before Joyce began composing *Chamber Music* in 1901. Joyce often writes in tetrameter and uses quatrains (four-line stanzas) in exactly half of the poems in *Chamber Music*. Both forms are highly typical of *The Wind Among the Reeds*, which was certainly in Joyce’s brain and ear: in “The Day of the Rabblement” (15 October 1901), Joyce wrote “In aim and form *The Wind among the Reeds* is poetry of the highest order” (OCPW 51).

With its symbolic, mystical, and mythological undertones, *The Wind Among the Reeds* thematizes unrequited love, the search for ideal beauty, wandering, transformation, and the fusion of personal and temporal (historical, elemental, cosmological) aspects as narrated through a series of personae (Grossman 1969). A metrical hallmark of *The Wind Among the Reeds* is Yeats’s controlled experimentation with the iamb (Vendler 2007: 90-94; Putzel 1986: 151; Beum 1969: 90; Ellmann 1954: 192). Most often Yeats’s rhythm is not strictly iambic (alternating between stressed and unstressed syllables), but is instead an experimentation with patterns of strong or weak syllables, such as anapests, dactyls, and spondees. Although Yeats certainly uses iambic pentameter in some poems (see e.g. “Aedh Gives his Beloved Certain Rhymes”), it by no means typifies the volume. Approximately half of the poems in *The Wind Among the Reeds* tend towards tetrameter (a line of four metrical feet), a form associated with folk songs and forms

(see e.g. “The Song of Wandering Aengus,” “Michael Robartes Remembers Forgotten Beauty,” “The Song of the Old Mother,” and “The Heart of the Woman”), combined with the frequent use of anapestic or dactylic beat. While anapestic or dactylic beat certainly has a presence in Elizabethan lyric – appearing in poems by Herrick and Wyatt, among others – the pattern is particularly characteristic of the meter of *The Wind Among the Reeds*. The final two poems from this volume illustrate the Yeatsian tendency towards anapestic and dactylic stress:

AEDH WISHES FOR THE CLOTHS
OF HEAVEN

HAD Í the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

MONGAN THINKS OF HIS PAST
GREATNESS

I HAVE drunk ale from the Country of the Young
And weep because I know all things now:
I have been a hazel tree and they hung
The Pilot Star and the Crooked Plough
Among my leaves in times out of mind:
I became a rush that horses tread:
I became a man, a hater of the wind,
Knowing one, out of all things, alone, that his head
Would not lie on the breast or his lips on the hair
Of the woman that he loves, until he dies;
Although the rushes and the fowl of the air
Cry of his love with their pitiful cries.

Figure 1: Scansion showing anapestic and dactylic stress in two poems from W.B. Yeats, *The Wind Among the Reeds*.

Elsewhere in *The Wind Among the Reeds*, words like “desolate,” “wandering,” “numberless,” and “unappeasable” typify Yeats’s tendency to use two unstressed syllables within the line, further paralleled by unstressed word pairs such as “to the,” “with a,” “but the,”

“that the,” “in the,” “till the,” “of the,” “and his,” “in her,” etc. Anapestic and dactylic beats occur persistently throughout the volume in lines such as:

And **never** was **pip**ing so **sad**,
And **never** was **pip**ing so **gay**. [...]

And his **neck** and his **breast** and his **arms**
Were **drown**ed in her **long dim hair**.
 (“The Host of the Air,” 11-12; 35-36)

Are **wrong**ing your **image** that **blossoms** a
 rose in the **deeps** of my **heart**.
The **wrong** of **unshapely things** is a **wrong**
 too **great** to be **told**;
I **hunger** to **build** them **anew** and **sit** on a
 green knoll apart,
With the **earth** and the **sky** and the **water**,
 remade, like a **casket** of **gold**
For my **dreams** of your **image** that **blossoms**
 a **rose** in the **deeps** of my **heart**.
 (“Aedh Tells of the Rose in His Heart,” 7-16)

Desolate winds that **cry** over the **wandering**
 sea;
Desolate winds that **hover** in the **flaming**
 West;
Desolate winds that **beat** the **doors** of
 Heaven, and **beat**
The **doors** of **Hell** and **blow** there **many** a
 whimpering ghost;
 (“A Cradle Song,” 13-20)

Yeats’s tendency to use two unstressed syllables in a row – a pattern also seen in the pre-Raphaelite Rossetti, who helped bring Keats to Yeats and Verlaine – has the effect of creating the chanting, incantatory pace characteristic of Yeats. This effect occurs through the alternation of stresses, whereby the two unstressed syllables provide a quicker down-beat followed by a stressed upbeat, propelling the poem forward, an effect further emphasized by Yeats’s frequent use of repe-

tition. Yeats also relies heavily on the spondee, the effect of which is to slow down the poem, by separating and emphasizing words, as demonstrated here:

Pale brows, still hands and dim hair

(“Aedh Laments the Loss of Love,” Line 1)

[...] **white deer** with
no horns!

[...] **hound** with **one red**
ear;

(“Mongan Laments the Change that has Come Upon Him and His Beloved,” Lines 1-4)

O CLOUD-pale eyelids, dream-dimmed eyes

(“Aedh Tells of the Perfect Beauty,” Line 1)

In *Chamber Music*, Joyce borrows from Yeats in his form (quatrain), meter (tetrameter), and stress (anapestic and dactylic, spondee), as these examples, all in quatrains, demonstrate:

When the **shy star** goes **forth** in **heaven**
All **maidenly**, **disconsolate**,
Hear you **amid** the **drowsy even**
One who is **singing by** your **gate**.
(Poem IV, Lines 1-4)

I have **left** my **book**:
I have **left** my **room**:
For though I **heard** you **singing**
Through the **gloom**,
(Poem V, Lines 4-8)

Singing and **singing**
A **merry air**.
Lean out of the **window**,
Goldenhair

In the **dark pinewood**
I **would** we **lay**,

In **deep cool shadow**
At **noon** of **day**.
(Poem XX, Lines 1-8)

Through the **clear mirror** of your **eyes**,
Through the **soft sigh** of **kiss to kiss**,
Desolate winds assail with **cries**
The **shadowy garden** where **love** is.
(Poem XXIX, Lines 4-8)

Despite these formal similarities, Joyce departs from Yeats in several ways: he often adds or drops a beat at the end of a line, thus creating an uneven metricality through ambiguous stress patterns, meaning his poems can often be stressed in several ways. Given Joyce's tendency to combine lines of irregular stress for metrical purposes, his punctuation either separates or enjambes lines, as the next sections will show.

2. *Classifying Mathews's and Joyce's Revisions*

Following the composition of *Chamber Music* (1901-1904), Joyce tried four publishers before landing with Elkin Mathews, who issued the book in May 1907 in an edition of 509 copies (*LII* 223 fn1). Surprisingly, given his strong desire to control punctuation elsewhere, Joyce accepted the publishers' changes to the punctuation and indention for the first edition of *Chamber Music*.³ Although Joyce accepted Mathews's changes to the 1907 edition, he later substantively changed the punctuation when he revised the volume for the 1923 Egoist Press edition. William York Tindall verifies Joyce's involvement in the pro-

³ Joyce received two sets of proofs for the volume and made "one or two corrections of errors which escaped me on the first reading" (*LII* 221). The second set corresponds to *JJA* 1: 151-88, where Joyce makes two corrections: inserting an "h," turning "air" to "hair" (XXV), and correcting the alignment of the word "fear" (XXVI). See Tindall 1954: 100.

cess: “The extensive changes in the Egoist Press edition were made, as Harriet Weaver assures me, by Joyce himself” (Tindall 1954: 100).⁴

The most visible change that Mathews made was indenting every other line in each poem. The rest of his changes were to the punctuation, which can be classified as follows: 1) inserting commas or semi-colons for grammatical consistency; 2) inserting commas before conjunctions such as “and,” “but,” or “nor” in keeping with grammatical norms (e.g. Poems XIII, XXI, XXII, XXIV, XXXIV); and 3) adding commas to certain poems, say, in the second stanza, to make the punctuation parallel with the placement of commas in the first stanza (e.g. Poems IV, XIII, and XXIV).

Mathews’s revisions demonstrate the pull of grammatical and syntactical conventions: although technically in keeping with grammatical and syntactical norms, Mathews’s insertions disregard the rhythm and/or enjambment and/or lack of caesura created by Joyce’s lack of commas in the fair copy manuscript. Excepting one capitalization revision, one word-insertion, and four revisions to the spacing, all the other 34 revisions that Joyce made to the 1923 edition were to the punctuation, whereby he: 1) deleted Mathews’s conventionally-grammatical commas, colons, and semi-colons; 2) deleted commas, colons, and semi-colons even if they were his originals from the fair copy; 3) worked from Mathews’s changes by transforming them into other punctuation marks; 4) deleted hyphens, whether in his original manuscript or imposed by Mathews, to create compound words, thus suggesting post-*Portrait* preferences being grafted back onto *Chamber Music*. His changes indicate an attentiveness to the rhetorical, sonic, and visual effects of punctuation.⁵

⁴ The 1918 Elkin Mathews reprint shows minor signs of revision by Joyce (Tindall 1954: 21).

⁵ These figures derive from my observations when comparing changes across editions. Tindall (1954: 108-179) also has a list of changes, and it would be worthwhile for further study to collate my figures with Tindall’s notes.

IV

WHEN the shy star goes forth in heaven
 All maidenly, disconsolate,
 Hear you amid the drowsy even
 One who is singing by your gate.
 His song is softer than the dew
 And he is come to visit you.

O bend no more in reverie
 When he at eventide is calling, ←
 Nor muse : Who may this singer be
 Whose song about my heart is falling ?
 Know you by this, the lover's chant,
 'Tis I that am your visitant.

XIII

Go seek her out all courteously, ←
 And say I come,
 Wind of spices whose song is ever
 Epithalamium.
 O, hurry over the dark lands
 And run upon the sea
 For seas and lands shall not divide us,
 My love and me.

Now, wind, of your good courtesy
 I pray you go, ←
 And come into her little garden
 And sing at her window ;
 Singing : The bridal wind is blowing
 For Love is at his noon ;
 And soon will your true love be with you,
 Soon, O soon.

XXIV

SILENTLY she's combing,
 Combing her long hair,
 Silently and graciously,
 With many a pretty air.

The sun is in the willow leaves
 And on the dappled grass, ←
 And still she's combing her long hair
 Before the looking-glass.

I pray you, cease to comb out,
 Comb out your long hair,
 For I have heard of witchery
 Under a pretty air,

That makes as one thing to the lover
 Staying and going hence,
 All fair, with many a pretty air
 And many a negligence.

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 All maidenly, disconsolate,
 Hear you amid the drowsy even
 One who is singing by your gate.
 His song is softer than the dew
 And he is come to visit you.

O bend no more in reverie
 When he at eventide is calling
 Nor muse : Who may this singer be
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 Before the lookingglass.

I pray you, cease to comb out,
 Comb out your long hair,
 For I have heard of witchery
 Under a pretty air,

That makes as one thing to the lover
 Staying and going hence,
 All fair, with many a pretty air
 And many a negligence.

Figure 2: *Mathews inserts commas in the 1907 text of Poems IV, XIII, XXIV (L); deletes the comma in 1923 (R).*

3. Joyce's Revisions: Effects on the Meter and Meaning

Chamber Music poems XXXIV, XVIII, and XXX, among others, illustrate both Yeats's influence and Joyce's departure from it. One of the curious things about many of the volume's poems is that the stresses may be interpreted in several ways, whereas Yeats's rhythms are consistent (Perloff 1970). Joyce creates an irregular meter when he inserts an extra stress, caesura, or punctuation mark, thus offering the possibility for stresses to be placed on different words. This changes the *meanings* of those words in relation to each other, thus creating semantic ambiguity.

XXXIV	XXXIV
<p>SLEEP now, O sleep now, O you unquiet heart! A voice crying "Sleep now" Is heard in my heart.</p> <p>The voice of the winter Is heard at the door. O sleep, for the winter Is crying "Sleep no more."</p> <p>My kiss will give peace now And quiet to your heart— Sleep on in peace now, O you unquiet heart!</p>	<p>SLEEP now, O sleep now, O you unquiet heart! A voice crying "Sleep now" Is heard in my heart.</p> <p>The voice of the winter Is heard at the door. O sleep for the winter Is crying "Sleep no more!"</p> <p>My kiss will give peace now And quiet to your heart— Sleep on in peace now, O you unquiet heart!</p>

Figure 3: Mathews adds a full stop and a comma in the 1907 text of Poem XXXIV (L); Joyce revises the full stop to an exclamation mark and deletes the comma in 1923 (R).

Poem XXXIV, "Sleep Now," occurs toward the end of the volume alongside other poems evoking seasonal imagery. Mathews had inserted a full stop at the end of the second stanza in "O sleep for the winter,/ Is crying 'Sleep no more.'" But this line in the 1906 fair copy manuscript is unpunctuated (*JJA* 1: 148): it is unclear whether Joyce forgot to end-punctuate the second stanza, or if the lack of punctuation

echoes the unpunctuated, and thus endlessly crying, voice in the first stanza. Regardless of Joyce's intentions, Mathews inserted a full stop for the 1907 edition, which Joyce eventually changed to an exclamation mark in 1923. Joyce's decision to use an exclamation mark accords with the exclamatory and stressed nature of the poem, which further aligns with the volume's shift in tone after Poem XVII, at which point the poems express themes of betrayal and regret, and where Joyce increasingly uses spondees (stressed beats) to indicate the speaker's emphatic tone.

Stanislaus Joyce suggested that the rhythm of this poem is hexameter, to which Joyce responded, "Why do you allude to hexameter in 'Sleep Now'? v – v (v) is the foot used" (LII 181). Two things are noteworthy: first, that Stanislaus read the two lines of approximately six syllables together, meaning the lines would constitute hexameter if combined; and, second, that Joyce considered his foot to be based on an unstressed pattern with a variably stressed ending, as signaled by a weak stress. Stanislaus's interpretation alludes to the fact that this poem, like many in *Chamber Music*, could be read by combining two lines to create a more "regular" meter, while Joyce's response emphasizes his use of unstressed feet. Both interpretations describe two characteristic elements of *Chamber Music*: its unstressed syllables (reflecting the influence of Yeats's anapestic rhythms) and its ambiguous meter (reflecting Joyce's departure from Yeats), as indicated by the fact that Poem XXXIV may be read with greater or lesser stress:

XXXIV

SLEEP now, O sleep now,
 O you unquiet heart!
 A voice crying "Sleep now"
 Is heard in my heart.

The voice of the winter
 Is heard at the door.
 O sleep for the winter
 Is crying "Sleep no more!"

My kiss will give peace now
 And quiet to your heart—
 Sleep on in peace now,
 O you unquiet heart!

XXXIV

5 SLEEP now, O sleep now,
 6 O you unquiet heart!
 6 A voice crying "Sleep now"
 5 Is heard in my heart.

6 The voice of the winter
 5 Is heard at the door.
 6 O sleep for the winter
 6 Is crying "Sleep no more!"

6 My kiss will give peace now
 6 And quiet to your heart—
 5 Sleep on in peace now,
 6 O you unquiet heart!

Figure 4: Scansion shows two alternate possibilities for Poem XXXIV.

The influence of Yeats's anapestic rhythms are heard again in Poem XXVIII, particularly in the third line ("Lay aside **sadness** and **sing**") (See Figure 5).

Poem XXVIII paradoxically expresses optimism about how exhaustion can facilitate recovery from heartbreak, as indicated by the commandment *not* to mourn love's passing, and as further echoed by the melancholic recognition that love will, eventually, find rest through death, a separation that Joyce's 1923 full stop revision emphasizes ("In the grave all love shall sleep./ Love is aw weary now"). Like many poems in *Chamber Music*, Poem XXVIII has a tetrameter base of eight syllables alternated with six- and seven-syllable variants.

XXVIII

GENTLE lady, do not sing
 Sad songs about the end of love ;
 Lay aside sadness and sing
 How love that passes is enough.

Sing about the long deep sleep
 Of lovers that are dead, and how
 In the grave all love shall sleep : ←
 Love is awearry now.

XXVIII

GENTLE lady, do not sing
 Sad songs about the end of love ;
 Lay aside sadness and sing
 How love that passes is enough.

Sing about the long deep sleep
 Of lovers that are dead and how
 In the grave all love shall sleep. ←
 Love is awearry now.

XXVIII

GENTLE lady, do not sing	7
Sad songs about the end of love ;	8
Lay aside sadness and sing	7
How love that passes is enough.	8
Sing about the long deep sleep	7
Of lovers that are dead and how	8
In the grave all love shall sleep.	7
Love is awearry now.	6

Figure 5: *The 1907 punctuation of Poem XXVIII follows Joyce's fair copy manuscript (L); Joyce deletes the comma and revises the colon to a full stop in 1923 (R); scansion below.*

Although Mathews followed Joyce's fair copy punctuation (*JJA* 1: 142), Joyce nevertheless in 1923 deletes the comma that created a caesura in the line. This deletion thus eliminates the strong pause, which creates a more mellifluous tone, thus muting the parts that discuss death in order to underscore that the poem is also in part about *not* grieving. The lack of a caesura in this line also emphasizes by contrast the strong break between lines in Poem XXX, which is also a poem about love's passing, but with a starker message:

XXX

LOVE came to us in time gone by
 When one at twilight shyly played
 And one in fear was standing nigh—
 For Love at first is all afraid.

We were grave lovers. Love is past
 That had his sweet hours many a one;
 Welcome to us now at the last
 The ways that we shall go upon.

XXX

LOVE came to us in time gone by
 When one at twilight shyly played
 And one in fear was standing nigh—
 For Love at first is all afraid.

We were grave lovers. Love is past
 That had his sweet hours many a one.
 Welcome to us now at the last
 The ways that we shall go upon.

XXX

LOVE came to us in time gone by	8
When one at twilight shyly played	9
And one in fear was standing nigh—	8
For Love at first is all afraid.	8
We were grave lovers. Love is past	8
That had his sweet hours many a one.	10
Welcome to us now at the last	8
The ways that we shall go upon.	8

Figure 6: Mathews adds a semi-colon in the 1907 text of Poem XXX (L); Joyce revises the semi-colon into a full stop in 1923 (R); scansion below.

Like Poem XXVIII, Poem XXX associates love with death by playing on the word “grave,” meaning both “serious” and “burial marker.” But the sense of love’s passing is stronger in this poem, and Joyce revises the punctuation to deliver this powerful message. In 1907, Mathews replaced Joyce’s full stop with a semi-colon after “one” to inflict grammatical regularity between the two independent clauses in the second stanza. In 1923, Joyce revised this semi-colon into a full stop, thus reverting to the manuscript punctuation and creating a stronger sense of finality to this particular line and a stronger break between the two sections of the stanza, essentially isolating these two lines, whereas Mathews’s semi-colon connects the past love to the future state of moving forward. The caesura breaks apart the first and second independent clauses of this stanza (“We were grave lovers. Love is past/ That had his sweet hours many a one.”) from the third

independent clause (“Welcome to us now at the last/ The ways that we shall go upon.”), thus establishing a severed tie between the past tense (“were”) of the lovers’ serious/dead love and the future-tense state of their bygone love (“shall go upon”).

While the base form of Poem XXX is tetrameter in quatrains, Joyce occasionally departs from this 8-beat foundation by adding an additional feminine (weak) beat at the end of the line. Although often using quatrains and tetrameter – used by practitioners ranging from Ben Jonson to Blake to Tennyson to Yeats – as his foundation, Joyce just as often as not departs from a “regular” tetrameter by adding or dropping an extra stress, thus creating 7, 9, or even 10 beats instead of the typical 8 beats per line. The rhythmical effect is that of tetrameter, but of tetrameter with a slight pause or hiccup at the end of the line, created most often through an unstressed feminine rhyme. Punctuation, in its ability to either separate or enjamb lines, assists Joyce’s tendency to combine lines of irregular stress for metrical purposes. Joyce often uses a controlled, but irregular, meter, such as when an extra stress, caesura, or punctuation mark enables stresses to be placed on different words: such a controlled irregular meter, assisted by punctuation and stress, alters the relational meanings of words so that the “meaning” of words shifts in accordance with the stresses. Joyce’s revisions change both the tone of individual poems and also the interplay of the poems in sequence. For example, Poem XXXVIII is partially about *not* grieving, and so Joyce deletes the comma-caesura to retain the sing-songy feeling of tetrameter, whereas Poem XXX, by contrast, is about recognizing finality (to which the full stop contributes) by embracing departure from the past through death.

When we think about *Chamber Music* in relation to the history of prosody, Joyce’s metrical experimentation indicates that his highly styled, yet slightly off-beat, poems are situated somewhere between *The Wind Among the Reeds* and the free verse (which Yeats would never adopt) that would come to dominate twentieth-century poetry. *Chamber Music* registers precisely this historical moment between highly metrical stylization and free verse, which explains why contemporary poets such as Symons, Yeats, and Pound recognized the

volume (and particularly the final poem) as path-breaking, but why scholars have tended to overlook the collection because its strangely dissonant effects are difficult to register. *Chamber Music* might feel tedious or cheesy because its Elizabethan, Romantic, and Symbolist love conventions are both too much and not enough: the tropes come off as overly dramatic, but they nevertheless remain surface descriptions, while the highly-controlled, yet irregular, meter does not adequately compensate for the poems' lack of emotional or intellectual engagement. If, on the one hand, Joyce retains the conventions of love poetry that constitute the thematic content of the volume – such as representations of interiority and dwelling alongside musical and natural imagery that correspond to the speaker's tendency to address a beloved as a form of self-dramatization – then, on the other hand, he also disregards the metaphysical depth of the early moderns for a surface economy of bodies touching: a touching that enables a swift and conclusive transfer of emotion: “His hand is under/ Her smooth round breast;/ So he who has sorrow/ Shall have rest” (Poem XVIII), or “Dearest, through interwoven arms/ By love made tremulous,/ That night allures me where alarms/ No wise may trouble us” (Poem XXII).

Bodies in *Chamber Music* are touching, interweaving, or resting near each other, but the lovers also “[l]ightly come and lightly go” (Poem XXV), meaning that neither the individual poems nor the volume challenges what such a surface love might mean. The lovers' physical connections in *Chamber Music* are a far cry from the idealized, elemental, and often unrealizable bodily commingling in Yeats or the lingering emotional discord of the Elizabethans: we are a long way from the symbolic cosmology of Yeats's “your hair was bound and wound/ About the stars and moon and sun” or the metaphysicality of Donne's “in this flea our two bloods mingled be.” Or to take the comparison back to Joyce, *Chamber Music* is no *Exiles* with its constant dialogic interplay of betrayal and doubt centered on the lovers' bodies, nor is it a “Sirens” with its aural aesthetic compensations.

4. *Implications: Why Not Chamber Music?*

Textual scholars have largely ignored Joyce's earlier published

works and poetry in part because there is less manuscript material available and in part because Joyce's poetry has been marginalized. For example, only fair copies of *Chamber Music* survive (Van Mierlo 2010: 62). All three editors of the major published volumes of *Chamber Music* (Tindall 1954; Ellmann, Litz, and Whittier-Ferguson 1991; Mays 1992) have justified the volume by defining Joyce first and foremost as a poet, perhaps on the basis of Frank Budgen's statement that "Joyce's method of composition always seemed to me to be that of a poet rather than that of a prose writer" (Budgen 1972: 175). William York Tindall describes *Chamber Music* as "a minor work of a major writer" (Tindall 1954: 3). A. Walton Litz boldly opens the co-edited *Poems and Shorter Writings* by declaring, "James Joyce was first and last a poet" (Litz 1991: 3), using language similar to the opening lines of the *James Joyce Archive*: "It is fitting that *The James Joyce Archive* should open with a volume of poetry, since Joyce was first and last a poet" (Litz *JJA* 1: xxix).

Most criticism has evaluated *Chamber Music* in similar terms, such as the following by Morton Zabel: "Throughout his career Joyce has been regarded in many quarters as fundamentally a poet" (Zabel 1930: 206). Or Robert Scholes: "I think we can safely say that Joyce began and ended his literary career with a desire to be an Irish poet" (Scholes 1965: 256). Or Vicki Mahaffey, who accurately describes Joyce's technique as "in large part an imagist one, adapted from poetry to narrative and massively elaborated in the process," whereby Joyce's shorter works (the poems, epiphanies, *Giacomo Joyce*, and *Exiles*) illustrate the structure and themes of "all Joyce's works" (Mahaffey 1990: 186), a sentiment expressed elsewhere by A. Walton Litz, who argues for Joyce's fundamentally imagist technique (Litz 1961: 53-59) and J. C. C. Mays, who argues that *Chamber Music* is "not a false start, but in a profound sense the starting-point of everything he subsequently wrote", "assimilating poetry to prose" and ultimately "becoming a poetic novelist" (Mays 1992: xx, xxxiv).

The tendency to evaluate Joyce's poetry in terms of biographical assessment (that Joyce *is* a poet) implicitly places his poetry within a developmental and compositional framework. The underpinning

assumption is that thinking about Joyce as a poet tells us something important about his technique, and that understanding Joyce's poetry can help us understand his later writing processes. It is possible that critics have validated *Chamber Music* in terms of Joyce's compositional processes in order to counteract Joyce's harsh assessment of his poems. Joyce considered the poems "false" to the point of cabling Elkin Mathews in April 1907 to rescind the volume shortly before publication, only for Stanislaus to persuade him not to do so (*JJ* 270). In correspondence dated 2 December 1909, Joyce expressed disdain for the work, directing Stanislaus to "Burn all copies in MS of my *Chamber Music*" (*LII* 270).⁶ Despite his protestations, Joyce nevertheless expressed a desire to see the volume in print and have the songs set to music (*LI* 65; *LII* 219).

The reception of Joyce's poetry presents a generalized sense of Joyce proceeding from poet to novelist (or poetic novelist). But if we follow the critics' hunch that Joyce's techniques are fundamentally poetic, then why do we ignore his poetry? And if genetic criticism emphasizes process above all else, then why has it never confronted, confounded, or supported this hunch by treating the earliest aspects of Joyce's writing as an essential part of his compositional process? The widespread neglect of *Chamber Music* shows a tendency to take Joyce selectively at his word: agreeing with Joyce that the poems contributed to his development as an artist, but not taking the poems seriously because of his (or our) disdain for the volume. But if we disregard the ontological question of whether Joyce *is* a poet, and if we look past the biographical question of *how* Joyce regarded his poetry, what can an examination of the first book that Joyce published tell us?

Quite simply, *Chamber Music* tells us something important about Joyce's themes, styles, and the evolution of his writing. The concept of "authorial style" is notoriously difficult to define. But style

⁶ Stanislaus did not obey, and his manuscript copy now resides at Yale, as does the fair copy manuscript for the 1907 Elkin Mathews edition. The manuscript that Joyce sent to Nora (*LII* 277) is at Buffalo. No original manuscript exists (Slocum and Cahoon 1953: 131-33).

is the effect, impression, or feeling that results from an author's aesthetic choices. Joyce's style, thus, can be conceived of as the *effects* that result from a series of compositional choices. These choices include: 1) *lexical experimentation*, such as parody, imitation, or creative word choices (e.g. diction, compound words, or portmanteau words); 2) *syntactical experimentation*, such as the use of punctuation or lack thereof to create different forms of "voice" that enable new narrative and speech forms such as interior monologue or stream of consciousness; 3) *phonological experimentation*, such as the use of alliteration, assonance, rhyme, and repetition; and 4) *graphic experimentation*, such as new forms of page layout. I now turn to how *Chamber Music* resonates with Joyce's other works along thematic and stylistic axes.

5. *Why Chamber Music: Thematic and Stylistic Reverberations*

Thematically speaking, although the early poems in *Chamber Music* tend towards idealistic love, the volume turns towards themes of sorrow and betrayal after Poem XVII. This much-discussed turn refers to a stranger who was once a friend; the poems from this point onward refer to sorrow, denial, and betrayal. While the poems promise escape with the lover ("Come with me now,/ Sweet love, away.", Poem XX), this imperative is merely an invitation to escape that is issued as a command, not the desperation, restlessness, or drive towards exile seen in *Dubliners*, *A Portrait*, or *Exiles*, and that is further thematized as family or cosmic tragedy, albeit with comedic elements, in *Ulysses* and *Finnegans Wake*.

The volume also undergoes a shift towards seasonal imagery towards the end following Poem XXXI. The poems describe summer ("Along with us the summer wind/ Went murmuring – O, happily! –", Poem XXXI), fall ("The leaves – they do not sigh at all/ When the year takes them in the fall.", an allusion to Keats, Poem XXXIII), and winter (echoing Macbeth, the speaker hears the season in his head: "The voice of the winter/ Is heard at the door./ O sleep for the winter/ Is crying 'Sleep no more!'", Poem XXXIV). The noise created by wa-

ter in the next and penultimate Poem XXXV builds upon the hearing motif, “All day I hear the noise of waters/ Making moan,/ Sad as the seabird is when going/ Forth alone/ He hears the winds cry to the waters’/ Monotone.” The personified seabird is conflated with the protagonist’s sensory faculties of “hearing.” This conflation of observer, senses, and surrounding environment in Poems XXXIV and XXXV violently culminates in the final poem XXXVI, “I Hear an Army.”

This insistent and escalating noise in one’s head takes us to the volume’s final poem: “I Hear an Army,” the only poem to break the line and move into free verse. When reading (or hearing) the book as a sequence, “I Hear an Army” is jarring in its turn to free verse as it draws upon a violent extended metaphor of “hearing” an army “as upon an anvil” with “long green hair” “out of the sea.” The extended metaphor, so characteristic of Joyce’s later prose, draws on eerie green imagery of hair coming out of the sea, which thus repeats and modifies the earlier love imagery of “Goldenhair” (Poem V) or “yellow hair” (Poem XI). Reading ahead, the image calls to mind Anna Livia Plurabelle returning to the sea at the end of *Finnegans Wake*. But to stay with *Chamber Music*, the volume progresses through a series of sounds that increasingly personify nature, resulting in the speaker hearing the sound of winter, the sound of a voice crying “Sleep no more!”, the sound of waters, and, eventually, the sound of an army coming out of the sea. With all these voices sounding in his ears, the protagonist is ultimately alone in the volume’s final line: “My love, my love, my love, why have you left me alone?” It is this vision of loneliness and solitude, this rhetorical address to an absent interlocutor demanding to know why, that concludes Joyce’s first published volume; and we can think of similar variations on this ending throughout the Joycean oeuvre: Gabriel Conroy watching his soul approach the forms of the dead at the end of *Dubliners*; Stephen Dedalus standing alone in self-proclaimed exile at the end of *A Portrait*; Richard Rowan’s “deep wound of doubt” at the end of *Exiles*; the Blooms sleeping head to foot at the end of *Ulysses*; Anna Livia Plurabelle slipping back into the sea at the end of *Finnegans Wake*.

In addition to these thematic resonances, the revisions to *Chamber Music* bear witness to continuations and departures in Joyce's technique. Concerning lexical experimentation: although we now think of compound and portmanteau words as a key feature of Joyce's style, the manuscript record shows that Joyce wrote with hyphens from the "Epiphanies" ["mild-featured" (*JJA* 7: 43)] through *Chamber Music* ["looking-glass" (*JJA* 1: 134)], *Dubliners* ["snuff-box" (*JJA* 4: 339)], and even *A Portrait* ["flour-fattened sauce" (*JJA* 10: 479)]. Only later in his career did Joyce eliminate hyphens and create the compounding strategy so essential to *A Portrait*, *Ulysses*, and *Finnegans Wake*. But only when he is revising for the first book edition of *A Portrait* in 1916 does Joyce systematically create compound words without hyphenation (see Bonapfel: Forthcoming). Joyce retrospectively harmonized the appearance of *Chamber Music* in accordance with later practices: only in 1923 does he create the compound words in the volume (e.g. "appletrees," "nightdew," "lookingglass," "poisondart," "battlename") from the previous "apple-trees," "night-dew," "looking-glass," "poison-dart," "battle-name".⁷ The 1923 *Chamber Music* changes are an instance of Joyce going back – sixteen years after the first publication – in order to revise and retune a volume that he allegedly did not care about.

As for phonological experimentation, *Chamber Music* already contains key features of Joyce's style, such as the use of alliteration ("comedian capuchin" and "sweet sentimentalist" in Poem XII, or "grey and golden gossamer" and "dewy dreams" in Poem XV) or repetition ("Mine, O Mine!" in Poem XII; or "Soon, O soon" in Poem XIII, "Arise, arise!" in Poem XIV, "As they deny, deny" in Poem XIX, or "Is knocking, knocking at the tree" in Poem XXXIII). Such sound strategies reappear, for example, in the concluding lines of the Anna Livia Plurabelle (I.8) section of *Finnegans Wake*: "**Who were Shem and Shaun the living sons or daughters of? Night now! Tell**

⁷ Compound words without a hyphen in the *Chamber Music* manuscript include "pinewood" (*JJA* 1: 134) and "seabird" (*JJA* 1: 149), both of which Mathews hyphenated, presumably to create consistency with the other hyphenated words.

me, **tell** me, **tell** me, **elm!** **Night** night! **Telmetale** of **stem** or **stone**. **Beside** the **riverwing** **waters** of, **hitherandthithering** **waters** of. **Night!**" (*FW* 216.1-4), a passage that relies upon alliteration ("Shem and Shaun," "stem or stone," "wing waters"), imperative repetition ("Tell me, tell me, tell me, elm! Night night!"), assonance ("riverwing," "tell, elm"), and an underlying rhythm alternating more or less between stressed and unstressed beats with occasional dactylic beats ("hitherandthithering").

Joyce was working within the bounds of poetic form in *Chamber Music*, and so the volume is less syntactically and graphically experimental than his later works. But we nevertheless see him using the punctuation revisions to both create moments of syntactic ambiguity by manipulating pause, line, and beat, and also to create a distinct visual effect on the page (e.g. compound words). It is perhaps the syntactic changes that offer Joyce the most space for narrative experimentation as he continues.

6. Conclusion

Critics often note that Joyce started with poetry, and even define his technique as poetic, but then struggle to account for his dabbling in the form. The implicit argument is that his engagement with other genres served him only in so far as he renounces them to become a prose writer (see e.g. Baron 2011: 38). Although Joyce later moved away from poetry and drama in the strictest sense of genre, he interpolated the lessons learned from these forms into his prose writing. Joyce's prose shows a deep indebtedness to other genres, and I would argue vehemently against any approach that sets Joyce on a forward-moving prose train and ignores the vital influence of non-prose forms on his writing.

Chamber Music may not be the most important, provocative, or beloved of Joyce's works, but it is still a valuable text for understanding his stylistic evolution. An examination of his early works and the poetry in particular shows: 1) how certain techniques resonate, differ, and echo across Joyce's works; 2) how Joyce's writing changed over

time; 3) how and why he came to use particular patterns that often appear as givens; and 4) what effects these choices will have on the reader. If one approach to Joyce's writing is through a genetically-inspired awareness of creative adaptation and elaboration, then Joyce's first published text and his revisions to it offer unique moments where we glimpse Joyce in action. Joyce's earlier work contains interesting stylistic differences that have since become flattened because most printed editions incorporate Joyce's later revisions, which makes it appear as if he always wrote that way. He didn't. Comparing earlier and later work and revisions points to compelling moments when Joyce is making decisions on a micro-level (mainly to the punctuation and compound words) that form the substantive background for his linguistic experiments. These glimpses into seemingly mundane or minute textual choices enable us to see the development of stylistic patterns that form the often invisible compositional canvas for Joyce's works as we have come to know them. It is the very normativity of these almost invisible punctuation choices that makes them so powerful – we might even say, that makes them so Joycean.

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BOOK REVIEWS

Richard Ambrosini, John McCourt, Enrico Terrinoni
and Serenella Zanotti (eds). 2014.
Outside Influences, Essays in Honour of Franca Ruggieri
(Mantova: Universitas Studiorum)

Besides modernist authors (W.B. Yeats, T.S. Eliot, V. Woolf), the writers of the second half of the eighteenth century (among them Mary Wollstonecraft, William Godwin, Laurence Sterne), the historical novel (Walter Scott) and the gothic novel, Franca Ruggieri's main literary interests include—and actually reserve a special position to—James Joyce. The editors—Richard Ambrosini, John McCourt, Enrico Terrinoni, and Serenella Zanotti—of the volume of essays collected in her honour—*Outside Influences, Essays in Honour of Franca Ruggieri*, Universitas Studiorum: Mantova, 2014—found it natural to gather all the essays devoted to the Irish modernist in the first section of the book. Nine Joycean scholars contributed with interesting insights on style; translation; literary correspondences; and intertextual, philological, and linguistic issues. Collectively, they reflect the rich variety of Joycean interests of the director of *The James Joyce Italian Foundation*, organizer of the annual James Joyce Birthday Conference held in Rome, and editor of the series *Joyce Studies in Italy* and *La Piccola Biblioteca Joyceana: Franca Ruggieri*. Papers by Enrico Terrinoni, Geert Lernout and Timothy Martin deal with questions of genre; Terrinoni argues against the recurrent, monotone and catastrophically nonsensical prediction of the death of the novel following the publication of *Ulysses* and *Finnegans Wake*, or the equally problematic affirmation about the impossibility to go beyond Joycean experimentalism—together with the contrary declaration that nothing really changed after Joyce. Whether or not we take into account the fundamental distinction between mainstream commercial novels and experimental works (among which Terrinoni mentions novels by Beckett, Flann O'Brien, BS Johnson) it is possible to state either that everything has changed or that nothing has changed. But Terrinoni's conclusion indicates that the novel—born out of that contested distinction between novel

and romance, and sometimes identified as the genre portraying truth—is in fact difficult to define: the label ‘novel’ should be re-defined and consequently read as in constant evolution, a ‘hybrid’ which renovates itself and includes experiences and experiments, traditional or even commercial shapes and unexpected and unpredictable new features. Geert Lernout also deals with the genre of novel: in his paper he seeks to demonstrate that if we can talk about the GAM (Great American Novel)—an inclusive label meant to represent a whole nation—it is much more difficult to do the same with what we might call the GEM (Great European Novel). After a short survey of the most influential novels which could aspire to be representative of the old continent Lernout significantly concludes that “the GEM needs to address the many different cultures that now live in this small part of the Eurasian continent and as a work of literature it might do well to develop its own techniques to reflect the multi-linguistic reality that Europe has always been and that it will continue to be, while preferably being written in a *lingua franca* to make it available to as many Europeans as possible. This Great European Novel does exist. It was written by James Joyce and it is called *Finnegans Wake*” (118). While Terrinoni suggests an inclusive reading of the novel genre, and Lernout defines *Finnegans Wake* as representative of a continent, Timothy Martin proposes to ascribe *Ulysses* to the category of elegiac literature. Quoting Declan Kiberd, who reads *Ulysses* as a lament for a lost era, Martin, providing textual evidence, states that it is correct to read the novel as an elegy since *Ulysses* is not set in the exact time of its composition and does not depict the place where the writer lived, representing instead Joyce’s longing for a lost place in a lost time: Dublin 1904.

Three essays are devoted to translations¹ and adaptations. Rosa Maria Bollettieri and Serenella Zanotti, studying a manuscript catalogued as “*Ulysses*, part II, Italian Version”—an incomplete translation of a stage adaptation of *Ulysses*, linked to that *Blooms of Dublin* which was supposed to be “a musical adaptation in popular mode” of Joyce’s masterpieces—trace back the different steps that led Anthony Burgess to

¹ Franca Ruggieri translated Joyce’s essays in a section of the Italian volume collecting Joyce’s essays, poems and lesser works: James Joyce *Poesie e Prose*, Milano: Mondadori 1992—the section is titled “Prose critiche e polemiche”.

transpose *Ulysses* in different forms. Bollettieri and Zanotti, taking into account the role played by Burgess in the translation process—together with the influence of the only Italian translation available at the time (De Angelis’)—pay particular attention to the importance of the selection of themes for Burgess’s work modelled on his persistent desire to popularize James Joyce.

Peter Douglas analyzes different instances of Cesare Pavese’s Italian translation (1933) of *The Portrait of the Artist as a Young Man* and, while recognizing its ‘eminence’, states that it must also be acknowledged that it is possible to find several passages in which the Italian writer tended in part to domesticate the text. Douglas explains that this was due to the cultural closure of Italy of the Fascist era and to the consequent need to “clarify in the TT [target text] what is implied in the ST [source text]” (34). Jolanta Wawrzycka, selecting some examples from French translations of *Ulysses*—examples that represent lexical, syntactic and rhythmic instances of rhetorical (de)vices that can trip up translators—questions what actually happens when translating such difficult passages. Significantly, she cites Fritz Senn who “professes both overtly and implicitly the usefulness of translation as an approach to reading as ‘a rewarding exercise’ that reveals the nature and the limitations of translation by ‘oblig[ing] us to take a close look at the original’²” (88).

In his contribution, Fritz Senn argues that, in *Ulysses*, Joyce’s use (misuse/abuse) of language often tends to corrupt everyday spoken language with intrusions—by the author himself—of styles from different eras and contexts. This may also lead to the production of unrealistic sentences; the creation of puns, resemblances, substitutions and interconnections is sometimes stronger than the actual aesthetic result deriving from the author’s intention. Senn distinguishes between the conversation of different characters—especially Buck Mulligan and Lenehan, but also Leopold Bloom, Simon Dedalus and Molly Bloom—and investigates the coherent—or rather incoherent—use of tones and styles for each character in the various episodes. He then focuses on Joyce’s protracted habit of linguistically and stylistically “avoiding the obvious”, of subverting lan-

² Senn, Fritz (1984) *Dislocutions. Reading as Translation*. Baltimore. The John Hopkins University Press.

guage and playing with readers' expectations. We often find "statements [in *Ulysses* which have] to be tricked up to avoid the ordinary and for the sake of diversion" (72). The effects of such diversions differ vastly in relation to the character who produces them and to the episode in which they are set. However, all of this is suspended in *Finnegans Wake* where, if anything, the obvious, "obversely" (*FW* 161.18), becomes the exception.

Paola Pugliatti also deals with technical aspects of *Ulysses*; focusing her attention on narrative techniques of "Wandering Rocks" and, distinguishing the narrative parataxis of the episode, the variations in the indirect monologue and the peculiar function of narrators, she invites readers to "consider [the episode] as a less 'easy', more experimental, more engaged and engaging piece of writing than it has been thought to be", as an episode "challeng[ing] and reshap[ing] narrative models experimented in previous chapters" (69).

Carla Marengo Vaglio shows the influence of the work of the language psychologist Marcel Jousse on Joyce—the importance of the origin of languages draws us back to that gestural anthropology which is overcome and transposed by Joyce in "an anarchic principle which subverts and unbalances the Jousian principle of 'justesse' and transposes gestures into an uncouth 'justickulating' (*FW* 243,19) of mere 'conciantors' (*FW* 154.07)" (108).

Franca Ruggieri's Joycean contributions bear witness to her constant commitment to the study of the Irish writer: suffice to mention her books *Le Maschere dell'artista-Il giovane Joyce* (Bulzoni 1986), *Introduzione a Joyce* (Laterza 1990), *Joyce, la vita, le lettere* (Franco Angeli 2013), the Italian edition of Joyce's essays, lesser works and poems, collected in the volume *Poesie e prose* (Mondadori 1992) and the edition of the collected essays by Giorgio Melchiori, *Joyce's Feast of Languages* (1995). The nine Joyce essays collected in this Festschrift cannot exhaustively cover the full range of work done by Ruggieri in her career as a scholar but they do pay homage to her academic commitment, raising interesting issues and proposing stimulating interpretations.

Fabio Luppi

Winston, Greg. 2012
Joyce and Militarism
(Gainesville: University Press of Florida)

The word ‘militarism’ occurs in Joyce’s canon only once, in a letter to Grant Richards written in quite tense circumstances as a derogative epithet for the printer who refused to publish *Dubliners* without consistent revisions and cuts. Greg Winston states Joyce must have read this refusal not only as a possible threat to the freedom of art, but as a predictable hostility of common readers—here reflecting the printer’s attitude—accustomed to think in militaristic terms in the troubled years before the Easter Rising and World War One. The unnamed publisher acquires the menacing traits of this hypothetical hostile reader educated to represent the world as militarized in view of the blood that was to stain European countries in the following years.

Winston’s *Joyce and Militarism* proceeds from this episode to unravel with insight and considerable research the story of Joyce’s antimilitarist position in a world that was both literally and figuratively shaping itself as militarist. From an excerpt of a school task fortuitously saved in Stanislaus Joyce’s papers and posthumously titled by critics as ‘Force’ or ‘Subjugation’ Winston proposes a shift of perspective in the debate on Joyce and militarism as seen in his most famous masterpieces: from transnational and cosmopolitan to a more complex historical and post-colonial angle. He argues that Ireland’s position at the outbreak of the Great War and the Easter Rising represented a unique case with respect to other European countries while the militaristic power of the British Empire increased over the years both in its muscularity and in its rhetoric and propaganda against the emergence of continental force represented by Germany.

Not surprisingly this attitude finds its counterpart in similar aggressive and militaristic images promoted by different new born Irish institutions. Winston demonstrates how this arms race manifested itself both in unionist and nationalist organizations and permeated Irish society at different levels. He also shows the pervasiveness of such militaristic representations in different aspects of society, as nationalistic rhetoric imbued Ireland with militaristic images of force and manliness. Thus a whole chapter, significantly entitled “Violent Exercise”, is dedicated to sporting

organizations and to the depiction of sport in Joyce's works, which reflect the writer's awareness of the direct connection between sports—not seen as leisure but as militaristic construction of new generations of soldiers and officials—and manliness understood as a manifestation of a militarized and violent society.

The Irish writer held a critical position with regard to nationalistic plans and propaganda that so closely resembled Britain's increasingly militarized society. Winston points out that Joyce perceived that the consequence of the attitude of many Irish nationalist leaders would probably lead to changing "the accents of the powerful and the colour of the flag," as Ken Loach's socialist character says in *The Wind That Shakes the Barley*, but would not lead to a transformation of the nation into a modern and into a freer society. Indeed the sympathies Joyce manifested for socialist views, especially during his Italian years, are investigated in the chapter "Joyce and the idea of militarism." Winston cites Joyce's highly significant reading while living in Rome, namely Guglielmo Ferrero's books *Il Militarismo* and *L'Europa Giovane* and devotes several pages to the influence these essays had on the Irish writer, though, surprisingly, this otherwise well-read and documented book fails to mention a dense previous investigation on the same issue (Giorgio Melchiori's 1982 essay published in "The Genesis of Ulysses" in the volume *Joyce in Rome*).

Notwithstanding this slight omission, the book shows unflagging research into all potential sources of inspiration: from the books used in colleges to relevant biographical instances that might have influenced or stimulated the author to reflect upon society and militarism, from the writer's juvenile acquaintances or friends of his college days—such as the peace activist Francis Sheehy Skeffington, or George Clancy and Thomas Kettle, all of whom perished in the violence of war—to the educational programmes at Clongowes and Belvedere College.

Throughout the book, Winston displays thorough knowledge of a surprisingly wide range of contextualizing sources and cultural references that enable the reader to acquire a broader view on potential texts, paratexts and political and cultural tendencies that represented the breeding ground of a deliberate culturally oriented phenomenon: militarism. Winston shows how conscious Joyce was of the preparations for war that filled not only the school syllabus but also the popular literature students

loved; he investigates the matter directly referring to the texts Joyce mentions—or alludes to—in his works such as the *Halfpenny Marvel* series and its competitors, or schoolbooks such as “Richmal Magnall’s Questions” and “Peter Parley’s Tales about Greece and Rome.” Moreover he analyses their contents with particular attention to both the militaristic aspects that could be read between the lines of such texts and to the conscious militaristic use the system made of these materials. There is a well-documented investigation of the constant presence of militarism in the life of young Irish generations for each potential external and intertextual/geographical/sociological reference or allusion found in Joyce’s texts.

A chapter is dedicated to the representation of Dublin as a militarized—although sometimes only metaphorically—city. Winston tries here to connect—not completely convincingly—the presence of policemen or auxiliaries in Joyce’s *Ulysses*, “Counterparts” and “The Dead” with dominating father figures, suggesting “the notion of [an] overbearing and corrupted patriarchy” that must be fought for the sake of a different society. Finally the chapter titled “Barracks and Brothels” contains a precise analysis of the connection between the high concentration of prostitutes in Dublin with the presence of military forces. Winston not only shows that the huge number of Irish women exploited by British soldiers was seen as a denunciation of British imperialism and Irish subjugation, he also and more importantly demonstrates how “Joyce fiction leads us to think of soldiers and sex workers as figures of surveillance and control both subject to the militarizing power of the state” (15).

The conclusion of the book proposes an optimistic view of Joyce’s works, conceived as means of a possible demilitarization (that would also entail decolonization) of Irish spaces, a deconstruction of militaristic tendencies for the reuse and the re-appropriation of military symbols. The Martello Tower, a symbol of war and defence transformed in a house for a group of young men can be interpreted favorably as the most striking example of this pacifist conception of life, a prelude to the reshaping of the world under different perspectives.

Fabio Luppi

Terrinoni, Enrico. 2015
James Joyce e la fine del romanzo
(Roma: Carocci Editore)

When the reader (at least this reader) comes to the end of *James Joyce e la fine del romanzo*, he cannot help but returning to its beginning, to re-read the *Premessa* and *Introduzione*, this time with in mind the chapters that come after them. In so doing, he would inescapably perform an eidetic joining of the extremes and become aware of the circular structure of the book and of the dominant shaping and genetic force of the concept and image of the circle. In his friendly *Premessa*, after making clear that by “romanzo”, the only available word in Italian, he means “novel”, Terrinoni glosses his title:

Il romanzo è come la fenice, rinasce sempre dalle proprie ceneri, dalla propria fine, e se c'è una cosa che il libro tra le vostre mani mi pare tenti di suggerire è proprio che il romanzo, finendo rinasce; e lo fa proprio con *Finnegans Wake*. (9)

His *Premessa*, which is very brief but crammed with indications and signals, is divided into two parts. Reading, and more so re-reading the second part, the French word “archipel” came to my mind. Many years ago, in 1947, the French novelist, poet and scholar Michel Butor, who died very recently (August 24th, 2016), gave his ground-breaking essay on Joyce the title of *Petite croisière pré-liminaires à une reconnaissance de l'archipel Joyce*. Terrinoni begins the second part of his *Premessa* addressing directly his readers: “Il libro che avete in mano raccoglie percorsi di studio – molti incentrati su libri che ho avuto recentemente la fortuna di tradurre – a cui mi sono dedicato negli ultimi anni” (10). Terrinoni's book, in fact, can very well be read as the journal of a “croisière” round Joyce's archipelago and simultaneously round his own archipelago, or better the archipelago of his studies – studies that are, he writes, “sempre in progress” (10).

Throughout his book, he demonstrates with remarkable suppleness that the circle, or better the image and properties of the circle are the most pliable and irrefutable vehicle of representing other images, concepts, realities, which in turn become apodictic certainties – and even truths.

Moreover, the circle lends its qualities to an assertion even when the word ‘circle’ is not directly employed but alluded to, as it is in the title of the *Introduzione: Where the novel begends ... ovvero Dove finizia il romanzo ...* – “finizia” being a most fitting Italian translation of “begends”, and indeed a magnificent translation fluke. These two words open in the reader’s mind a catalogue of circular images, concepts, literary fragments, myths: the Phoenix; Ouroboros; the Möebius strip; the yearly orbit of the Earth and therefore the seasons; Gide’s *Perséphone*; the alternation of night and day; Vico’s *corsi* and *ricorsi*; “in my beginning is my end” and the other way round; the king is dead, long live the king (the novel is dead, long live the novel!); to be born again in Christ; palingenesis; ... the list could be longer; and, of course, in connection with Joyce, the circle recalls the circular foundation and “factification” of *Dubliners*, *Ulysses*, *Ecce puer*, *Finnegans Wake* (borrowing “factification”, with all its hues, from the illustrious and unparalleled *Our Exagmination Round His Factification for Incamination of Work in Progress*, published 1929 – title “by Joyce”, Sylvia Beach informs us in the 1961 *Introduction* of the book).

It is a soothing, reassuring statement that “il romanzo finendo rinasce”, and yet Terrinoni and the novelists he discusses know well that there is a flaw: individual men are born and die – since death, “a necessary end”, as Shakespeare’s Caesar tells his audience, is an apodictic certainty and hovers over human life, more enhanced than cured by any belief in resurrection or metempsychosis. One way to bypass, between birth and death, the antinomy of death and re-birth is indeed “factification” – “round” which “incamination” progresses.

More crucial than “novel” is the concept and word “fiction”. Terrinoni starting with the canonical birth of the novel (he mentions Ian Watt), soon opens the question of ‘truth and fiction’: “[...] se è vero che la *fiction* è finzione, non è sempre indubitabile il contrario” (12). The question is of paramount importance and ultimately leads to the (liberating) impossibility of making use of the categories of ‘true and false’ in literary creations (and actually in all artistic creations). The word ‘fiction’ has no direct equivalent in Italian (though now fiction is an imported term meaning mostly ‘tv-fiction’), but there is a literary locus where the verb ‘*ingere*’ appears in its noble connotation, the famous Leopardian half-

line: “io nel pensier mi fingo” (*L’Infinito*). Terrinoni does not mention Leopardi, yet, his *Introduzione*, through other literary paths, leads to the Leopardian concept of “fingere”. Leopardi’s “nel pensier mi fingo” is part of a poem but it does not refer only to poetry: a poet, implicitly, is a ‘maker’, as the well known etymology of the word testifies: a ‘maker’ of poetry, novels, romances, short stories, affabulation, and of an unending variety of hybrids.

Terrinoni’s book is divided into six chapters, which narrate his movements from station to station of Joyce’s archipelago. Joyce remains his steady frame and guideline even when he recommends other cruises through other writers’ archipelagos. In three of the six chapters, he discusses in connection with Joyce’s works the works of writers who wrote after Joyce and that can be in a way or another be read with Joyce in mind. This is the reason why writers such as Montaigne, Swift, Sterne, two mention only three eminent names, enter his discourse only marginally. The only exception seems to be Hawthorne in the fifth chapter but the first paragraph is enough to dispel doubts. The first chapter deals with Samuel Beckett; the second with Brendan Behan, Ford Madox Ford, D. H. Lawrence; the fourth considers Flann O’Brien and Bryan Stanley Johnson, an experimental writer still in need of in-depth investigation.

The third and sixth chapters are centred respectively on *Ulysses*, “il romanzo per eccellenza”, not an “antinovel” (73), and *Finnegans Wake*, “un libro illeggibile” that, if read, will at all times require “per forza di cose sempre e comunque la rimodulazione dei patti tra testo e lettore [...] ma anche quel *suspension of disbelief* che necessariamente ne consegue” (129) – *Finnegans Wake* being in a way the “dream book” that we are told in the fifth chapter Hawthorne wished to write (117).

The six chapters open far more than six perspectives – Joyce is the constant parameter – and evolve one after the other like a book of examples (in his own method Terrinoni goes back to Aristotle, and rightly so), set and discussed in a frame that contains them and gives them order. The first chapter begins with *Dubliners*, evoking the sixteenth short story Joyce planned to write (the first piece of writing telling of Mr Leopold Bloom, the embryo of *Ulysses*) and with *The Sisters*; the sixth chapter ends with *Dubliners*, with the quotation of the final paragraph of *The Dead*, “Snow was general all over Ireland. [...] His soul swooned slowly

as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead” (143).

Terrinoni, it seems to me, “legge col rampino”, “reads with a hook”. The Italian expression is employed by Giovan Battista Marino, to explain how he lets himself be inspired by what he reads, in a letter (1620) to Claudio Achillini, a long letter where he makes comments on the work in progress of his own epic poem *Adone* (published in 1623). Terrinoni’s “reading with a hook”, which means, as it does in Marino’s letter, reading to find, remember and make use of all that the reader/writer deems useful to his project, effectively drives and forces other “readings with a hook”. Actually this is the attraction and the best quality of *James Joyce e la fine del romanzo*: it sets in motion thoughts and invites explorations and cruises (including, personal cruises, and, in a way, especially personal cruises) round the world of “fiction”.

Indeed, Terrinoni’s book makes me feel a compelling wish to investigate one more time and discuss many of the issues he debates: even single words which have the longest of roots, like “fiction”, “novel”, “romance” (of which one if not the most important root is Arnaut Daniel’s “prose di romanzi” in Dante’s *Purgatorio*); the eloquent and complex “begending” that could so well be represented by a Möbius ribbon, cunningly twisted to obtain only one surface, so that a pencil can go on tracing ad infinitum a continuous line: an act that is a wonderful (etymologically) image of eternity as eternal repetition – and yet ultimately an inescapable image of prison and imprisonment; the “scrupulous meanness”, already implicitly present in the sketchy *Pola Notebook* before presiding to *Dubliners* and to all the other works Joyce wrote – everywhere in Joyce so akin to a search for truth; “gnomon”, with its tantalizing meanings and almost didactic functions; the Aristotelian “verisimilitude”; margins and centre, and therefore *omphalos* and “metropolitan”, especially in the expression “metropolitan cultures”. Once more, the list could be much longer.

In his *Introduzione*, while dealing with if and how *Ulysses* tells the “truth” (or, in Johnson’s words, something that is “vero riguardo la vita”), Terrinoni writes “L’essere coincide con il pensare, molto più che con l’agire” (24). Reading the sixth and last chapter, *Svegliare il gigante*,

Finnegans Wake, and remembering that statement, a question must need arise: does being coincide with dreaming too? How do we relate “essere”, “pensare” and “sognare”? The question itself is a most powerful magnet, more alluring than any Sirens’ song. The answer must be ‘yes’, or not only the novel but all human creativity would die, and with creativity the human privilege of ‘choice’ would die – the human privilege and responsibility of ‘Free Will’. When they write writers make choices: Joyce makes choices writing *Finnegans Wake*, which is a work of “fiction” and indeed a novel, as Terrinoni states, “*Finnegans Wake* è soltanto un romanzo. Forse l’ultimo, ma pur sempre un romanzo” (130), and not a mechanical ‘live recording’ – yet, we dream alone and dreams are our only secret places, and even our prisons, since we cannot escape dreams and their solitude (of course, the use of the word ‘place’ is debatable; and what a pity that ‘dream’ is not a collective noun!).

Near the end of his book Terrinoni recapitulates fundamental elements:

Se Ulysses fu per il suo creatore una sorta di storia del mondo attraverso le razze parallele ebraica e irlandese, *Finnegans Wake* è indubbiamente una storia multilinguistica e multiculturale dell’universo. Ma l’universo che descrive è brunianamente infinito, popolato d’infiniti mondi che non consentono l’identificazione né di centri né di periferie, perché il centro è sempre periferia, e viceversa. (135)

It is easy to imagine a pattern in which when *Finnegans Wake* ends *Ulysses* begins, and when *Ulysses* ends *Finnegans Wake* begins. They cannot be separated, *Ulysses* stretching between “riverrun past Eve and Adam’s, from swerve of shore to bend of bay” and “The keys to. Given! A way a lone a last a long the”. All the while other *Ulysses* and other *Finnegans Wake* can legitimately exist, including translations – translation being a wonderful practice to “infinitipicare” (142).

Francesca Romana Paci

CONTRIBUTORS

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John McCourt teaches at the Università Roma Tre. In 2015 he published *Writing the Frontier Anthony Trollope between Britain and Ireland* (Oxford University Press). Other books include *The Years of Bloom Joyce in Trieste 1904-1920* (Lilliput Press, 2000) and, as editor, *Joyce in Context* (Cambridge University Press, 2009) and *Roll Away the Reel World James Joyce and Cinema* (Cork University Press, 2010). He is currently editing a collection of essays on Brendan Behan.

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Fritz Senn has been in charge of the Zürich James Joyce Foundation since its inception in 1985. He often participates in the Trieste and Dublin James Joyce Summer Schools. He has written numerous articles, glosses and scholia on Joyce and related subjects. His publications include *Joyce's Dislocutions: Es-*

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JOYCE STUDIES IN ITALY

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The text should be written in Times New Roman (font 12 for the main text with 1 and half line spacing, font 11 for quotations (single line spacing), font 10 for footnotes which should, in any case, be kept short and to a minimum). Text should be justified to the left.

Length of articles: a maximum of 5,000 words, including notes.

Quotations:

Short quotations, in the body of the text.

Long quotations should be presented like a normal paragraph but preceded and followed by a line jump.

Any elisions or cuts made within the quotations should be indicated by [...].

Referencing:

Most referencing should be done within the body of the text with the author-date-page system:

(Costello 2004: 43)

Where necessary use footnotes rather than endnotes. Footnotes should be numbered consecutively. A note number should be placed before any punctuation or quotation mark.

A list of *Works Cited* should be placed in Times New Roman (12) at the end of the text

e.g.

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